



# **London Clay Art Centre Studio-Users' Manual**

**London Clay Art Centre is Owned & Operated by The London Potters Guild**

**664 Dundas Street**

**London, ON, Canada**

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[www.londonclayartcentre.org](http://www.londonclayartcentre.org)

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LCAC Executive Director.

This manual is a working document. It will be updated with new information, policies and procedures as required.

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## The London Potters Guild and London Clay Art Centre

The London Potters Guild (LPG) is the legal charitable entity that owns and operates London Clay Art Centre (LCAC). The LPG was founded in 1981 and was incorporated in 2002. The LPG purchased 664 Dundas St. in March 2008 and renovated it over five years to become LCAC.

**Definition of Guild:** 1) an association of artisans or merchants who oversee the practice of their craft/trade and often function as a forum for developing competence; 2) an association of people for mutual aid or the pursuit of a common goal.

### **What does it mean to be an LPG member at LCAC?**

It is a privilege to belong to the LPG and to have access to the studio at LCAC. All LCAC studio-users must be LPG members but not all LPG members are LCAC studio-users.

LCAC studio-users are expected to generously share the space and help each other develop as artists. We work cooperatively, giving our time, skills, and labour to ensure the longevity of the organization and the preservation of our inspiring home.

### **Charitable Purpose and Mission of The London Potters Guild**

#### Charitable Purpose:

LPG members help fulfill our charitable purpose of ***the advancement of education***.

In turn, the organization provides multiple programs and opportunities through its operations at London Clay Art Centre that profoundly benefit members as clay artists.

Members get involved to fulfill the purpose of the LPG and bring public benefit through educational activities. By virtue of their involvement, members also enjoy the benefit of our programs including, but not limited to:

1. LCAC studio-use privileges upon meeting pre-requisites;
2. Opportunity to apply to sell in the LCAC store;
3. Becoming paid instructors for classes and workshops;
4. Opportunity to apply to sell in the LPG's two annual Potters Market sales;
5. Professional development workshops: 1) skills sharing; 2) Studio Potter Program
6. Workshops by visiting artists;
7. Biennial exhibitions;
8. Five newsletters annually.

## Mission Statement:

To be the leader in the education and promotion of the clay arts in Southwestern Ontario. We provide high-quality programming, nurture the development of professional clay artists, collaborate with other community organizations and encourage fellowship in an inclusive and accessible facility.

## The Philosophy of Our Studio

We are a welcoming, friendly guild of potters working and sharing together. We strive to provide a clean and safe studio experience for clay artists of varying skill levels. Our common goal is to maintain an enriching and creative environment for all those interested in clay.

## Purpose of This Manual

The purpose of this studio-users' manual is to foster a safe and efficient studio and to introduce new studio-users to the guidelines and policies of LCAC's studio. This manual provides:

- a transparent, accessible, and standardized base of best practices and studio policy\* for all users of the clay studio
- procedures for problem resolution
- a description of staff and members' duties
- preparation for working in a community studio ("guild") environment
- technical and safety guidance

*\*Studio policy is based on the contents of this manual and our Global Code of Conduct. All users of the clay studio agree to the procedures, policies, and guidelines set forth within.*

This manual is accessible by all users of the studio.

- An electronic copy is available upon registration and request.
- Printed copies are located under the sales counter in the store and on the bulletin board.
- A digital copy is available at <http://www.londonclayartcentre.org/membership.html>

***If studio-users consistently use the following policies and procedures when they work at LCAC we will continue to have a safe, creative, world-class studio at London Clay Art Centre.***

## **About the Studio at London Clay Art Centre**

The studio is open for drop-in use by studio-users 24-hours a day. Studio-users are assigned a key fob to enter the building from the parking lot off Elizabeth Street (north entrance) and the front (south) entrance off Dundas St. through the LCAC Store. Studio-users will have access at LCAC for one LPG membership year (Sept. 1-Aug. 31), with the possibility of renewal in September.

## **How to Get Full Studio Access**

The main floor at LCAC is open to members of The London Potters Guild (LPG) who qualify as studio-users. Studio use is not permitted until the following prerequisites have been met. You may be asked to provide examples of work to demonstrate your level of ability and knowledge.

- You are at least 18 years of age or have written consent from a parent or guardian;
- You have completed at least 72 hours of instruction at LCAC and have been recommended by your last LCAC instructor as someone who is ready to transition into independent use of the facility;
- You have equivalent training or experience from another clay facility (at least 72 hours of instruction) with a written recommendation by an external person as having the skills necessary to function in a shared studio environment;
- You have a written recommendation from a ceramics teacher from a school such as Bealart or Sheridan College.
- You have taken a mandatory 3-hour LCAC studio training session.
- You have successfully passed a 4-month probationary period with limited hours of access to the LCAC studio.
- You have paid LPG and studio-user dues.

By submitting an application for LPG membership and studio-using privileges at London Clay Art Centre, you agree to be bound by the terms of the LPG/LCAC Global Code of Conduct, and further agree that any contravention of the Global Code of Conduct may result in the suspension or termination of LPG membership and studio-using privileges.

For more detailed information, please refer to the Operational Policies and Procedures manual.

As demands on the LCAC studio grow, the Executive Director reserves the right to limit the number of studio-users accepted into the program.

## **New Member Training Program**

There are three (3) phases to LCAC's New Member Training Program: 1) application with prerequisites (see above); 2) mandatory 3-hour training session; 3) 4-month probationary period.

LCAC offers three main annual intake periods for new member applicants: 1) late August; 2) late December; and, 3) late April as well as a special intake in late June to accommodate students.

It is mandatory for all new member applicants to attend a 3-hour training session at LCAC. We try to offer one evening and one daytime slot for each intake period. If you are unable to attend either date, you will have to wait until the next intake.

For a fee you will learn about important health and safety considerations while working in a shared clay studio, as well as the answers to many questions that will help you become a valuable studio-user who makes a positive contribution to the running of the facility.

After the mandatory training session, you will pay a \$20 deposit fee for an LCAC key fob and the studio-user fee for the 4-month probationary period. During that period, you are permitted limited hours of access each day of the week from 8 a.m. until 10 p.m.

During your 4-month probation, mentors working in the LCAC studio can answer your questions and provide guidance to help you become more familiar with the facility and its procedures. Mentors will also be assessing your performance with respect to studio hygiene, use of space, and following the LPG/LCAC Global Code of Conduct, etc.

If you successfully complete the 4-month probationary period, you will be given full studio-user privileges with 24/7 access to the facility.

## **The Studio**

All LCAC clay artists, staff, and members have a responsibility to maintain the proper working environment of our studio. The following best practices, guidelines, and policies are designed to ensure everyone has a positive experience. They are based on the experience and knowledge gathered over the 38+ year history of The London Potters Guild including 10 at London Clay Art Centre. If you need clarification about anything, please feel free to ask a studio-using mentor or the appropriate staff person at LCAC. Please direct any questions about management, governance, or facilities to the Executive Director.

## General Guidelines

- Emergency procedures and contacts are posted on the large bulletin board across from the potters wheels.
- An abbreviated version of the Global Code of Conduct is posted on both floors at LCAC and can be found in the binders along with this Studio-Users' Manual.
- A list of LCAC staff and their contact information is posted on the bulletin boards on both floors of the facility.
- At all times, be respectful of other studio-users, LCAC staff, the studio space, materials, and equipment.
- Unless absolutely necessary, do not disturb studio-users or staff loading the kilns and performing other tasks necessary for the flow of work and functioning of the studio. People are often on a tight schedule. If you require assistance from a staff or studio-user who is loading kilns etc., announce yourself and ask if they can talk. If they have time or wish to, they will. If not, please respect their reasoning. Do not expect them to set aside their task to teach you how to make a specific type of pot - it is not their responsibility. Please take a class or ask mentors when they may have time to answer your questions. We offer a wide selection of classes and workshops to help you on your clay journey. Alternately, many studio-users are willing to give advice or help while working on their own clay. This is part of what makes us a guild!
- The Membership Engagement Committee Association (MECA) is dedicated to helping new and existing LPG members engage with one another and contribute to the active running of London Clay Art Centre. To learn more, please contact the MECA Coordinator.
- The LCAC studio is available for use by full studio-users 24-hours a day, 7 days a week.
- **Guests\* of studio-users are allowed at LCAC no more than once per month.** A guest must relinquish space to studio-users as soon as asked and must adhere to these guidelines. If they wish to return, they must follow the three-phase process for becoming a studio-using member. (*\*A guest is defined as a member of your family or a close friend who is interested in pottery.*)
- Please do not handle other people's unfinished pieces unless asked/directed to do so. (e.g. loading kilns)
- Please store personal items, work, tools, apron, etc. on your rented shelf/shelves only.
- Do not use communal spaces or surfaces to store your things. Items left out or stored inappropriately will be discarded.

- For health and safety reasons, nothing can be stored under the rental shelves. Items stored under the shelves will be removed and discarded without further warning.
- To avoid falling hazards (health and safety concern), work in progress, containers, and additional shelving units placed on the top of LCAC shelves must not exceed 36 inches and must be adequately secured.
- Please ensure that all personal shelves are strong and properly secured. If they present a falling hazard you will be asked to remove or secure them or we will remove them.
- Please ensure the items on your shelf do not interfere with shelves beside or below yours (e.g. apron/towel should not hang in front of lower shelves; items should not fall through shelves.)
- The plaster slab is for clay wedging and quick reclaim while you are working. Do not use metal scrapers on this slab. The patina ensures that plaster does not contaminate your clay. Metal scrapers will ruin this.
- The slate table (a pool table from the late 1800's) is for wedging all colours of clay providing proper clean-up is done. Metal scrapers can be used on this table.
- Please be mindful of other studio-users' needs. Wedging tables are for clay preparation and not to be used for storage or as a work surface.
- Unless agreed to by all those within listening distance, music is to be kept at a level inaudible to others in the studio.
- There are a limited number of wheels and tables. Please share the space. Offer to condense your footprint when others are in need of work surfaces. Items and work left unattended for more than a few minutes may be removed or discarded.
- If you are leaving the building (e.g. to eat) you must clean before you go and reset when you return.
- When the studio is busy, artists who rent individual studios must defer space to LCAC studio-users.
- Please allow at least 30 minutes for clean-up. You may be charged a fee if others must clean-up after you.
- You are responsible for cleaning all areas and surfaces where you have worked (floor, legs of tables, sinks, walls etc.). Leaving a mess compromises other's studio enjoyment. If everyone cleans a little extra, the studio will always be an inviting place to work. (See "Clean Up" and Health & Safety for greater detail).

- LCAC's standard studio clay is a cone 6 stoneware body called Mid-Smooth Stone (MSS) from Tucker's Pottery Supply in Toronto. Extra MSS trimmings, unwanted pots, and clay slop that you can pick-up by hand and that you do not wish to keep can be placed in the "Solid Clay" bin. Clay slurry (clay that you cannot pick-up – liquid clay) is to be placed in the "Clay Slurry" bin.
- Pour all clay water into the studio sinks. The sinks have special traps installed to catch the remaining clay particles.
- Prior to using the bathroom properly clean your hands at the studio sinks. This will avoid unnecessary clay smudges on doors and walls. Clay rinsed in the bathroom sinks can eventually cause major plumbing problems.
- Dry sanding is prohibited. Only wet sanding is allowed. (See "Silicosis" under "Hazards"). Inspect and clean your pots thoroughly before bisque firing. This will avoid the need to sand later.
- Only rinse food and drink dishes and cups in the kitchen sink. Organic matter rinsed into the studio sinks will rot and create a foul smell.
- Only Mid-Smooth Stone (MSS) clay can be placed in the solid clay bin. Other clays have their own buckets, must be reclaimed by you, or placed in the garbage.
- Do not use the kiln room to dry green ware. Only bone-dry or near bone-dry work may go onto the shelves in the kiln room for bisque firing. If your work cracks or explodes during firing because it was not sufficiently dry before loading, it is not the kiln loaders' fault.
- When your work is ready for bisque firing, place it on a kiln room shelf marked "Bisque".
- Glazed pieces can be placed on the kiln room shelves marked "Glaze".
- For easy identification, write or stamp your name on each piece of work. **Unidentified pieces will not be fired.**
- In order for communal shelf space to function effectively, (green ware, bisque, glaze, finished) keep your work moving through the studio in a timely fashion. (see "Movement of Clay Work" )
- We suggest that you provide personal ware boards suited to your own work. Sign and store them on your shelf. For ease of cleaning and longevity, cover ware boards with plastic or paper before placing wet pieces on them.
- Dry pots will be removed from communal boards and placed on shelves. LCAC cannot provide boards or bats to accommodate all members at all times.
- Please do not keep communal tools (e.g. banding wheels, slump molds, etc.) on your personal shelves.

- Please immediately remove finished work. Do not store it on shelves at LCAC. (See “Glazed Work”)
- Unclaimed / abandoned work will be disposed of to ensure adequate room for active studio-users.
- If you are not going to glaze your work immediately, it is safer to take it home. Storage space is at a premium and your work will remain cleaner and safer if wrapped and boxed until you have time to glaze it.
- Work remaining on the finished glaze or bisque shelves longer than 30 days will become LCAC’s property and may be used at LCAC’s discretion.
- To avoid contamination, do not use for anything else areas or items marked for glazing.
- To avoid contamination only glaze in the designated glazing area.
- For health and safety reasons, do not use food utensils or dishes for working with glaze or clay.
- Please do not leave splash pans, bats, and buckets at the sinks. Return items where they came from. It is ok to return them wet.
- Please dispose of newspapers covered with clay. Do not reuse because clay dust is a health and safety hazard. In addition, contamination of the next person’s work may occur.
- If a glaze appears too thin or thick, **do not use it**. Put a note on the glaze communication board located in the glaze area and/or mention it to a member of the Glaze Committee. The committee members or the Studio Technician will correct the issue.
- Do not thin or decant glazes unless you have been trained to do so for that specific glaze by the Glaze Committee or the Studio Technician. Some glazes need to be thick or thin to ensure proper functionality.
- For health and safety reasons, LCAC recommends that all drinks be consumed from lidded containers.
- LCAC advises that members take precautions to avoid contaminating food and drinks with clay and other materials, such as glaze chemicals, used at LCAC. When not in use for meetings or other functions, please eat lunch/dinner in the clean and quiet meeting room on the second floor (Dundas Street end). There are refrigerators on both floors at LCAC and a microwave is available on the second floor.
- When the upstairs meeting room is being used for classes, workshops, or meetings, please find a clean space to eat, wipe the table and make sure that your food is not contaminated with clay, glazes etc.. Never eat in the glaze

area or glaze kitchen. See the health and safety manual by the glaze sink and “Health and Safety”.

- A library – for LPG members only – is located in the upstairs meeting room.
- It is prohibited to smoke and vape inside London Clay Art Centre and within 9 meters of the north entrance (back or parking lot entrance). The facility’s air intakes are located at the north end and will draw smoke throughout the building.
- If you are the last person to leave the building, please turn off the lights upstairs and down.

### **Mandatory Service Hours for Studio-Users**

*Without sharing experience and knowledge, we may have a centre but we would not have a guild.*

Our studio relies on mandatory service hours to reduce membership fees, operate at a professional level, and provide studio potter training. Unless you purchase a Gold Membership, all studio-users are required to commit 2 hours per month sharing in the responsibility of running and maintaining our studio.

Talk to the Studio Technician about your specific interests and skills. There are several tasks and areas of need to which you may commit your service hours (glaze making; kiln firing; clay reclamation; cleaning, etc.). Being part of a team will provide you with experience and knowledge in key areas of studio management. Conversely, if you have experience, you will have an opportunity to share your knowledge.

LCAC studio-users are encouraged to volunteer time above-and-beyond the required 2 hours of service per month. Volunteer hours help us continue to provide member benefits such as run two annual sales, biennial exhibitions, special events for showing and selling work, and myriad other components of running a large facility and complex organization that can only be achieved with the effort of many individuals.

Please remember to log your service hours so we may track them for statistical purposes. These numbers are used for grant applications and show how committed our membership is to the studio. They prove we are a guild.

### **Failure to Comply**

If a studio user, regardless of that person’s role (i.e. drop-in user, volunteer, instructor, student, staff, etc.), fails to comply with the rules, etiquette, guidelines, and protocol outlined in this document and in the *LPG/LCAC Global Code of Conduct*, the Studio Technician or Executive Director, will provide a verbal warning during which helpful suggestions will be given about how to change problematic behaviour. If non-compliance continues, the studio member will receive a written

(hand or electronic) warning and be required to meet with the Executive Director. Depending on the severity of the situation and if a resolution cannot be achieved, the offending party, at the sole discretion of the Executive Director, may have their studio privileges restricted or revoked.

If there is property damage associated with a breach of the Global Code of Conduct, the cost of damages may be charged. LPG membership, LCAC studio-user, and shelf rental fees will not be refunded.

### **How to Resolve an Issue or Initiate a Complaint Proceeding**

For detailed information, please refer to the policy and procedure documents entitled Global Code of Conduct and Global Code of Conduct\_Complaint Procedure respectively in the LPG/LCAC Operational Policies and Procedures Manual. Copies can be found in the LCAC Store under the counter or by contacting the LCAC Administrator or Executive Director.

Anyone who believes they have witnessed conduct or been treated contrary to the Global Code of Conduct may:

- Approach the person directly and request that their behaviour stop.
- Depending upon the severity of the complaint, notify the appropriate staff member and ask for help rectifying the situation. The most severe complaints should be directed to the Executive Director.
- In instances of violations of the Global Code of Conduct by LCAC's Executive Director (ED), contact the LPG Board President.
- In instances of criminal behaviour, contact the appropriate law enforcement authorities.

To most effectively address complaints, they should be received in writing and include the signature of the complainant(s). The document should include details of the alleged behaviour including dates, times, places, names of individuals involved and any witnesses.

All issues brought forward will be treated as confidential.

### **Example of Resolution Process**

A member is seen causing cross contamination of glazes by not cleaning stir sticks and pouring containers between buckets of glaze. If you are comfortable, mention to the member that this causes colour issues for everyone using the glaze after them and that cleaning the sticks etc. will prevent the issue. If the person continues, present the information in writing to the head of the glaze committee. If this person is uncomfortable resolving the issue or their resolution is unsatisfactory to you, present the issue in writing to the Studio Technician. If the issue is still not resolved to your satisfaction, or if the Studio Technician deems it appropriate, one or both of you should inform the Executive Director either in writing or in person of the situation

and any efforts made to resolve it. The Executive Director will consider all sides of the situation and formulate an appropriate resolution.

### **Becoming an Instructor at LCAC**

Any LPG member who is interested in supporting our education programs may choose to do so by volunteering time to support and assist a current teacher or workshop leader. This will count towards LCAC studio-users' mandatory service hours and will help you decide if teaching is something you would like to pursue.

LPG members who wish to teach at LCAC, must meet specified training requirements including some combination of the following:

- Participation in a Teaching Assistant and/or Instructor workshop;
- Time spent shadowing an experienced teacher as a TA in a series of classes/workshops, either paid or voluntary;
- Instructing an internal workshop, team building, clay party and/or team-building event to observe teaching style;
- Past teaching experience at another ceramic-based facility including references;
- A referral from a current instructor familiar with your teaching experience.

Additional requirements for teachers are:

- A current Police Records Check / Vulnerable Sector Screening
- Attendance at a yearly instructor meeting

If you are interested in becoming an LCAC instructor, please contact the Program Coordinator for further information. You may also be asked to provide a resume/CV of your teaching experience, plus references. A digital copy of our current Instructor Manual is available upon request.

## **Detailed Processes / Guidelines for Areas of LCAC Studio**

### **Glaze-Making Room (Glaze Kitchen)**

- The glaze-making room (also called the glaze kitchen) is strictly off-limits to classes and always off limits to children. The glaze kitchen can only be used by members who have been trained in glaze making either through the Studio Potter Program or under the supervision of instructors or the Studio Technician.
- If you wish to test glazes you must purchase the materials from suppliers.
- Test glazes must be placed on a secondary tile to protect the kiln shelf from potential glaze flaws (e.g. unexpectedly runny glazes).
- LCAC studio glazes for general use will be remade as required by the glaze committee. Please contact the Studio Technician or glaze committee head for training or to assist.

### **Studio Glazes**

- Up to 12 studio glazes are available to LCAC studio-users. They are stored under the tables in the glazing area. Each studio glaze is labelled by name. (WHMIS information is located beside the glaze sink). The glaze sample board in the glazing area indicates individual glaze colours as well as how they work when overlapped with each other.
- Studio glazes provide a wide yet controlled palette to appease as many studio-users as possible. Glaze recipes are continually assessed based on popularity, price, stability, colour, gloss, and transparency. Some studio glazes have properties limiting their effectiveness and are best used for specific purposes. When this is the case, studio glazes have information attached. (e.g. “glaze is very runny, not food safe”)
- The cost and availability of glaze materials can change, which may result in the discontinuation of certain glazes due to expense or an inability to create the desired colour. These factors are beyond LCAC’s control.

### **Using Glazes**

Foreign materials introduced into glazes and used without proper mixing cause unpredictable glaze behaviour and colour. Use caution and care to avoid glaze contamination.

- If double dipping is necessary or desired, ensure the first glaze is dry before dipping again.
- It is preferable to use a separate, smaller container for the second glaze to avoid contaminating the main glaze. If the small container is not contaminated after use, dump it back into the main glaze mixture.

The above is especially important if you are dipping a strongly coloured glaze such as a red into a pail of white glaze. Iron oxide in a red glaze will very easily contaminate a white or light coloured glaze.

### **Commercial Glazes**

Occasionally, some studio-users want to work with specialty glazes or products not available in the LCAC studio (e.g. resists, stains or commercial glazes). Such products may be used in our studio but, please use caution.

For convenience and safety, LCAC strongly recommends the use of studio glazes over external specialty glazes.

- When firing a commercial glaze (or any new batch of glaze) for the first time, place the test piece on bisque ware tile made specifically to protect the kiln shelf from damage due to runny glaze.
- Regardless of whether you purchase your own glazes or use LCAC's, the cost of MSS clay purchased at LCAC will be the same.

### **Clay**

The studio clay is Tucker's Mid-Smooth Stone (MSS) – an off-white light creamy clay designed for ease of throwing and handbuilding. This is available for sale to LCAC studio-using members only. Boxes of MSS are available and stored for ease of access on the first floor. You may purchase clay through the LCAC Store during store hours. After hours, please pay for the clay and fill in the payment form. Debit, credit, cash or cheque may be used to pay for your clay. Place money or cheques in an envelope and drop it into the white mailbox opposite the coat closet on the first floor.

- No more than 4 boxes will be sold to an individual at any one time.
- Clay prices include the cost of glazes, bisque firing, one glaze firing, shipping, handling, storage, kiln maintenance, and taxes. (Currently the cost of kiln replacement is not included and prices may be adjusted in future).
- Work can be re-fired to fix glaze flaws. If multiple glaze firings are required to achieve a desired aesthetic effect, an additional fee will be charged (See Technician).
- Clay is not to be sold to non-guild members.
- A limited supply of other cone 6 clays (red, speckled, grey, black, porcelain) are also stocked. Specialty clays are priced accordingly and may not always be available.

## Clay Costs and Tools

- Studio clay (MSS): \$31.64 per sleeve / \$63.28 per box (HST included)
- Specialty clay: \$33.90 sleeve / \$67.80 per box (HST included)
- Reclaimed clay is for classes only
- Tools may be purchased from the store: Basic tool kit \$15 / Individual tools: prices vary

## Firing

- Clay not purchased through the LPG may only be fired by renting kiln space. Rental cost is per firing, not per piece. You must book and pay for a bisque firing and then book and pay for a glaze firing.
- Kiln rental must be scheduled two weeks in advance and is subject to the Studio Technician's approval. Proof of payment (to the Technician) is required prior to loading.
- Kiln rental fees are paid through the store.
- If a specific firing ramp or temperature is desired, please work with the Studio Technician to ensure proper kiln programming.
- Kilns may not be rented during certain times of the year:
  - Within two weeks of classes ending.
  - Within two weeks of a group sale. (LPG, Home County, etc.)
- Additional charges will be applied if the following occur:
  - The Technician or kiln loading committee has to load or unload.
  - If repair is needed for kiln or kiln furniture.
  - If the kiln is not loaded or unloaded within the scheduled time.

## ROUND AND OVAL KILN RENTAL COSTS

| <b>Low temperature range<br/>(bisque, luster, etc.)</b> | <b>Mid temperature range<br/>(glaze firing up to Δ6)</b> |
|---|--|
| \$15 half load<br>\$30 whole load                       | \$35 half load<br>\$65 whole load                        |

## FRONT-LOADING KILN RENTAL COSTS

| <b>Low temperature range<br/>(bisque Δ04 )</b> | <b>Mid temperature range<br/>(glaze firing up to Δ6)</b> |
|--|--|
| \$20 half load<br>\$40 full load               | \$40 half load<br>\$80 full load                         |

## **Non-Studio Clay and Non-Studio-Users' Clay Work**

Firing of clay items from outside (e.g. from non-guild members, guests, relatives) is strictly forbidden. Studio-users who try to fire clay items created by non-guild members or from clay not purchased at LCAC are subject to disciplinary action, which may include monetary charges and/or a revoking of membership (see "Failure To Comply")

## **Signing of Work**

All work must be signed with the member's name or symbol.

- Unsigned work will not be fired. It will be placed on the bottom shelf with a note indicating the issue.
- Be aware that pencil or ink will burn off in the kiln. You must sign with a stamp, indented signature, or an underglaze pencil.

## **Technician's Role Regarding Firing**

The Studio Technician is responsible for ensuring that work from classes and workshops cycles through the kilns in a timely manner (2-week turn around). The Studio Technician is not responsible for the timely firing of members' work. The Kiln Committee is responsible for members' work under the supervision of the Technician.

## **Breakage**

It is a general accepted fact that in a communal studio pieces will occasionally be broken. If your work is delicate and you do not want to risk its loss (e.g. it is part of a set) please take personal responsibility for it.

- Keep the work on your shelf until you or someone you trust can load it.
- If you accidentally break someone's work, please leave a note of apology.

## **Drying Work in the Kiln Room**

The kiln room is not an extension of your rented shelf or studio space where you can leave work to dry.

- Only bone-dry, ready-to-load work is to be placed in the kiln room. If wet work is found in the kiln room it may be removed and left in the general studio.
- If work cracks or damages other people's work because it has been fired while wet, it is the maker's responsibility, not the kiln loader's.

## **Raku Firing**

Raku equipment is available for use during communal LCAC raku events. To learn more about firing raku, speak to the Studio Technician. Note that the Studio Technician cannot supervise individual raku sessions.

## **Final Notes on Firing**

If you feel that your pieces are not being fired in a reasonable length of time or are being damaged in the kiln room, you may have to take ownership. If you know how and want to fire your own work, please book a kiln (see above and speak with the Studio Technician).

Without booking, you may load up to 1/3 of any kiln with your own work providing you load the remaining 2/3 with either program (priority) or members' work. You may only load 1/3 of one kiln with your own work at any one time. If you do not know how to load kilns, please contact the Technician, see the Kiln Committee or take part in the Studio Potter Program.

### **Clean-Up: Respect Our Community Facility**

The processes of cleaning our studio may differ from those used in other studios. Please familiarize yourself with our processes and if you are unsure of how to do or where to put something, please ask. We would much rather answer your questions than clean-up after you.

## **Main Studio Clean-Up**

According to Ontario Health and Safety Laws it is illegal to sweep clay or dry glaze materials (dust that contains silica). Always use wet mopping and damp cleaning methods.

**“Silica in the respirable form is a designated substance under the Occupational Health and Safety Act, and the subject of a specific Regulation. This Regulation applies in part or in whole to workplaces in which silica is present, produced, processed, used, handled or stored.”**

[http://www.wsps.ca/WSPS/media/Site/Resources/Downloads/SilicaWorkplace\\_Final.pdf?ext=.pdf](http://www.wsps.ca/WSPS/media/Site/Resources/Downloads/SilicaWorkplace_Final.pdf?ext=.pdf)

***If proper cleaning, handling and storage procedures and processes are followed silica will have zero negative effect on your health.***

Please familiarize yourself with the information found under “Working with Clay”.

### **Processes**

- Sponge-clean your chair, wheel, foot pedal, table surface, wedging table, glaze area and communal tools/equipment. Anywhere you have worked, walked or dripped.
- One wipe will not completely clean-up clay. You must eliminate dust by double wiping all surfaces with clean water.
- Place the stool and pedal on top of the wheel.
- Return splash pan etc. to the wheel. It is ok to return them wet.

- Do not sweep the floor. Pick up large pieces of clay and discard in garbage cans.
- Sponge large messes and damp mop the floors around your entire work area. (wheel, table, sinks, etc.)
- Please ensure the mop is clean after use.
- To avoid contamination, DO NOT put clay that has hit the floor into reclaim buckets.
- Wash bats, ware boards, and tools both front and back before putting them away. They may be put away damp, not wet.
- DO NOT ASSUME OTHERS STILL WORKING WILL BE HAPPY TO CLEAN-UP YOUR MESS – THEY WILL NOT!

### **Glaze Area Clean-Up**

Due to the various chemicals that comprise glazes, the glaze area presents several potential hazards. Please familiarize yourself with the information found under “Working with Glazes and Glazing.” If proper processes and procedures are followed, our glaze area is a safe, clean, creative place to work.

#### **Processes**

- Before waxing and glazing, you may wish to cover surfaces with newspaper to facilitate easier and faster cleanup.
- If using a sponge to wipe up wax, make certain it has been well cleaned before placing the sponge back in its container. Otherwise, waxy sponges may inadvertently ruin other members’ pieces.
- When finished glazing, ensure all surfaces are washed and dust free. This includes outside surfaces of glaze buckets and dollies.
- Scrape down and wipe the inside of glaze buckets to the level of the liquid glaze.
- Clean all brushes and sponges in sink ensuring all glazes and colourants, etc. are removed.
- Ensure tools used for mixing, etc. are clean before putting them away. They may be put away wet.
- Using clean water, wash the floors around the glaze table and sinks.
- Any drips or footprints leading away from the glaze area are your responsibility as well. (e.g. leading to the washroom or kiln room)
- Do not use glaze areas or equipment for any purpose other than glazing.
- Do not use tools intended for food or raw clay in the glaze area.

## Equipment

### Common Use Equipment

Our studio supports a wide range of processes and techniques. We encourage an environment where no one clay process takes precedence over another; the ability to use techniques that are thousands of years old is as important as those being developed today. Safety, technical effectiveness, quality of work and environmental consciousness are the chief principles that govern our facility, equipment, and practices.

The studio has a variety of equipment for common use:

- 9 wheels
- slab roller
- extruder
- handbuilding tables
- wedging tables (slate, plaster and wood)
- a variety of studio glazes ( $\Delta 6$ )
- a variety of studio slips
- assortment of bats, ware boards, rolling pins, canvas-covered work boards
- kitchen facilities – but, remember the “clean what you use” rule is implied and do not store items in the fridge for more than that day’s use.

### Areas & Equipment for Authorized Personnel

Certain areas and equipment can be used by authorized personnel only. Those who wish to be trained on the proper and safe use of particular areas or equipment listed below may speak to the Studio Technician or the Studio Potter Program Coordinator.

- 50+ cubic feet of electric kiln space
- 2 portable raku kits
- fully stocked glaze kitchen with assorted tools and equipment for glaze mixing
- pug mill

### Maintenance

Any working studio and its equipment will require periodic maintenance. Minor repair to studio facilities, equipment and accessories (replacing elements, repairing wheels, grinding shelves, etc.) is the responsibility of the Studio Technician. Immediately notify the Technician of any issues regarding repairs. Repairs beyond the scope of knowledge or technical ability of the Studio Technician will be performed by an outside professional.

## **Movement of Clay Work**

### **Dry Work**

- Dry work, ready to be fired, can be placed on the “Bisque” shelves in the kiln room.
- Work that has special requirements must have a note with directions or be loaded by the maker. (e.g. “Please fire lying down.” or “Please fire lid on.” etc.)

### **Bisque Work**

- Bisque-fired work will be on the bisque pick-up shelf across from the kiln room.
- Please claim your work within two weeks of firing. The longer work sits on shelves, the more likely it is to become damaged.
- After one month, all work will be marked. After 60 days, unclaimed work will become LCAC’s property to be used at the discretion of LCAC.

### **Glazed Work**

- Glaze work is to be placed on the “Glaze” shelves in the kiln room. Work that has special requirements must have a note with directions or be loaded by the maker. (e.g. “Please fire on tile” or “Please fire lid off” etc.)
- Glazed work must be free of glaze on the bottom and high enough up the sides to account for running.
- If your work runs onto a shelf, you will be responsible for grinding the shelf or for purchasing a new kiln shelf in circumstances when the shelf is irredeemable. Until you repair or replace the shelf, you will not be permitted to fire additional work.
- To promote a community atmosphere, no more than 1/3 of a kiln can be of one members’ work. If more space is required, the entire kiln must be booked or rented. For more information, re-read “Firing” in this manual or contact the Technician.
- Work that is glaze-fired will be placed on the finished work shelf across from the kiln room.
- Work should be picked up within two weeks. The longer the work remains on the communal shelf, the more likely it is to become damaged.
- After one month, unclaimed work will be marked. After 60 days, unclaimed work will become LCAC’s property to be used at the discretion of LCAC.

### **Work With Issues**

- Your work may be on a bottom shelf in the kiln room or pickup area with a note indicating an issue such as glaze on bottom of pot, not signed, glaze too

thick or peeling off, pot cracked or broken. Simply correct the issue and place the work back on the appropriate shelf.

- Despite best efforts accidents happen. Please be forgiving if your work is damaged.
- Out of respect, please leave a note of apology if you damage someone else's work.

## **The Role of Staff**

### **Executive Director**

The responsibilities of the Executive Director include but are not limited to:

- Human resources management – members and staff
- Financial management – budgeting, revenue generation, and expenditures
- Strategic planning and implementation – organizational purpose and mission-based
- Marketing and communications – internal communications, brand management, public relations, social media, etc.
- Fundraising and development – grant writing, individual donations, planned giving, legacy giving, special events
- Facilities management – heating, ventilation, and air conditioning (HVAC), electrical, safety, parking, renovations, etc.

The Executive Director reports to the LPG Board of Directors. If you have any questions or concerns about the ED, please direct them to the Board President.

### **Administrator**

The responsibilities of the Administrator include, but are not limited to:

- Assisting in the efficient running of the business aspects of the studio.
- Assisting all committees, staff and working groups as much as scheduling allows.
- Maintaining the LCAC website.
- Reconciling accounts.
- Preparing reports and promotional materials.
- Communications to the membership.

If you require the Administrator's assistance, please be considerate and give as much notice as possible to allow for efficient scheduling of time.

If your quandary is for a specific area of the LCAC or LPG please seek out longstanding studio-user or the appropriate staff person.

Our Administrator reports to the Executive Director (ED). Any comments, questions or concerns regarding this role should be directed to the ED.

## **Program Coordinator**

The responsibilities of the Program Coordinator include but are not limited to:

- Managing new and existing program offerings.
- Growing community outreach, partnerships and developing new/ongoing opportunities.
- Managing program-related communications through media relations, social media, etc.
- Maintaining the LCAC website with updated program details and registration information.

LCAC's Program Coordinator reports to the Executive Director (ED). Any comments, questions or concerns regarding programming should first be directed to the Program Coordinator. If you require more information, contact the ED.

## **Studio Technician**

The responsibilities of the Studio Technician include but are not limited to:

- Liaise/facilitate/manage all studio-related volunteer committee leaders and members. (Kiln, Glaze, Sorting, Pugging, Cleaning)
- Maintain and facilitate smooth operation of studio related tasks, spaces, equipment.
- Maintain and control inventory of materials, and tools.
- Provide training for studio-related tasks when needed and also provide training in conjunction with Studio Potter Program.
- Ensure health and safety standards are practiced in London Clay Art Centre.
- Ensure proper studio etiquette of all studio-users adhering to the LPG Code of Conduct
- Other duties as required

The Studio Technician reports to the Executive Director (ED). Any comments, questions, or concerns regarding the studio should first be directed to the Studio Technician. If you are not satisfied with the answer or if you require more information, speak to the ED.

## **Financial Controller**

The responsibilities of the Financial Controller include but are not limited to:

- Perform payroll function - biweekly pays, monthly source deductions, quarterly WSIB premiums, yearly T4 and T4As
- Prepare quarterly HST returns
- Reconcile bank statements
- Prepare financial reports for board meetings and various annual and periodic grant applications as required
- Assist in the preparation and maintenance of annual budgets

- Work with auditors at year-end
- Analyze trends and provide recommendations for increased revenue generation
- Other duties as required

LCAC's Financial Controller reports to the Executive Director (ED). Any comments, questions or concerns regarding finances should first be directed to the Financial Controller. If you require more information, contact the ED.

### **Other Staff/Volunteer Workers**

Occasionally, we have additional staff at LCAC for short work placements. These individuals have set responsibilities and tasks assigned to them according to our needs. Some are members and others come from local agencies (e.g. Job Creation Program run by ESDC, Y.O.U. etc.) to gain work experience. The LPG/LCAC Global Code of Conduct extends to these individuals. Please be considerate of their time and direct any concerns, questions, or comments to the Executive Director.

### **Artists-in-Residence**

LCAC provides an opportunity for one (1) International Artist-in-Residence and one (1) Canadian Artist-in-Residence (AIR). The positions are filled by people with considerable expertise and/or education in clay who desire a professional studio wherein they can explore their body of work.

In exchange for free space, each AIR must provide 5 hours of service per week at LCAC. In addition, they may give workshops and teach classes.

Please do not disturb the AIRs while they are working in their studios.

Further information about LCAC's Artists-in-Residence can be found on our website [www.londonclayartcentre.org](http://www.londonclayartcentre.org)

## Health and Safety

### Safety in the Studio

LCAC's studio is a working space where activities and practices affect other people and may be potentially dangerous. The space, its equipment, materials, and users must be respected and treated appropriately. If you see anything that seems unsafe, stop and seek information. Health and safety information is posted beside the sink in the glaze area.

### General Studio Safety Rules

- Dry sanding clay at any stage, (dry, bisque, glazed) is strictly prohibited at LCAC. If you must sand, use the wet sanding procedure only.
- When mixing glazes, a 3M Half Face Respirator with P-100 cartridges (available from Tuckers or PSH) or a fitted N95 mask must be worn. We recommend that all studio-users who mix glazes purchase their own respirator.
- Gloves should be worn when glazing if you are:
  - of childbearing age,
  - sensitive to metals, or
  - have health difficulties that you do not want to exacerbate.
- Wear stable, comfortable shoes and comfortable but not overly loose clothing.
- Long hair should be tied back. Do not wear hanging jewelry or drawstrings that may get caught in machinery or in the potters' wheels.
- Children must be accompanied by an adult at all times and must never enter the glaze kitchen.
- No running in the studio.
- Wet floors are slippery! Take care after mopping and use the wet floor signs.
- Ensure proper training on all equipment prior to use.

### Areas of Safety Concern

There are a variety of hazards associated with working in a clay studio. The specific precautions and hazards can be grouped into three categories: Working With Clay, Glazes and Glazing, and Kilns and Firing.

### Working With Clay

Clays are comprised of hydrated aluminum silicates, often containing large amounts of crystalline silica. Other impurities may include organic matter or sulphur compounds. Manufacturers sometimes modify clay properties by adding grog (ground firebrick), sand, talc, vermiculite, perlite, and small amounts of

minerals such as barium carbonate and metal oxides. Many of these components present potential hazards.

## Hazards

- **SILICOSIS** (also known as miner's lung, Grinder's Disease and Potter's Rot) is a form of occupational lung disease caused by inhalation of crystalline silica dust. Silicosis is a progressive, debilitating and often-fatal lung disease. Silicosis is an irreversible condition. When small silica dust particles are inhaled they embed themselves deeply into the tiny alveolar sacs and ducts in the lungs where oxygen and carbon dioxide gases are exchanged. Once these are blocked, they cannot be cleared and breathing becomes laboured or prevented.
- Silica is a main component of clay. Clay on the floor or other surfaces will dry and pulverize into fine dust. Walking on this will stir up microscopic grains of silica into the air. Dry sweeping the floor or tables in a clay studio causes the same issues. Once airborne, inhalation is unavoidable.
- Sand, perlite, grog, and vermiculite (all potentially used in our studio) also contain free silica and are, therefore, highly toxic by inhalation.
- Sanding finished green-ware, can create very high concentrations of hazardous silica dust.
- Wet silica does not become airborne and therefore is not a health hazard.
- Vermiculite is also frequently contaminated with asbestos.
- Nyal brand talc also contained asbestos. This is no longer being sold. Our stocked talc does not contain asbestos.
- Pneumonia, asthma, skin irritation or other problems may occur with exposure to mould growing in wet clay that is being soured or aged in a damp place, or with inhalation of dry aged clay containing spores.
- Improper position while throwing on a potter's wheel for long periods of time may result in carpal tunnel syndrome or other repetitive strain injuries. Pain, numbness and/or pins and needles in the thumb and first three fingers, are common symptoms.
- Back problems may arise from improperly bending over the potter's wheel for long periods of time.
- Clay is heavy and if lifted improperly can cause injury.

## Precautions and Procedures

In Western countries, protective measures such as respirators and masks have brought a steady decline in death rates due to silicosis. The best way to prevent silicosis is to identify workplace activities that produce crystalline silica dust and then to eliminate or control the dust.

*If precautions and procedures set out below are adhered to, we can maintain control over our dust and prevent clay and silica hazards in our studio.*

- Use wet or damp cleaning methods on all surfaces and tools used for clay.
- Use premixed clay, such as that sold at LCAC, to avoid exposure to large quantities of clay dust.
- Wear separate work clothes while in the studio. Choose clothes of material and design that don't trap dust. Wash clothes weekly and separate from other laundry.
- Avoid clay contact with broken skin. Use a skin moisturizer.
- To prevent back problems, always lift with bent knees. Exercise and massage may relieve minor muscular pain.
- Keep wrists in a non-flexed position as much as possible to prevent carpal tunnel syndrome or other repetitive strain injuries. Take frequent work breaks.
- If you are feeling pain you are using improper positions/techniques and should seek advice.
- Finish green ware while still wet or damp with a fine sponge instead of sanding when dry.
- Wet sand if sanding is necessary.
  - Wet your clay, bisque, or vitrified clay so that that as you sand dust becomes a paste rather than airborne.
  - Wet sandpaper is designed to remain intact when used with water and may be purchased at any hardware store.
  - An unglazed piece of vitrified clay or a sanding stone works well for wet sanding other clay.
  - When wet sanding is complete, the “paste” is washed off and into the sink preventing a dust inhalation hazard.
  - This also avoids that lovely “nails on the chalkboard” sensation!
- To avoid dust build up, wet mop floors and work surfaces daily with clean water.

Please refer to LCAC's Silica Exposure Policy under Health & Safety in our Operational Policy Manual.

## **Working With Glazes and Glazing**

Glazing is most often the finishing step in clay work. As glazes are comprised of materials that can be considered harmful or hazardous to health and the environment, care should be taken in using them. All studio-users should familiarize themselves with the following information about glazes and glazing.

### **What Is a Glaze?**

Essentially, glazes (glass) used to colour or finish-coat clay pieces are a mixture of **silica**, **fluxes**, and **colourants**. Not all of the materials listed/mentioned below are ingredients in LCAC's studio glazes. However, you may encounter them on your clay journey. Please consult the glaze recipes to understand what materials and compounds are in specific LCAC glazes. Material Safety Data Sheets (MSDS) are available in the glaze kitchen for all components of our glazes.

**Silica** is the main glass in glazes. It also binds to the silica in clay creating permanent adhesion between clay and glaze. Silica has a very high melting point. Common **fluxes** including lithium, calcium, and sodium are used to lower the melting point so a glaze will melt at the same temperature as the clay's vitrification point. Vitrification is when the clay transforms into a waterproof, rock-like substance. This is known as a ceramic state.

Most commonly, an assortment of metal oxides or other metal compounds are used as glaze **colourants**. These colourants dissolve into the glass as it melts and combine with other materials changing form and producing colour effects on pieces. When the glass cools, the colours are trapped in the glass. Glaze colourants are present in such small quantities that wet or fired glazes are not usually a great hazard. Nonetheless, it is advisable to keep your hands and working area as clean as possible to avoid ingestion and/or inhalation of glaze materials.

### **Hazards**

Some metals have inherent poisonous qualities or will leach into acidic liquids such as vinegars or juices sitting in a clay vessel. Therefore, metals as glaze colourants need be handled and used properly.

- If allowed to enter the bloodstream, manganese can cause Parkinson's-disease like symptoms.
- Lustres and metallic glazes are often fired in a reduction atmosphere, such as in raku firing. These glazes often contain mercury, arsenic, highly toxic solvents such as aromatic and chlorinated hydrocarbons, and oils.
- Some under-glazes and over-glazes use mineral spirits as their base instead of water. Prolonged inhalation or skin contact with mineral spirits can cause short-term health hazards ranging from vomiting to rashes.

- \*Lead compounds are highly toxic by inhalation or ingestion. Symptoms of lead poisoning include damage to the peripheral nervous system, brain, kidney, or gastrointestinal system, as well as anemia, chromosomal damage, birth defects and miscarriages. \*Lead is strictly prohibited at LCAC.
- Certain colourant compounds of particular metals are known as probable human carcinogens, including arsenic, beryllium, cadmium, chromium (VI), nickel, and uranium.
- Antimony, cobalt, lead, lithium, manganese, and vanadium colourant compounds are highly toxic by inhalation.
- Antimony, arsenic, chromium, vanadium, and nickel compounds are moderately toxic by skin contact.
- Free silica occurs in many of the clays, ash, flint, quartz feldspars, talcs, etc. used in glazes. (See the discussion above for the hazards of silica and the disease silicosis. Preparing glazes can result in the inhalation of toxic materials.
- Soda ash, potassium carbonate, alkaline feldspars, and fluorspar used in glazes are skin irritants.
- Spray application of glazes without proper equipment and procedure is very hazardous due to potential inhalation of glaze mists.
- Glazes containing solvents are both flammable and hazardous.
- Glazes that are crazed (or crackled) are not to be used on surfaces in contact with wet food. The small cracks can expose metals that can leach into foods (particularly acidic foods) and can, over time, cause toxic effects. As well, the small cracks can trap bacteria and cause spoilage of the food or illness if not properly sanitized.
- When heated to a steaming temperature, paraffin and other waxes are carcinogenic.

## Precautions

- Use only lead-free glazes. If the commercial glaze does not state "lead-free" or "leadless" on the label, assume it contains lead until proven otherwise. **All the glazes in the LCAC studio are lead-free. There is no lead in the building.**
- If possible, do not use colourants that are known human carcinogens and avoid probable human carcinogens. There is no known safe level of exposure to carcinogens.
- Lustres should only be used in a well-ventilated room away from other people and while wearing a Half Face Respirator with 3M Organic Vapour Respirator Cartridges. (Respirator can be purchased from Pottery Supply House or Tucker's; filters are available on Amazon)

- Use only wet cleaning practices for areas and tools that have been used for glazing.
- Wear a respirator and use the venting system when weighing and mixing powdered ingredients.
- Wet glazes are not an inhalation hazard.
- Good housekeeping procedures and wet clean-up of spills all but eliminate the risk of inhalation of toxic dusts.
- Thoroughly wash hands, arms and exposed skin after glazing.
- NEVER eat or drink in the glaze area or glaze kitchen.
- Gloves should be worn while handling any wet or dry glazes if you
  - are at all sensitive to heavy metals,
  - of childbearing age
  - or have health complications that need not be exacerbated.
- If you are not sure of the food safety of a studio glaze, please consult LCAC's Studio Technician.

### **Unused Glazes and Glaze Waste**

Any glaze left over from normal studio practice is considered glaze waste. This may come from a wide variety of sources, e.g. brushes, drips or splatter on floor or table surfaces, rinse buckets, etc. All glaze waste should enter the recycling program via the glaze waste bin or glaze area sink.

### **Wax and Resists**

Wax and resists are used prior to glazing to keep glaze off the underside of work or to keep an area glaze-free for aesthetic reasons.

Glaze remaining on the bottom of work will melt and bond to the kiln shelf when fired. Kiln shelves are expensive to replace and arduous to repair. Please be conscious of your glazing and place your work on a tile or clay cookie (bisque slab) if you are unsure of your glaze.

- When waxing, use only dedicated wax brushes and rinse thoroughly with hot water and soap.
- LCAC provides liquid, water-soluble wax in the studio. Do not use solid or melted wax. Paraffin and other waxes when heated to a steaming temperature are carcinogenic.
- Food colouring is mixed into the studio's wax to make it easier to see when it is applied on bisque ware. The colourant will burn off in the kiln.

## **Kilns and Firing**

Electric kilns and fuel-fired kilns heat clay work to the desired firing temperature. Essentially, the kilns transform clay into a rock-like, ceramic material.

As the electric current passes through the metal coils on the walls of the kiln, it becomes increasingly hot. Electric kiln firing is called oxidation firing. The temperature rises over approximately 12 hours until the kiln shuts off at the desired temperature.

Fuel-fired kilns (**atmospheric or reduction**), such as raku and gas kilns, are heated by combustion. Gas (natural or propane) and wood are the most common fuels. These kilns may be placed indoors or outdoors depending on their inherent properties and ventilation systems.

Firing temperatures can range from as low as 1,382°F for raku and bisque ware, to as high as 2,372 °F for stoneware, and 2,642 °F for certain porcelains.

## **Hazards**

There are many potential hazards when firing pottery.

- The early stages of bisque firing involve the oxidation of organic clay matter into carbon monoxide and other gases produced from combustion.
- Sulphur breaks down later producing highly irritating sulphur oxides.
- Nitrates and nitrogen-containing organic matter break down to nitrogen oxides.
- Lead (Galena), cornish stone, crude feldspars, low grade fire clays, fluorspar, gypsum, lepidolite and cryolite can release toxic gases/fumes during firings.
- Carbonates, chlorides, and fluorides are broken down to release carbon dioxide, chlorine, and fluorine gases.
- Many metal fumes generated at high temperatures are toxic when inhaled.
- Carbon monoxide from fuel-fired kilns or the combustion of organic matter in clays is highly toxic by inhalation and can cause oxygen starvation. One symptom of carbon monoxide poisoning is an intense frontal headache, unrelieved by analgesics (pain-killers like Aspirin or Advil).
- Hot kilns produce infrared radiation, which is hazardous to the eyes. There have been reports of cataracts from years of looking inside hot kilns.
- Heat generated by the kiln can cause thermal burns. The Edward Orton Jr. Ceramic Foundation reported that when a kiln was operated at 2370 °F, the surface temperature of the kiln was at or above 595 °F, and the temperature one foot away from the peephole was 156 °F.
- Heat produced by even small electric kilns can cause fires in the presence of combustible materials or flammable liquids.
- Kiln room temperatures often exceed 100 °F even with proper ventilation.

## Precautions

- Do not attempt to operate a kiln unless you have been fully trained to do so.
- Due to off-gassing both kiln types must be properly vented.
- Do not use lead compounds ever.
- If purchasing or adopting pre-made glazes, ensure they are labeled lead-free.
- If a commercial product says it contains lead but is “food-safe” it is not allowed in the LCAC studio or to be fired in our kilns.
- We do not use cones while firing so do not look through the kiln peep holes as this can be hazardous.
- Lumber, paper, solvents, paints or other combustible and flammable materials must not be stored in kiln areas.
- Always check that the kiln has shut off.
- If gas leaks are suspected (e.g. gas odour): shut off gas at the source (basement); shut off power to the kiln room at the circuit breaker; and call the gas company.
- Look at the display on the kiln to see if it is too hot to touch. If not sure, stay clear.

*If studio-users consistently follow the above policies and procedures when they work at LCAC we will continue to have a safe, creative, world-class studio at London Clay Art Centre.*

*Please enjoy our studio safely, cautiously, and fully!*

## Key Contacts

| <b>Staff Position</b>                                   | <b>Name</b>           | <b>E-mail</b>                       |
|---|-----------------------|-------------------------------------|
| Executive Director                                      | Darlene Pratt         | darlene@londonclayartcentre.org     |
| Administrator   | Cheryl Radford        | cheryl@londonclayartcentre.org      |
| Program Coordinator                                     | Bep Schippers         | programming@londonclayartcentre.org |
| Studio Technician                                       |                       | technician@londonclayartcentre.org  |
| Financial Controller                                    | Carol Anne Van Boxtel | carolanne@londonclayartcentre.org   |
| <b>Volunteer Position</b>                               | <b>Name</b>           | <b>E-mail</b>                       |
| LPG Board President                                     | Judy Sparkes          | jude@fullcirclepottery.com          |
| Membership Engagement Committee Association Coordinator | Robin Chacko          | rlcpottery@gmail.com                |
| Studio Potter Program Coordinator                       | Elly Pakalnis         | ellyp2003@yahoo.com                 |
| Store Coordinator                                       | Cathy Regan           | cregan@uwo.ca                       |
| Potters Market Coordinator                              | Nancy Friedrich       | nfriedrich@hotmail.com              |

## Emergency Contact Information

| Emergency Contact Information at LCAC   |   |
|---|---|
| <p style="text-align: center;"><b>Studio Emergencies:</b></p> <p>Medical, Police Emergency, Hazardous Materials Emergency, and Fire* call:<br/><b>911</b></p>   | <p style="text-align: center;"><b>Ontario Poison Centre:</b></p> <p style="text-align: center;">1-800-268-9017 (24 hr)</p>                    |
| <p><b>*In Case of Fire</b></p> <p>The fire alarm system <b>is NOT connected</b> directly to the fire station. <b>We must call 911</b> and get everyone out of the building as quickly and calmly as possible.</p>     |   |
| Studio Support Service Numbers  |   |
| <p><b>For building related issues, first contact one of the following people:</b></p> <p>Darlene Pratt, Executive Director:<br/>226-236-5611 (cell)</p> <p>Cheryl Radford, Administrator:<br/>519-432-4829 (home)</p> | <p><b>Union Gas:</b></p> <p>1-877-969-0999</p> <hr/> <p><b>Electrical:</b></p> <p>GNH Electric</p> <p>Glenn Holcombe: 519-933-0727 (cell)</p> |
| <p><b>Elevator:</b></p> <p>Delta Elevator: 1-800-265-6348</p>   | <p><b>Emerge (Key Fobs) System:</b></p> <p>JPW Systems - Drew Ryan<br/>519-494-9774 (cell)<br/>andrewr@jpwsystems.ca</p>                      |



This manual is a working document. It will be updated with new information, policies and procedures as required.