



Sunset Hill Ceramics

# Open Studio Guidelines

## COVID Protocols

Until further notice, these are the following protocols in place to keep everyone healthy:

- Masks are required at all times
- Sanitize hands when first entering the studio
- Sign in on the sign-in sheet by the front door
- No more than 3 people in the studio at one time
- Reserve time on the [Google Sheet scheduler](#)

## General

- Remember to punch your punch card
- Clean up after yourself (see guidelines below)
- Carve your name/initials on your leatherhard pieces
- Leave a sticky note with your name on any wet items so Elizabeth can take care of them appropriately
- All items need to be finished to the bisque stage within a two month period
- Place your items on the appropriate shelves if they are ready to be bisqued or glazed
- Combine any wet or leatherhard items on the fewest number of bats or boards possible to save space on the shelves

## Pricing

Open studio is open to students who have either (1) met with Elizabeth and verified skill level and/or (2) have taken three or more classes with Elizabeth to learn the basics of working with clay and working in this particular studio.

Open studio is either \$150 a month or \$150 for a 10 visit punch card. This costs includes:

- Studio time
- Equipment
- Glazes
- 2 shelves in the glaze firing per month. (\$25 for each additional shelf)

Clay costs \$25 per bag.



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### Cleaning

Everyone is required to clean up after themselves. Any tools and equipment you used during your visit should be wiped down and/or washed before you leave. Remember to clean your wheel and tools in the proper clay color bins.

- Slip goes into the water bucket at the wheel
- Trimmings go in the bucket underneath the wheel
- Wash your utensils
- Wipe down the wheel head and wheel trays
- Replace plastic if needed

### Recycling Clay

If the water buckets at the wheels are full of slip, it's time to recycle it to make the slip into usable clay.

- Let the water decant so the water is almost clear at the top. Drain the clear clay water outside in the rockbed by the street
- Set out 2 plaster bats on top of kiln stacks on the counter/table above the heater. There are 4 plaster bats, 2 for red clay, 2 for white clay. Use the appropriate colored plaster bats
- Text Elizabeth to let her know there is slip drying

It takes about a day for the slip to dry enough to wedge. If you are around to wedge the clay, wedge it on the proper wedging board and wrap in plastic.

### Glazing

There are many glazes for use at the studio. Here are some guidelines to achieve the best results and avoid glaze runs in the kiln.

- **Mix the glazes thoroughly.** If the glazes aren't mixed completely, they will not produce the expected effects on your piece.
- **Do not cross-contaminate glazes.** If you plan on using two different glaze colors on one piece, the first glaze needs to be completely dry. Also be sure to wash mixing utensils and brushes thoroughly before using them in any new glaze.
- **WAX THE BOTTOMS OF YOUR PIECES.** Wax should cover the entire bottom of a piece and go about  $\frac{1}{4}$  of an inch up the exterior of the foot. This is key to preventing your pieces from getting stuck to the kiln shelves and potentially breaking. \$75 Damage fees may incur if this happens.
- **Consult the glaze tile boards.** The glazes react differently on white and red clay as well as where their position is in the gas kiln. For the best results, make sure you're happy with the variation on the example tiles.



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- **Scrape off any drips.** When the glaze dries, make sure you've scraped off any drips with a metal rib, especially towards the bottom of a piece. Do this over a bowl of water to prevent glaze dust collecting in the air.
- **Dipping.** Dipping is an effective and efficient way to glaze the whole or exterior of a piece. Dip your piece for about 7-10 seconds using tongs.
  - **Thick glazes:** If the glaze is particularly thick, only dip once
  - **Thin glazes:** If the glaze is on the thinner side, you can dip twice. On the second dip, stop about an inch above the bottom of a piece to prevent glaze runs.
  - **Layering glazes:** *Only layer different glazes if you know how they fire and react to other glazes.* If you are layering glazes, do so only on the top half of the piece to avoid glaze runs. If you would like to experiment with a new glaze combination, please do so on the inside of an item
- **Pouring.** Pouring is an easy way to get a different color on the inside of an item in contrast to the outside of an item. To achieve this, use a pitcher to scoop glaze from the glaze bucket and pour it into your piece. Carefully rotate your piece to coat the interior of your piece evenly before pouring the excess glaze back into the bucket. When the inside is dry you can carefully place your hand inside and dip the outside in a glaze of choice.