



Ceramics Studio Department

Open Studio User Packet

Welcome to the Ceramics Studio. We are happy that you've chosen to join our ceramics community. The following packet has been created for your education and safety. In order to use the studio it is expected that you are independent and experienced at using the machinery and materials here at the studio. Open Studio time is non-instructed studio time for hand-building, sculptural & wheel work for ages 14+. Our studio has 8 wheels, slab roller, extruder, glazes raku, gas & electric kilns (fire cone 5). If you do not have any experience you will need to enroll in a class with the center ([See SCA Ceramics Classes](#)) or at another location prior to use. Volunteer Facilitators who oversee the running, safety, and cleanliness of the studio **cannot** provide the in-depth instruction needed to be an independent participant. However, they are available to support your independent work. Safety and cleanliness of the studio are priorities for your health and welfare. Please understand that Facilitators are volunteers and are not paid staff. They are not paid janitors either and therefore you will need to be diligent about safety and cleanliness. SCA is the only public facility and publicly run studio in the area. As a user, you commit to the upkeep and preservation of the studio. Additionally, **this studio is not intended for production or professional work and is only for enhancing your skills.** (A production potter works full-time, making a set "line" of work, rather than one-of-a-kind work. The emphasis is on efficient high-output production.) **Similarly, Due to the nature of a community space, we are unable to serve the rigorous demands of professional needs.**

Questions can be directed to randys@sebarts.org.

Please read this packet in its entirety prior to studio use, sign the Hold Harmless form at the end of the packet, and return that page to the studio Facilitator or to the SCA main office.

SAFETY PROCEDURES

YOU MUST HAVE SOME TRAINING OR BACKGROUND IN CERAMICS USE PRIOR TO ATTENDING OPEN STUDIO SESSIONS.

Grinder

ALWAYS use safety goggles and a dust mask when using the grinder. The grinder is located in a small space so please be certain that no one else is nearby or behind you when you are sanding. Please clean the area around the grinder with a damp sponge or rag after each use. Rinse sponges thoroughly after use.

Kiln Room

As you enter the kiln room green ware goes on the shelves to your RIGHT, glaze ware goes on the shelves to your LEFT. Please place your pieces as far back on the shelf as space allows. **NEVER** open the kilns or take anything out of the kilns for any reason ever. Be mindful not to bump into others work.

Clay Dust

Wash all tools, materials, supplies, machinery, wall and floor space thoroughly that you've used while in the studio. Accumulated clay dust is a hazard to our health:

Dust from ordinary clay and several other materials contain some free silica that is too fine and heavy to be expelled from the lungs. Over time this can cause fatal silicosis if breathed often enough. Symptoms of silicosis include: shortness of breath, dry cough, emphysema, and high susceptibility to lung infections such as tuberculosis. The disease may take years to develop.

Take a few extra minutes before leaving the studio during clean-up time (around 20 - 30 minutes before the end of the session) to look around you and wipe or wash down what you see and what you've used (more directions for clean-up to follow).

NEVER SWEEP DUST!! That only makes the particles airborne and easier to inhale.

ALWAYS WET WIPE/MOP

Hand Sanding

If you need to hand sand your piece for any reason, please **go outside**. This will help to keep you and your fellow users safe and healthy.

Open Studio Sessions Schedule

These times are the only times to either pick up or drop off work, or purchase clay.

Open Studio Time Schedule

New hours to start on Sept. 10

Each session requires a separate open studio fee.

Sessions Available

Monday: 9 am - 12:30 pm

Monday: 1 pm - 5 pm

Tuesday: 9 am - 1 pm

Tuesday: 1 pm - 5 pm

Tuesday: 5 pm - 9 pm

Wednesday: 9 am - 1 pm

Wednesday: 1 pm - 5 pm

Wednesday: 5 pm - 9 pm

Thursday: 9 am - 1 pm

Thursday: 1 pm - 5 pm

Saturday: 9 am - 1 pm

Saturday: 1 pm - 4 pm

Sunday: 12 pm - 4 pm

*** Note: The last 30 minutes of the session is meant for clean-up only. This gives participants a full 3 hours to create. Work must be completed 30 minutes before the session ends.**

Hours subject to change. Check Monthly

SIGNING IN

Before you start your ceramics activity you must sign in at the clipboard on the desk.

1. Sign your name, and complete the appropriate section of the sign-in sheet.
2. Payment: If you are paying with cash, write in the amount in the last column. If you are paying by check, write in the amount in the last column, and write in the check # in the appropriate column. One time visits are \$12. If you are currently enrolled in a Sebastopol Center for the Arts ceramics class, your visit is \$6. You may purchase a multiple visit Punch Card for 6 or 10 visits. 6 Punch Card visits cost \$60 (a savings of \$12), 10 visits cost \$90 (a savings of \$30). If you are paying with your punch card, punch the appropriate number on the card, write in the number of the card and the number of the visit that you punched out.

Monthly Membership

\$100/ month
\$285/ 3 month
\$550/ 6 month
\$1050/ Annual

PURCHASING CLAY

Bags of clay are available for \$30-\$40 per bag, with some specialty clays slightly higher. A description of each type of clay is provided below. You may only fire clay in this studio that has been purchased in this studio. Your purchase pays for the clay as well as use of kilns and glaze. On the sign-in sheet indicate which type of clay you purchase, how many bags, your check # if paying by check and the amount you paid in the last column. (see attached Sign-In sheet) You may store your bag of clay in the studio, but be certain to **write your name and date on the bag**. Bags marked with a date older than 60 days or not marked will be resold as used clay for 50¢ a pound.

White Clays for Sale:

B-Mix Cone 5

White clay body

A very fine grog makes for a more forgiving clay body with a slight texture and minimal speckling.

Half and Half Cone 5

Equal amounts of white stoneware and porcelain. Very throwable white clay body. Texture slightly coarse.

Frost Porcelain Cone 5

Smooth, very good throwing clay body. Vitreous at Cone 5.

WSO Cone 10

Cone 10 white clay. Good for low temp Raku. Texture slightly coarse. Not vitrified at Cone 5.

Red/Brown Clays for Sale:

Speckled Buff Cone 5

Tan/brown color range with specks. Low in sand and grog content. Slightly coarse texture. Excellent throwing body.

Electric Brown Cone 5

Rich brown color. Slightly coarse texture. Good strength for wheel throwing and hand building.

Navaho Wheel Cone 6

Smooth textured plastic red clay. Very smooth pliable. Excellent wheel and hand building clay when deep red tile color is desired.

Cassius Clay Cone 5

Very black, ebony-like finish. Satiny smooth texture.

How Much Clay to Use for Various Pieces

ITEM	WEIGHT		HEIGHT		WIDTH	
	Grams	Lbs/Oz	Inches	CM	Inches	CM
6 oz coffee mug	275	10 oz	3	7.5	3	7.5
8 oz coffee mug	400	14 oz	5	12.5	3	7.5
14 oz beer mug	600	1 lb 5 oz	7	17.5	3.5	8.5
chalice (cup only)	500	1 lb 2 oz	7	10	4	10
goblet (cup only)	340	12 oz	5	12.5	3	7.5
cup	300	11 oz	2.75	7	3.75	9.5
saucer	350	13 oz	1	2.5	5.5	13.5
large dinner plate	1800	4 lb	1.25	3	11.5	29
medium dinner plate	1350	3 lb	1	2.5	10	25
side plate	1000	2 lb 3 oz	1	2.5	8	20.0
bread and butter plate	600	1 lb 5 oz	.75	2	6.5	16.0
serving plate	2300	5 lb 2 oz	1.25	3	14	35
large bowl	2600	5 lb 12oz	6	15	12	30
Medium bowl	1800	4 lb	4.5	11	10	25
Small bowl	600	1 lb 6 oz	3	7.5	6	15
Onion soup bowl	600	1 lb 5 oz	3	7.5	6	15
Large mixing bowl	1800	4 lb	4.5	11	10	25
4 quart casserole	2600	5 lb 12oz	8	20	12	30
2 quart casserole	1800	4 lb	4.5	11	8.5	21
1 quart casserole	1000	2 lb 3 oz	4	10	6.5	16
Individual casserole	600	1 lb 6 oz	3	7.5	5.5	13.5
Cream pitcher	400	1 lb 2 oz	5	12.5	3	7.5
1 pint pitcher	675	1 lb 8 oz	6.5	16.5	4	10
4 pint pitcher	2600	5 lb 12 oz	14	35	6	15
Coffee pot	1800	4 lb	11	27.5	4.5	11
Large teapot	2000	4 lb 6 oz	8	20	8	20
Medium teapot	1500	3 lb 6 oz	6	15	6	15
Small teapot	1000	2 lb 3 oz	4.5	11	5	12.5
1 liter decanter	2000	4 lb 6 oz	12	30	6	20
Small decanter	1200	2 lb 11oz	8	20	5	12.5
Liqueur or sake bottle	1000	2 lb 3 oz	-	-	-	-
Large storage jar	2250	5 lb	12	30	5	12.5
Medium storage jar	1500	3 lb 6 oz	10	25	4	10
Small storage jar	800	1 lb 12 oz	7	17.5	3	7.5
Jam or honey pot	450	1 lb 4 oz	3.5	8.5	4	10

USING THE STUDIO

WHEEL THROWING

Again, it is imperative that you have received training on the use of a wheel. Wheel throwing can be potentially dangerous with no background knowledge.

In preparation to throw, make sure you always have a splash pan underneath your wheel. If you are trimming your piece, make sure you have a paper guard (large calendar sheets are under the roller) to keep too much trim from fanning out across the floor.

Do not store any work on throwing bats. You can leave your green-ware to dry on a ware board and place it on the shelves along the wall. There are some exceptions to this if you have a particularly large piece and just cannot remove it from the bat. If this is a frequent problem, it is suggested that you purchase your own bats. This frees up bats for other users. Be certain you label your piece with your name and date, and push it to the back of the shelves to leave space for other participants.

Bone-dry completed pieces left on drying racks will be disposed of within **30 days** unless otherwise indicated on the piece. If you need a piece to be left on the rack, place a post-it note or other wise indicate your preference and again, **date the piece**. Every 30 days, pieces on the drying rack are examined to be saved or recycled. Frequently pieces will be shifted around to make room for new pieces.

HAND BUILDING

When Using the Roller

Put light striped cotton sheets between clay and heavy canvas sheets. The light sheets are easier to wash. Notice there are red canvas sheet to use for red and brown clays, and white canvas sheets to use for light color clays such as white or gray.

Do not hand build on the glazing table unless there is no other table top available in the room and no one needs to glaze.

After using the canvas sheets, please roll them and return them to the shelf beneath the roller. Do not fold them.

Please be courteous to other potters in the studio and limit your use of space so that others have sufficient space as well.

Wedging

Notice that there are two sides to the wedging table. Please wedge gray or white clays on the white side of the table (left facing the wall), and wedge red or brown clays on the red side of the table (to the right). If you are recycling your clay, please use long rectangular drying/wedging bats under the wedging table so that the wedging table is left free for others to wedge.

GLAZING

Glazes have been mixed and prepared by a volunteer for your use and enjoyment. Each glaze has a sample piece hung over the wedging table with the name of the glaze on the front and date the sample tile was fired on the back. Each glaze tile is composed of three types of clay – B-mix, Speckled Buff, and Navajo – and is dipped once completely and then a second time up to the middle of the tile. Please only use two dips of glaze when you glaze your work to minimize the chance that the glaze will run off the pot in the kiln and ruin the kiln shelves (and your piece).

The glaze tiles are arranged by color group. If you take a glaze tile off the board please put it back in the correct color group. There are a number of glaze tiles showing commonly used glaze combinations (i.e. spice and cranberry, spice and midnight) as well as a few tiles with glazes that are being considered for future use. The glaze buckets are also arranged by color group. While glazing and after glazing please be sure that you are keeping the buckets covered so that the glazes do not get contaminated. Please make sure you return the glaze bucket to its correct area on the floor under the glaze tables at its labeled color area.

If you cannot find a glaze in a bucket when you do find the sample tile on the board please leave a note on the message board next to the tile samples using the dry erase pen. If you have questions about glazes that you can't get answered during your session leave a note on the glaze message board.

A volunteer Facilitator has prepared a notebook with pictures of glazed pieces that you can review for interesting glaze combinations. In addition there are a few sample glazed pieces on the glazing table.

After you have glazed your work remove the glaze from the foot up to at least $\frac{1}{4}$ inch from the bottom of the pot. If you are using a particularly drippy glaze this might need to be higher. If you have questions about this, ask the Facilitator on duty. You can use green wax (located on the glazing table) on your work where you don't want the glaze to adhere prior to dipping or painting your glaze. However be sure that there is ample space between the bottom of your piece and where the glaze ends to insure that the glaze will not run onto the kiln shelf. In removing excess glaze, it's best to hand wipe when wet. If glaze has dried, take care with scraping or take outside to sand or remove dried glaze. The dust particles from glazes are equally, if not more hazardous to inhale.

Please pay special attention to cleaning the tools and materials you use throughout the glazing process to keep the glaze area clean and to prevent the contamination of glazes. Always make sure that any implement (measuring cup, stir stick, wire whisk, etc.) you put into a glaze bucket is clean. Rinse the carpet pieces used to clean the bottom of your pot/bowl after you have finished with them and return them to the tray for the next person to use.

CLEAN-UP GUIDELINES

Again, clean-up is **everyone's responsibility**, not only for the space you use but for any space in the studio. You should be thinking that you'd like to leave the place better than how you found it. If we all have this perspective, we will have a very safe creative environment. There is no paid janitor to clean our studio. Eric is a part-time staff person who is responsible for firing and some cleaning but needs our help to keep the place clean. To reiterate, the Facilitators are only volunteers. These are not paid positions and they need your help to keep the place clean as well.

Wedging Table

Whenever you wedge please be sure to wash down the surface as well as the wall behind and legs of the table with a sponge. Be careful not to scrape the wedging table. This can put dings in the table, especially when it's wet. Also wash any wedging tools you might use, as well as the cutting wire.

Wheel Work

1. Bring your splash pan, tools, bat, and water bowl to the wash area. Wash your tools first with a sponge in your water bowl to save on water. When all the clay is removed from the tools rinse under the faucet. Turn the faucet off and again, wipe down the splash pan first removing all clay before turning the faucet on to rinse. But do be certain all the clay is rinsed from everything. Even though we are in a rainy season, we still need to conserve water.
2. Replace all borrowed tools to their appropriate, labeled location. Replace the water bowl to the shelf. Replace the clean splash pan upside down under the wedging table.
3. Use a clean sponge to wash down your wheel, under the spinner, wheel legs, chair, chair legs, wall behind your wheel and the floor under your wheel. **NEVER SWEEP THE DUST UNDER YOUR WHEEL. ALWAYS USE THE VACUUM CLEANER AND/OR WET MOP THE AREA.**
4. Check other areas where you have worked or that are in need of cleaning and wet wipe down.
5. Rinse all sponges and replace to sponge bins.
6. Rinse down the sink area where you were washing.
7. Always wash any drying bats that you've used for greenware before replacing to shelf.
8. If you use the Giffen Grip for trimming, you must clean that as well. Bring the Grip plate and pieces to the sink area. Disconnect the washer from under the Grip Plate, separate the top and bottom and wash out in the sink. Reconnect washer. Wash Grip tools. Return to designated area.
9. Before you leave the studio, take a look around at your spot where you were working and double check to make sure everything is clean and dust-free.

Glaze Work

It is important to clean everything you use so that the next person using a tool or a brush or an area doesn't get your glaze on their pot. Also glaze dust can be as harmful as clay dust. Use a bowl to clean brushes, sponges, cups, etc. first and then turn faucet on to rinse everything until it runs clear. In general, clean up every place you have left any glaze including:

1. Tools

2. Brushes
3. Bulbs
4. Sponges
5. Containers
6. Buckets (tops, sides)
7. Mixing sticks
8. Rug pieces
9. Tables and workspaces
10. Floor (sponge or mop)

Before you leave the studio, take a look around at your spot where you were working and double check to make sure everything is clean and dust-free.

Handbuilding

1. Use your water bowl to first remove all clay debris from everything and then rinse thoroughly all tools, brushes, containers, and replace them to their correct location.
2. Wash down all boards and put them away. When washing dry clay off boards, it's best to wet once, turn off faucet, use a brush to scrub clay off, and then turn faucet back on to rinse.
3. Wash down the slab roller table if used.
4. Wipe the canvas sheets with a damp sponge, however, it's better to have used the cotton sheets between, which are easier to launder (Eric does the laundry, so be considerate of that).
5. Wash your seat and table.
6. Sponge or wet mop under your table.
7. Before you leave the studio, take a look around at your spot where you were working and double check to make sure everything is clean and dust-free.

Shelving

Periodically take notice of storage shelves or the floor under the shelves or under the wedging table. If there is a heavy build up of dust, please take the time to mop or wipe with wet sponge as much as you can. Again, the more each of us does to contribute to the cleanliness of the studio, the healthier and happier we will all be.

Floors

Care must be taken when cleaning the floors. Using a broom and sweeping will pick up dust and make it airborne, which is a danger. Therefore, it's best to use a wet mop and/or use a sponge to round up large particles. You can use a sponge or sponge mop to wisk large particles onto a dust pan. And use the mop to clear large floor areas.



**282 S. High St., Sebastopol, CA 95472
Ceramics Studio Department**

Hold Harmless Agreement

This HOLD HARMLESS AGREEMENT is made effective on

_____ **(date) by and between Sebastopol Center for the**

Arts and _____ **(print Open Studio user's name).**

_____ **(Open Studio user) holds Sebastopol**

Center for the Arts and volunteer Facilitators harmless from any claims

of liability due to damage of property or injury incurred while using the

Ceramics Studio at any time. I have read the Open Studio User Packet in

its entirety and completely understand all the safety, use, and cleaning

guidelines described herein. I take full responsibility for maintaining a

clean, healthy, and safe environment here at the SCA Ceramics Studio.

signature

date