



## Cherry Hill Potters Guild Policies and Procedures Manual

“The Cherry Hill Potters Guild is a diverse community of clay artists, sharing a love of clay. We spread knowledge, appreciation and enjoyment of handmade pottery through classes, community events and exhibitions. We accomplish this in a collaborative, harmonious and supportive work environment; encouraging individuality while promoting the sharing of expertise.”



Our activities are supported in part by an award from the:

MICHIGAN COUNCIL FOR ARTS AND CULTURAL AFFAIRS  
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# CHERRY HILL POTTERS GUILD

## BYLAWS

Dated August 6, 2018

### **Article I. MISSION**

The Cherry Hill Potters Guild (the “Guild”) is a diverse community of clay artists, sharing a love of clay. We spread knowledge, appreciation and enjoyment of handmade pottery through classes, community events and exhibitions. We accomplish this in a collaborative, harmonious and supportive work environment; encouraging individuality while promoting the sharing of expertise.

### **Article II. OFFICES**

*Section 2.01 Principal Office.* The principal office of the Guild shall be at such place within the state of Michigan as the board of directors may determine from time to time.

*Section 2.02 Other Offices.* The board of directors may establish other offices in or outside the state of Michigan.

### **Article III. MEMBERS**

*Section 3.01 Classes of Membership.* The Guild offers the following classes of membership: full membership, guest membership, inactive membership, and emeritus membership. Subject to the affirmative vote of the members entitled to vote, the board of directors may change the eligibility requirements, duties, and privileges of existing membership classes, or designate additional membership classes. The term “members” in these bylaws refers to all Guild members, regardless of class.

- (a) *Full Membership.* Full Members include all active Guild members as of September 30, 2018. Thereafter, full membership shall be open only to existing guest members who have been members of the Guild for at least one (1) year. Full membership shall be granted only by the affirmative vote of the full members. On admission to full membership, full members shall pay a non-refundable initiation fee. Full members shall pay the prescribed dues and fees, share in the upkeep of the Guild’s facilities, and serve on committees. Full members shall have keys to the studio, full use of the facilities, and are entitled to vote on all matters presented to the members. Full membership may be terminated by resignation or by removal by the Board for repeated failure to observe the obligations of membership.
- (b) *Guest Membership.* New members of the Guild shall be eligible for only guest membership. Guest membership shall be granted by the affirmative vote of the members entitled to vote. Consideration for membership shall be by application only, and anyone (including students, former students, and outside potters) may apply. Applicants shall be referred to the Membership Committee for details regarding application procedure, policy, and requirements. Guest members shall have the same privileges and responsibilities as full members, but are not entitled to vote on the financial policy described in Article VII, on membership admissions, or on changes to membership classes, rights, or duties. Guest

membership is not an automatic step to full membership.

- (c) *Criteria for Admission.* Cooperative spirit, creative ability in clay and ability to perform services necessary to support the Guild shall be considerations for admission to both full and guest membership.
- (d) *Inactive Membership.* Inactive membership may be assumed by a full member in good standing upon notification in writing to the secretary, followed by approval of the board of directors. Inactive membership may be assumed for a minimum of six (6) months and a maximum of two (2) years. Full membership may be resumed, when space allows, after giving written notice to the secretary, followed by approval of the board of directors. Full membership must be resumed for a minimum period of one (1) year before another inactive membership period may be granted. Inactive members may attend members meetings, but are not entitled to vote on any matter. Inactive members shall not have use of the Guild facilities.
- (e) *Emeritus Membership.* Emeritus membership is an honorary membership offered to outstanding, long-time members. It is intended to be granted on an exceptional basis, and may be reversed only once. A member may request this status from the board of directors, or the board may refer a member for emeritus membership. Emeritus membership shall be granted only by the affirmative vote of the members entitled to vote. Emeritus members can participate in any sales, can use limited storage, are limited to 20,000 firing points per year, and are not required to do any cleaning or other studio maintenance. Emeritus members will maintain active, ongoing participation and presence at the studio. Dues for emeritus membership shall be determined by the full members. Emeritus members are entitled to vote on all matters presented to the members.

*Section 3.02 Membership Dues.* Subject to the approval of the full members, the board shall establish the initiation fees and annual dues for each class of Guild membership.

*Section 3.03 Termination of Membership.* Membership may be terminated by the board of directors on the occurrence of any of the following events:

- (a) Failure to pay dues in accordance the following procedure. If a member fails to timely pay his or her required dues, a notice of non-payment shall be sent to the delinquent member on the day following the original payment due date. Members who are seven (7) days in arrears shall be assessed an additional late-payment fee equal to 25-percent (25%) of dues, and shall have a total of seven (7) more days in which to make full payment. If the delinquent member fails to make full payment of dues and fees within fifteen (15) days of the original payment due date, his or her membership shall be automatically terminated. Notwithstanding the above, the board of directors shall have discretion to consider extenuating circumstances, and waive the late-payment fee and/or automatic membership termination. If membership is terminated, the initiation fee is non-refundable, and readmission as a member will require payment of a new initiation fee.
- (b) Documented failure to comply with any policies and procedures of the Guild, including, but not limited to:

- i. Failure to be responsible for weekend cleaning commitments.
- ii. Failure to comply with meeting attendance requirements.
- iii. Failure to work for the Guild the equivalent of twenty (20) hours, regardless of whether or not they are making pots. This work is in addition to weekend cleaning-duties, work parties and sales-shift work.
- iv. Failure to attend work parties or get a special assignment from the Studio Director.
- v. Failure to uphold the spirit and values of the Guild or creating a sustained hostile or contentious work environment.
- vi. Theft, embezzlement, slander, libel or other criminal activity.

Section 3.04 *General Meetings*. General meetings of the members shall be held quarterly (spring, summer, fall, and winter) for the transaction of any business subject to member review and approval. Every year, members shall elect directors and sign up for committees during the spring general meeting (the “Spring Meeting”). The Board shall be responsible for scheduling general meetings.

Section 3.05 *Notice of General Meetings*. Written notice of a general meeting shall be given at least twenty-one (21) days, but no more than sixty (60) days, in advance of the meeting, and shall be delivered either personally or by mail (including electronic transmission) to each member of record entitled to vote at the meeting. Notice of a special meeting shall also be posted in the studio at least ten (10) days in advance of the meeting. Written notice of a meeting shall provide the time, place, purpose, and agenda of the meeting.

Section 3.06 *Special Meetings*. Special meetings of the members may be called by the board of directors or by the president. Such meetings shall also be called by the president or secretary at—and as soon as possible after—the written request of at least five (5) members.

Section 3.07 *Notice of Special Meetings*. Written notice of a special meeting shall be given at least ten (10) days, but no more than sixty (60) days, in advance of the meeting, and shall be delivered either personally or by mail (including electronic transmission) to each member of record entitled to vote at the meeting. Notice of a special meeting shall also be posted in the studio at least ten (10) days in advance of the meeting. Written notice of a special meeting shall provide the time, place, purpose, and agenda of the meeting.

Section 3.08 *Place of Meetings*. All membership meetings shall be held at the Guild’s principal office or at any other place determined by the board of directors and stated in the notice of the meeting.

Section 3.09 *Record Dates*. The board of directors may fix in advance a record date for the purpose of determining members entitled to notice of and to vote at a membership meeting or an adjournment of the meeting, or to express consent to or to dissent from a proposal without a meeting, or for the purpose of any other action. The date fixed shall not be more than sixty (60) days nor less than ten (10) days before the date of the meeting, nor more than sixty (60) days before any other action.

Section 3.10 *List of Members*. The secretary shall make and certify a complete list of the members entitled to vote at a membership meeting or any adjournment. The list shall be arranged

alphabetically with the address of each member, be produced at the time and place of the membership meeting, be subject to inspection by any members during the whole time of the meeting, and be prima facie evidence of the members entitled to examine the list or vote at the meeting.

Section 3.11 *Quorum*. Unless a greater or lesser quorum is required by statute, members present in person who, as of the record date, represented fifty-one (51%) of the members entitled to vote at a membership meeting shall constitute a quorum at the meeting. Whether or not a quorum is present, the meeting may be adjourned by vote of the members present.

Section 3.12 *Voting*. Each member is entitled to one vote on each matter submitted to a vote. A vote may be cast either orally or in writing. Election of guest members and full members shall be by secret ballot. When an action, other than the election of directors, is to be taken by a vote of the members (including amendment of the articles of incorporation or bylaws), it shall be authorized by two-thirds (2/3) of the votes cast by the members entitled to vote, unless a greater vote is required by statute. Directors shall be elected by a plurality of votes cast at any election.

Section 3.13 *Meeting by Telephone or Similar Equipment*. Subject to the approval of the board of directors, a member may participate in a membership meeting by conference telephone or any similar communications equipment through which all persons participating in the meeting can hear each other. If permitted by the board of directors, participation in a meeting pursuant to this section constitutes presence in person at the meeting.

Section 3.14 *Action by Written Consent without Meeting*. Subject to the approval of the board of directors to action by written consent on any proposed matter, any action the members are required or permitted by these bylaws to take at a general or special meeting may be taken without a meeting, without prior notice, and without a vote, if written consents, setting forth the action taken, are signed and dated by the members that have not less than the minimum number of votes that is necessary to authorize or take the action at a meeting at which all members entitled to vote on the action were present and voted. The Guild shall give notice of an action taken without a meeting by less than unanimous written consent to those members that did not consent to the action in writing.

Section 3.15 *Action by Ballot*. Any action the members are required or permitted to take at a general or special meeting, including the election of directors, may be taken without a meeting if the Guild provides a ballot to each member that is entitled to vote on the action in the manner provided in these bylaws for providing notice of meetings of shareholders or members (including by electronic transmission). The ballot provided to the members shall meet all of the following:

- (a) Set forth each proposed action.
- (b) Provide an opportunity for the members to vote for or against each proposed action.
- (c) Specify a time by which the Guild must receive a ballot in order to be counted as a vote of the member. The time specified shall be not less than twenty (20) or more than ninety (90) days after the date the Guild provides the ballot to the members.

An action is considered approved by the members by ballot if the total number of members voting or the total number of member votes cast in ballots received by the Guild by the time specified in the ballots equals or exceeds the quorum required to be present at a meeting to take the action, and the number of favorable votes equals or exceeds the number of votes that would be required to approve the action at a meeting at which the number of votes cast by members present was the same as the number of votes cast by ballot. An invalid ballot, an abstention, or the submission of a ballot or the submission of a ballot marked "abstain" with respect to any action does not constitute a vote cast on that action. A member may not revoke a ballot received by the Guild. If holders of at least 10% of the member votes submit a proposal for action by the members, the board of directors shall include the proposed action in a ballot and submit that ballot to the members as provided in this section.

Section 3.16 *Member Acknowledgment.* Each member must sign and acknowledge that he or she has read, and agrees to abide by the by-laws, Members' Handbook and policies and procedures of the Guild. These acknowledgments shall be maintained in the Guild's records by the secretary.

#### **Article IV. BOARD**

Section 4.01 *General Powers.* The board of directors shall be responsible for managing the business, property, and affairs of the Guild, as well as implementing the decisions of the members.

Section 4.02 *Number.* There shall be not less than five (5) nor more than nine (9) directors on the board, as shall be fixed from time to time by the members entitled to vote.

Section 4.03 *Tenure.* Directors shall be elected at each Spring Meeting of the members. Directors shall hold office for two (2) years, or until the director's death, resignation, or removal.

Section 4.04 *Staggered Board.* The initial directors of the Guild will be divided into three classes, designated class I (three directors), class II (two directors), and class III (two directors). At the first Spring Meeting of the members, class I directors shall be elected for a one-year term, class II directors for a two-year term, and class III directors for a three-year term. At each following Spring Meeting of the members, the members must elect for two-year terms successors to the class of directors whose terms expire at that meeting.

Section 4.05 *Resignation.* A director may resign at any time by providing written notice to the Guild. Notice of resignation will be effective on receipt or at a later time designated in the notice. A successor shall be appointed as provided in section 3.06 of the bylaws.

Section 4.06 *Removal.* Any director may be removed with or without cause by a majority vote of the members entitled to vote at an election of directors.

Section 4.07 *Board Vacancies.* A vacancy on the board may be filled with a person selected by the remaining directors of the board, though less than a quorum of the board of directors, unless filled by action of the members. Each person so elected shall be a director for a term of office continuing until the next election of directors by the members.

Section 4.08 *Annual Meeting*. An annual meeting shall be held each year immediately after the Spring Meeting of the members. If the annual meeting is not held at that time, the board shall cause the meeting to be held as soon thereafter as is convenient.

Section 4.09 *Regular Meetings*. Regular meetings of the board may be held at the time and place as determined by a board resolution without notice other than the resolution.

Section 4.10 *Special Meetings*. Special meetings of the board may be called by the president or any two directors at a time and place as determined by those persons authorized to call special meetings. Notice of the time and place of special meetings shall be given to each director in any manner at least three days before the meeting. Neither the business to be transacted at, nor the purpose of, any regular or special meeting of the board need be specified in the notice for that meeting.

Section 4.11 *Waiver of Notice*. The attendance of a director at a board meeting shall constitute a waiver of notice of the meeting, except where a director attends a meeting for the express purpose of objecting to the transaction of any business because the meeting is not lawfully called or convened. In addition, the director may submit a signed waiver of notice that shall constitute a waiver of notice of the meeting.

Section 4.12 *Meeting by Telephone or Similar Equipment*. A director may participate in a meeting by conference telephone or any similar communications equipment through which all persons participating in the meeting can hear each other. Participation in a meeting pursuant to this section constitutes presence in person at the meeting.

Section 4.13 *Quorum*. A majority of the directors then in office constitutes a quorum for the transaction of any business at any meeting of the board. Actions voted on by a majority of directors present at a meeting where a quorum is present shall constitute authorized actions of the board.

Section 4.14 *Consent to Corporate Actions*. Any action required or permitted to be taken pursuant to board authorization may be taken without a meeting if, before or after the action, all directors consent to the action in writing. Written consents shall be filed with the minutes of the board's proceeding.

## **Article V. OFFICERS**

Section 5.01 *Number*. The officers of the corporation shall be appointed by the board. The officers shall be, at least, a president, a secretary, and a treasurer. There may also be a vice president, and such other officers as the board deems appropriate. The president shall be a voting member of the board. Two or more offices may be held by the same person, but such person shall not execute, acknowledge, or verify an instrument in more than one capacity if the instrument is required by law or by the president or by the board to be executed, acknowledged, or verified by two or more officers.

Section 5.02 *Term of Office*. Each officer shall hold office for two (2) years or until the officer's death, resignation, or removal. An officer may resign at any time by providing written notice to the corporation. Notice of resignation is effective on receipt or at a later time designated

in the notice. It is strongly recommended, although not mandatory, that officers serve no more than four (4) consecutive years in any one office.

Section 5.03 *Removal.* An officer appointed by the board may be removed with or without cause by vote of a majority of the board.

Section 5.04 *Vacancies.* A vacancy in any office for any reason may be filled by the board.

Section 5.05 *President.* The president shall be the chief executive officer of the Guild and shall have authority over the general control and management of the business and affairs of the Guild. The president shall have power to appoint or discharge employees, agents, or independent contractors, to determine their duties, and to fix their compensation. The president shall sign all corporate documents and agreements on behalf of the Guild, unless the president or the board instructs that the signing be done with or by some other officer, agent, or employee. The President calls and presides at all meetings of the board and members, and appoints committees, except as otherwise provided in the bylaws. The president shall see that all actions taken by the board are executed and shall perform all other duties incident to the office. This is subject, however, to the president's right and the right of the board to delegate any specific power to any other officer of the Guild.

Section 5.06 *Vice President.* The vice president, if any, shall have the power to perform duties that may be assigned by the president or the board. If the president is absent or unable to perform his or her duties, the vice president shall perform the president's duties until the board directs otherwise. The vice president shall perform all duties incident to the office.

Section 5.07 *Secretary.* The secretary shall (a) keep minutes of board meetings; (b) be responsible for providing notice to each member or director as required by law, the articles of incorporation, or these bylaws; (c) be the custodian of corporate records; (d) keep a register of the names and addresses of each member, officer and director; and (e) perform all duties incident to the office and other duties assigned by the president or the board.

Section 5.08 *Treasurer.* The treasurer shall (a) have charge and custody over corporate funds and securities; (b) keep accurate books and records of corporate receipts and disbursements; (c) deposit all moneys and securities received by the Guild at such depositories in the Guild's name that may be designated by the board; (d) complete all required corporate filings; and (e) perform all duties incident to the office and other duties assigned by the president or the board.

Section 5.09 *Studio Director(s).* The studio director(s) oversee(s) the physical operations of the Guild, makes such minor expenditures as are deemed necessary in the performance of the office and supervises the operation of the kilns and the training of kiln workers.

Section 5.10 *Education Director.* The education director oversees the educational classes, labs and assigned committees. He/she sets the curriculum and hires teachers.

Section 5.11 *Outreach Director.* The outreach director oversees assigned committees having to do with publicity, public awareness, web presence, social media, community events and Guild exhibitions.

## Article VI. COMMITTEES

Section 6.01 *General Powers.* The board, by resolution adopted by a vote of a majority of its directors, may designate one or more committees, each committee consisting of one or more directors. The board may also designate one or more directors as alternate committee members who may replace an absent or disqualified member at a committee meeting. If a committee member is absent or disqualified from voting, members present at a meeting who are not disqualified from voting may, whether or not they constitute a quorum, unanimously appoint an alternate committee member to act at the committee meeting in place of the absent or disqualified member. All committees designated by the board shall serve at the pleasure of the board.

A committee designated by the board may exercise any powers of the board in managing the Guild's business and affairs to the extent provided by resolution of the board. However, no committee shall have the power to

- (a) amend the articles of incorporation;
- (b) adopt an agreement of merger or consolidation;
- (c) amend the bylaws of the corporation;
- (d) fill vacancies on the board; or
- (e) fix compensation of the directors for serving on the board or on a committee.
- (f) recommend to members the sale, lease, or exchange of all or substantially all of the corporation's property and assets;
- (g) recommend to the members a dissolution of the corporation or a revocation of a dissolution; or
- (h) terminate memberships.

Section 6.02 *Meetings.* Committees shall meet as directed by the board, and their meetings shall be governed by the rules provided in Article III for meetings of the board. Minutes shall be recorded at each committee meeting and shall be presented to the board.

Section 6.03 *Consent to Committee Actions.* Any action required or permitted to be taken pursuant to authorization of a committee may be taken without a meeting if, before or after the action, all members of the committee consent to the action in writing. Written consents shall be filed with the minutes of the committee's proceedings.

Section 6.04 *Membership Committee.* The membership committee shall consist of a director and two (2) members. The Committee shall announce the availability of space, receive applications, arrange for applicants' work to be displayed, and advise the Board that there are applicants to be considered for guest membership.

Section 6.05 *Nominating Committee.* The nominating committee shall nominate eligible members as successor directors and/or officers. The nominating committee must nominate at least one (1) member for each directorship or office that shall be vacated at, or in the year of, the next Spring Meeting of the members. All nominations must have prior consent of the nominee, and shall be posted in the Guild studio at least ten (10) days before the Spring Meeting of the members.

Section 6.06 *Other Committees and Member Service.* Other committees shall be formed as needed. Members are expected to serve on multiple committees of their choosing. The Board shall assign members as needed to vacant committee positions.

#### **Article VII. FINANCIAL POLICY**

Full and emeritus members shall have final approval of the Guild's annual operating and capital budgets, and over any unbudgeted major expenses that are two-percent (2%) or more of the annual operating budget.

#### **Article VIII. FISCAL YEAR**

The fiscal year of the corporation shall end on December 31.

#### **Article IX. ROBERTS RULES OF ORDER**

The New Roberts Rules of Order (Newly Revised) shall govern all parliamentary proceedings of the Guild not provided for in these bylaws.

#### **Article X. AMENDMENTS**

These bylaws may be amended or repealed only by the affirmative vote of two-thirds (2/3) of the members entitled to vote at any general or special meeting of the members if notice describing the proposed action has been given in accordance with the notice requirements of any meeting of the members.

#### **Article XI. CONFLICTS OF INTEREST**

Whenever a director or officer has a financial or personal interest in any matter coming before the board of directors, the affected person shall (a) fully disclose the nature of the interest and (b) withdraw from discussion, lobbying, and voting on the matter. Any transaction involving a potential conflict of interest shall be approved only when a majority of disinterested directors determine that it is in the best interest of the corporation. The minutes of meetings at which such votes are taken shall record such disclosure, abstention and rationale for approval. The board may adopt a conflict-of-interest policy that is extraneous to these bylaws. If the board adopts a conflict-of-interest policy, the terms of that policy shall control over this Article.

#### **Article XII. PROHIBITED ACTS**

No dividend shall be declared or paid to any member of the corporation nor shall any member upon dissolution of the corporation for any reason be entitled to receive a distribution or any share of the assets then owed or held by the corporation.

The corporation shall be operated exclusively for charitable and educational purposes, and no part of the activities of the corporation shall attempt to influence legislation or participate in a political campaign or opposition to any candidate for public office.

Upon liquidation, dissolution or abandonment of the corporation, all assets of the corporation shall be distributed to such organization or organizations as determined by the Board of directors which are then tax exempt under Section 501(c)(3) of the 1986 Internal Revenue Code, as amended, or the corresponding provisions of any future United States Internal Revenue Law.

### **Article XIII. INDEMNIFICATION**

Section 13.01 *Indemnification.* Subject to all of the other provisions of this Article, the Guild shall indemnify any person who was or is a party, or is threatened to be made a party to, any threatened, pending, or completed action, suit, or proceeding, including derivative actions. This includes any civil, criminal, administrative, or investigative proceeding, whether formal or informal (other than an action by or in the right of the corporation). Such indemnification shall apply only to a person who was or is a director or officer of the Guild or who was or is serving at the request of the Guild as a director, officer, partner, trustee, employee, or agent of another foreign or domestic corporation, partnership, joint venture, trust, or other enterprise, whether for profit or not for profit. The person shall be indemnified and held harmless against expenses (including attorney fees), judgments, penalties, fines, and amounts paid in settlement actually and reasonably incurred by the person in connection with such action, suit, or proceeding, if the person acted in good faith and in a manner he or she reasonably believed to be in or not opposed to the best interests of the corporation. With respect to any criminal action or proceeding, the person must have had no reasonable cause to believe his or her conduct was unlawful. The termination of any action, suit, or proceeding by judgment, order, settlement, or conviction or on a plea of nolo contendere or its equivalent, shall not by itself create a presumption that (a) the person did not act in good faith and in a manner the person reasonably believed to be in or not opposed to the best interests of the Guild, or (b) with respect to any criminal action or proceeding, the person had reasonable cause to believe that his or her conduct was unlawful.

Section 13.02 *Determination That Indemnification Is Proper.* Any indemnification under this article (unless ordered by a court) shall be made by the Guild only as authorized in the specific case. The Guild must determine that indemnification of the person is proper in the circumstances because the person has met the applicable standard of conduct set forth in sections 13.01, whichever is applicable. The determination shall be made in any of the following ways:

- (a) By a majority vote of a quorum of the board consisting of directors who were not parties to such action, suit, or proceeding.
- (b) If the quorum described in clause (a) above is not obtainable, by a committee of directors who are not parties to the action. The committee shall consist of not less than two disinterested directors.
- (c) By independent legal counsel in a written opinion.

### **Article XIV. NOTICE AND ACTION BY ELECTRONIC TRANSMISSION**

Section 14.01 *Notice*. If a notice is required or permitted by these bylaws to be given in writing, electronic transmission is “written notice.” If a notice or communication is permitted by these bylaws to be transmitted electronically, the notice or communication is given when electronically transmitted to the person entitled to the notice or communication in a manner authorized by the person. In addition to any other form of notice to a member permitted by these bylaws, any notice given to a member by a form of electronic transmission to which the member has consented is effective.

Section 14.02 *Consent and Action*. An electronic transmission that consents to an action that is transmitted by a member or director (including a ballot) is written, signed, and dated for the purposes of these bylaws if the electronic transmission is delivered with information from which the Guild can determine that the electronic transmission was transmitted by the member, and the date on which the electronic transmission was transmitted. The date on which an electronic transmission is transmitted is the date on which the consent was signed for purposes of this section. A consent given by electronic transmission is not delivered until it is reproduced in paper form and the paper form is delivered to the Guild by delivery to its registered office, its principal office, or an officer or agent of the Guild that has custody of the book in which proceedings of meetings of members or directors are recorded.

Section 14.03 *Electronic Transmission*. "Electronic transmission" or "electronically transmitted" means any form of communication that meets all of the following:

- (a) It does not directly involve the physical transmission of paper.
- (b) It creates a record that may be retained and retrieved by the recipient.
- (c) It may be directly reproduced in paper form by the recipient through an automated process

Approved 8/06/18

# MEMBERSHIP

## Full Membership

All members will display a cooperative spirit and devote time to working FOR the Guild as well as AT the Guild. An important part of membership in the Guild is shared work. The Guild is totally owned and operated by the members and it is all of our responsibility to help keep it in shape.

According to the Bylaws all members are required to take ownership, this includes:

- Pay dues on time.  
Membership dues are \$200 per quarter due on the first day of each quarter (January, April, July, and October.) Credit cards will not be accepted from members to pay for dues, clay or other fees.
- Attend General Membership Meetings. Members who are not limited for reasons of health or employment requirements are expected to attend.  
If unable to attend, members must notify the secretary who keeps attendance.
- Help with weekend cleaning, rinse bucket and clay traps as scheduled. Board members are exempt from cleaning duties.
- Attend work parties or get a special assignment from the Board.
- Work at least twenty hours per year for the Guild - this is in addition to work parties or weekend cleaning.
- Serve on more than one committee unless a Board member.

## Guest Membership

Potential guest members submit an application, two letters of recommendation and five pieces of work for display. The Board will review the applications to be recommended to the membership for consideration. Guest membership will be for one to two years, with six-month evaluations by the Membership Committee and Board. During the first year the guest member is required to complete a set of tasks (See Guest Member Checklist.) Each Guest Member will be assigned a mentor.\*

## Inactive Membership

Inactive Membership may be assumed by a Full Member in good standing upon notification in writing to the secretary. Dues for inactive membership shall be determined by the Full Members. Inactive membership may be assumed for a minimum of six months. Full membership may be resumed after giving written notice to the secretary, if space allows. Full membership must be resumed for a minimum period of one year before taking another inactive membership. Inactive members may attend Guild meetings, but may vote only on matters pertaining to long-term policy and finances. Inactive members do not have use of the Guild facilities.

## Emeritus Membership

Emeritus membership is an honorary membership offered to outstanding long-time members. A member may request this status from the Board or the Board may suggest the emeritus membership to the member. Emeritus Members can participate in any sales, can use limited storage, are limited to 20,000 points and are not required to do any cleaning or other studio maintenance. The full members shall determine acceptance of and dues for emeritus membership. Emeritus Members have full voting privileges, can serve on committees and are encouraged to attend all General Membership Meetings.

## Visiting Membership

Visiting membership is for artists who need a studio to work at for a short duration of time. Application for visiting artists along with the cost to the artist will be considered on an individual basis.

\*See Appendix  
Approved 1/15/2019

## GUIDELINES FOR MENTORS

All guest members will be assigned a mentor who will be their primary contact for information.  
The Mentor will:

- Meet with the new guest member directly after their acceptance.
- Obtain and forward name, address, telephone number and emergency contact info to the secretary.
- Ensure new guest member is given key and passcodes to enter the building.
- Give the guest member a tour of the facility.
- Mentor will assure that the new guest member is informed of the location of the Member Handbook (on-line and at the studio) and collect the signature/acknowledgement page.
- Review Bylaws and Guidelines
- Review guest member checklist of tasks to be completed.\*
- Meet at least quarterly with new guest member to review progress on guest member check list. Record meeting on the guest member's checklist of tasks to be completed.
- If another member is better suited to work with the new guest member about a particular task, arrange the contact.
- New guest members will first be evaluated after one year. If necessary, an additional year can be added.

\*See Appendix

## MEMBERSHIP INFORMATION

Cherry Hill Potters Guild, [cherryhillpotters.org](http://cherryhillpotters.org), [cherryhillpotters@gmail.com](mailto:cherryhillpotters@gmail.com)

The Cherry Hill Potters Guild (GHPG) is a diverse community of clay artists, sharing a love of clay. We spread knowledge, appreciation and enjoyment of handmade pottery through classes, community events and exhibitions. We accomplish this in a collaborative, harmonious and supportive work environment, encouraging individuality while promoting the sharing of expertise.

The Cherry Hill Potters Guild is a non-profit corporation, formed to promote and develop the art of ceramics and pottery activities of every form. Our activities stimulate further community participation, awareness and appreciation of pottery as an art form. We sponsor demonstrations, seminars, exhibitions and instruction for the personal and cultural enhancement of the participants and our community. Guild members are chosen without regard to race or religion. Cooperative spirit and creative ability are considerations for membership. The Guild is owned and operated by the members.

Current bylaws and membership responsibility require that members:

- Pay dues on time
- Attend Guild meetings
- Perform cleaning duties as assigned
- Attend and help with special work parties
- Make glazes
- Work on committees each year
- Volunteer to work during student lab periods
- Get special assignments from the Board
- Work at least 20 hours per year for the Guild. (Board roles, special events or committees.)

Membership allows potters to work with and meet other potters. Members are given a key to the studio and are able to use the studio, except on special events. Members earn points for Guild work and use those points for firing their work. All members are eligible to participate in any Guild sale and attend Guild workshops (for the fee) or classes (for free if space is available in the class.)

The CHPG posts when applications are being accepted. If you are interested in applying for guest membership, please complete the application process. The Cherry Hill Potters Guild, is interested in what prospective members can add to the organization, looking for members who will display a cooperative spirit and are able to devote time to working for the Guild as well as making their work at the Guild.

## APPLICATION PROCESS

Potential guest members submit an application, two letters of recommendation and five pieces of work for display. The Board will review the applications to be recommended to the membership for consideration. Guest Membership will be for one to two years, with six-month evaluations. During the first year the guest member is required to complete a set of tasks, such as making glazes, loading kilns, firing kilns etc. (See Guest Member Checklist.) Each Guest Member is assigned a mentor.

- A 10-day period will be scheduled to review the application, letters of recommendation and five (5) pieces of clay work.
- The Board will review and make a recommendation to the membership.
- The review process rates the applicant's technical craftsmanship, creative qualities, and experience.

If you are invited to be part of The Cherry Hill Potters Guild, you will enter membership as a Guest Member.

Membership dues for the 2019 year is \$200 per quarter, due on the first day of each quarter (January, April, July, October.) Upon acceptance to the Cherry Hill Potters Guild a one-time fee of \$350 is assessed in addition to the dues.

### Application Process

Please fill out the attached Guest Membership application form. Submit the completed application form, two letters of recommendation and five of your current ceramic pieces to the Guild.

Call \_\_\_\_\_ at \_\_\_\_\_ to schedule a time to drop off your application and ceramic pieces.

## APPLICATION OF INTENT FOR MEMBERSHIP

Name: \_\_\_\_\_ DOB: \_\_\_\_\_

Address: \_\_\_\_\_

Phone: \_\_\_\_\_ Email: \_\_\_\_\_

1. How did you hear about Cherry Hill Potters Guild?

2. Were you recommended by a member? Y/N.

Member's Name: \_\_\_\_\_

3. What ceramic classes have you completed? Include year of class, facility and instructors.

4. How would you describe your experience in ceramics? Beginner, Intermediate, Advanced? Elaborate.

5. Do you consider yourself a recreational or professional clay artist? Please explain:

6. How many hours a week do you anticipate using the facility?

7. Do you have pottery equipment that you use at home or elsewhere?

8. Please describe what you can contribute to the Guild.

9. Why would you like to be a member of the Cherry Hill Potters Guild?

Attach any other information you would like to include.

*I hereby submit the above information in good faith with the understanding that CHPG Board and Full Members will review my application. Upon acceptance by the membership at CHPG, I understand that my guest membership is for one to two years with an evaluation every 6 months. I understand that during that time I will be meeting with a mentor, and will have a list of tasks to accomplish. I also agree to pay my dues in advance quarterly on or before January 1, April 1, July 1, and October 1 by check or cash. I hereby give consent to CHPG members to provide basic treatment for minor occurrences and I authorize transfer of myself to a healthcare provider if member(s) in the studio suspect(s) medical attention is necessary. I further grant permission to CHPG to take photographs of me for use in promotional materials including printed media and web applications. I authorize this use indefinitely without compensation to me. I also understand that the Board of CHPG reserves the right to withdraw a member from the guild if necessary, for the safety or well-being of others and myself.*

*I have read, accept and agree with policies as put forth above*

Signed \_\_\_\_\_ Date: \_\_\_\_\_

Approved 1/15/2019

# **TREASURER AND FINANCE COMMITTEE ROLES AND RESPONSIBILITIES**

## **ROLE**

- To oversee and manage the financials (controller) – both statements and decisions – for the Cherry Hill Potters Guild
- To immediately report any unusual events to the Board of Officers and Directors

## **RESPONSIBILITIES BY TIME PERIOD**

### **AS REQUIRED**

- Answer all questions related to the financial statements from any member of the Board of Officers and Directors and/or Members of the Guild
- Reconcile sales by members for shows
  - Deduct 20% for guild fund
  - Issue net to each member
- File Michigan Sales Tax for tax collected on sales of pottery at shows

### **DEPOSITS**

- Deposit all funds received for the following:
  - Member dues and assessed fees
  - Record on member dues tracking sheet
  - Class fees
  - Purchase of clay
  - Grants and/or donations
  - Sale of pottery to support the guild functions and community activities
  - Any and all assessed fees and/or refunds received by the Guild
- Post all deposits to the financial ledgers by account description

### **DISBURSEMENTS**

- All requests for disbursement must be submitted with a check request and supporting documentations/receipts
- Issue checks to payee and mail and/or deliver
- Post all disbursements to the financial ledgers by account description

### **MONTHLY**

- Finance Committee member will reconcile the bank statement to the ledgers
- Treasurer will reconcile and prepare the financial statements
- Treasurer will submit, for review, the financial statements to the Board of Officers and Directors

### **QUARTERLY/ANNUALLY**

- Review member points and reconcile
- File Michigan Sales Tax

### **ANNUALLY**

- Close out fiscal year books
- Work with the Auditor to prepare and file 990 to IRS
- Issue 1099's to members for sales revenue
- Prepare and present next fiscal reporting year budget to Board of Officers and Directors

Approved 3/5/2019

# GUILD PROPERTY AND STUDIO USE POLICY

## 1. Criteria for evaluating space utilization by the Guild

- Assure space and time for work by our members on a fair and equal basis. This includes the use of storage space, firing priority and kiln space.
- Uphold the direction provided by our By-laws, Mission Statement and Policies and Procedures regarding classes, education, community service, etc.
- Provide income for the Guild.
- Prevent overuse of resources that might negatively impact the Guild and its guiding policies.
- Provide a safe and secure environment for our members and guests.
- Use of the Guild by non-members should be scheduled assuring adequate member and supervisory support, avoiding peak use periods (of space and kilns).
- Do what is best for the most members.
- Provide appropriate flexibility to accommodate persons with disabilities or physical handicaps.

## 2. Absolutes

- Members should never give their key to a non-member.
- All non-members must be accompanied by a member when in the studio.
- Permission from the Board is required to use the Studio, Guild supplies, materials, and equipment for community projects.
  - All individual or group community projects held at the Studio require a member sponsor. This sponsor will assure that Studio needs (such as safety, cleanliness, compliance with Guild guidelines) are met while the guest/s are present. If no one is willing to sponsor, the Guild will decline to host the event.
  - Upon completion, the project must be documented and a copy included with the minutes.
  - No member may use Guild space to provide private lessons.
- The Board has the right to make reasonable exceptions to stated policy in special circumstances.

## 3. Lending of Guild Equipment:

- Only members may borrow Guild equipment.
  - Lending of equipment is done as a courtesy to members and is intended for OCCASIONAL use only to minimize wear and tear on the equipment.
  - No one member or group of members may monopolize any piece/s of equipment. There is a charge of \$15.00 per event for each tent borrowed, payable prior to the event. Money should be left in the treasurer's envelope with a note of explanation.
  - Any member using any equipment should sign-out the equipment detailing the date out, date to be returned and the name of the responsible party borrowing the equipment. The sign-out sheet will be in a notebook in the kitchen.
  - Anyone borrowing any equipment is responsible for damage caused to the equipment and should repair or replace the damaged equipment, as reasonable.

### Caveat:

1. No piece of equipment that may be needed for daily use of members and students may be borrowed (for example, scales, banding wheels, pyrometers, etc.).
2. No large or major piece of equipment with a high risk of damage may ~~ever~~ be borrowed from the Guild (for example, wheels or the compressor).
3. The credit card equipment may not be borrowed.
4. Any official CHPG banners may be borrowed as outlined in Section 7 covering Outside Sales.
5. Items may be borrowed only when not needed by the Guild (for example, tents, shelves, tables, large coffee pot, etc.).

#### 4. Summer Guest Artists:

Since fewer members produce wares in the summer, we recognize an opportunity for guest artists to share the Studio during the summer months. We are open to, but not actively seeking, 2 guest artists during the summer.

- Guests Artists: A guest artist should be an *experienced* potter who provides the benefit of sharing their wealth of knowledge with Guild members. It is recommended that the guest artist have an established relationship with a current Guild member (we are concerned with the security of Guild members and resources). The guest artist may be given a key for the summer time period.
- Guest artists would be responsible for paying \$450 in advance for three months of studio time and would be required to provide some pre-determined service to earn firing points. An initial five thousand points for firing would be awarded to the guest artist while a maximum of fifteen thousand firing points may be used over the three months. Clay may be purchased at member rates. A guild member would need to sponsor/mentor each summer guest artist.
- The application deadline will be May 15. The Guild Board will make any candidate and work assignment decisions. The program will be administered by the membership committee.
- As a guideline, the summer use period for the guest artist would be June 1 through August 31 and may be altered according to Guild scheduling needs.
- Guest artists may not participate in Guild sales events.

#### 5. Firing Pieces from the Outside:

The Guild's resources may be used to fire pottery from non-members and non-students on a limited basis. Typically, this type of firing supports one-time events, community service projects and minimal wares from our members' kids, relatives, and friends.

- No member may utilize Guild resources to fire any pottery produced by others that is a result of the member's employment. To clarify, if a member accepts wages to oversee pottery production by others, it may not be fired at the Guild.
- Any outside pottery fired requires sponsorship by a member and points to be used by the sponsoring member. It is the member's responsibility to assure that proper materials are used and fired as intended.
- The firing of member and student pottery has a higher priority than that of any pottery from outsiders.
- If the pieces are numerous, the sponsoring member should assume all responsibility for loading, unloading and cleanup.
- Community projects sponsored by the Guild may waive the firing points requirement, as decided by the Board.

#### 6. Space Overuse:

Guidelines already outline allowable personal space. Be respectful and reasonable. For example, we have more flexibility and more space in the summer. However, for space that is not your personal space:

- Work left in progress in community space or on shelves other than personal shelves should be accompanied by an initialed, dated note. No work should be left for more than a week.
- Greenware left in the drying area should not linger for more than 4 weeks.
- Bisque should not linger in the kiln room for more than 4 weeks.
- If bisque accumulation becomes an issue, it may be recommended that when unloading a bisque kiln, members will pencil a date on the bottom of each pot (including student work) one month from the date unloaded. No additional points will be awarded for this step.

- No personal equipment, forms or other storage should be left in any space other than your personal space.
- Please conserve communal space. When placing pieces on drying/firing shelves, fill the shelves from back to front.
- If anything is left for more than the recommended time periods outlined above, the studio director will place the lingering pieces in a pre-determined holding area. If items are left in the holding area for more than 2 weeks, the studio director will handle them at her/his discretion.

### **7. Outside Sales by Guild Members**

The CHPG is committed to bringing an increased awareness of pottery to the community. Sales are one way to bring this awareness to the community. The Guild holds several yearly sales which they sponsor, pay for all expenses and get a percentage of sales.

Occasionally opportunities for other sales events come up and members may participate in these individually or as a group. As these sales are not sponsored by the Guild, the Guild has no responsibility for these sales and no commissions are paid to the Guild. Members are encouraged to publicize the Guild at these sales, but should be clear that the sales are not “official”.

- If a member becomes aware of a sales opportunity, the member may choose to email all members to solicit interest in the sale. Thereafter, any further communication about a particular sale should be directed only to those who have expressed interest in this sale.
- If a subset of four or more members choose to participate together in an outside sale, that subset may borrow the Guild banners to use at this non-guild sale

### **8. Guests/Visitors**

All members are asked to be considerate and reasonable when bringing guests to the Guild. Visitations should not negatively impact facility use by members or students. Guests are welcomed on a limited or occasional basis. While children, as guests, are not prohibited from being at the guild, serious consideration should be given for the safety of the child/ren and the guild. Close supervision is a necessity.

### **9. Glaze and Chemical Use**

Members may only take limited amounts of Guild glazes out of the Guild (one cup maximum of a mixed glaze) to be used exclusively for pieces to be fired using points at the Guild.

At this time, members may not use any guild chemicals to make personal glazes. This will be reviewed at a later date when CHPG is more financially solvent.

### **10. Safety and Security – See CHPG Disaster Plan**

# DISASTER PREPAREDNESS

## Cherry Hill Potters Guild

50755 Cherry Hill, Suite 4 Canton, MI 48188

(248) 873-5101

President – Beth Hazen (734) 634-1607 Studio Director – Jim Fry (734) 612-0050

## FIRE EMERGENCY

### In the event of a fire

- Dial 911 and give location
  - Exit building via the nearest exit
  - Congregate on the edge of the parking lot
  - Assigned member does a count to ensure all have left
- Members will conduct an annual fire drill
- Students will be instructed on fire drill processes

## WEATHER EMERGENCY

- **In the event of a declared weather emergency:**
  - Go directly to the designated safe area in the building
  - Assigned member does a count to ensure all have left

## MEDICAL EMERGENCY

- **In the event of a medical emergency**
  - One person remains with the impaired person
  - Dial 911 and give location and nature of emergency

## COVID-19 PROTOCOL

- All surfaces will be disinfected and cleaned after use
- Members, instructors, students will maintain social distancing until further notice
- Face mask will be required until further notice
- Space will be thoroughly cleaned on a weekly basis

## POINTS GUIDELINES

1. **Recording Points Earned and Used:** All members must earn points to pay for glaze firings. All points are tracked in the "Points Notebook". Each member must record the work done for the Guild and must also record the measurements of all pots fired in all glaze firings (see section 7 below) on their individual log sheets. Re-firing must also be recorded, unless the re-firing is done due to a kiln malfunction or another member's error. The log sheet must be kept up to date, and a monthly summary of the points earned and fired should be calculated on a timely basis.
2. **Earning Points:** Members earn 300 points per hour for work done for the Guild, unless a specific job has been assigned a different point value. The Board will determine which specific jobs will have a separate points assessment. The predetermined jobs and point values will be kept in the front of the Points Notebook.

Example: A member works 3 hours to monitor a lab. They will earn 3 X 300 for a total of 900 points. The member loads a kiln that may have a predetermined set points value of 600. Even though the member only spends 1 hour loading the kiln they will earn 600 points.
3. **Work requirement:** All members must work for the Guild the equivalent of 20 hours per year (6,000 points) regardless of whether or not they are firing pieces. The 20 hours of required work is in addition to the points earned from the mandated cleanings, the mandated annual work parties, and shifts worked in connection with a Guild sponsored sale.

The work requirement can be met through completing any variety of jobs at the guild, including making glazes, working on committees, serving on the Board of Directors, teaching or monitoring classes, mentoring new members, or loading and/or unloading kilns.
4. **Using Points:** Pieces are measured by height X width X length to get a number of cubic inches. The minimum number of inches a piece can measure in each dimension is 1 inch (anything under 1 inch must be rounded up to 1 inch). The total cubic inches is the amount which must be deducted from the members overall points earnings. For pieces measuring over 1 inch, measurements are to be rounded up for anything at or over ½ inch increments.
  - a. Example: When the member glazes a piece 3 inches tall X 2 inches wide X 10 inches long for 60 cubic inches, they will enter the measurement, and deduct 60 from their overall earned points.
  - b. Pieces measuring 2 X 2 ½ X ¼ will be recorded as 2 X 3 X 1 or 6 cubic inches.
  - c. Pieces measuring 2 ½ X 3 X 4 will be recorded as 3 X 3 X 4 or 36 cubic inches.
5. **Raku firings** are an exception to the above rule. For Raku firings the cubic inch measurement is then divided by ½ for a total of half of the overall cubic inch measurement. The reason for this exception is that members firing raku generally load, monitor the firing and unload the kilns, but do not receive any points for this extra work. It is expected that members wanting to fire pieces in the Raku kiln should assist in the firing of their own pieces if at all possible.
6. **Glaze Slips:** Each piece must be accompanied with a completed glaze slip, which indicates the date glazed, member name, the type of glaze, and the measurement of the piece in cubic inches. Pieces not accompanied by a glaze slip will not be loaded into the kiln.
7. **Bisque firings** are generally not measured or recorded in the points book. There is generally no charge for firing bisque pieces.
  - a. There are two exceptions to this rule, however:
    1. When a member intends to finish a piece by glaze firing in a kiln not related to the Guild.
    2. When the "final" firing is one that is completed in the bisque load. For example, pieces that use a low fire glaze or underglaze product.
  - b. For both cases the bisque piece is to be measured and the measurements entered into the points used column. This is to ensure that any use of Guild materials or resources (whether glazes, electricity, or chemicals) be captured through the measuring and recording of the piece at some point in the bisque/glaze process.

8. **Extra Points Fee:** Members may use 20,000 cubic inches of kiln space per year before they are assessed an “extra points fee”. After this first 20,000 cubic inches have been used the members will be assessed a fee depending on the cubic inches they have used over this amount. As noted in paragraph 1, above, members are to record their monthly point usage. Members must record their yearly summary, which must be entered by Feb. 1, along with a calculation of the assessed costs based on the overage fee. (The costs connected with the use of points will be posted in the front of the points book). At that time a member selected as the Points Monitor will review the calculation of each member’s points fee assessment for accuracy, and will send out a request for payment. That fee will be due by Feb. 15 of the year following the usage.

## GUIDELINES FOR MIXING GLAZE

1. **Always wear safety goggles, respirator, and gloves while mixing glaze.** NIOSH approved with P100 particulate cartridges are ideal. N95 masks are adequate for short term exposure.
2. Decide what glaze you will be making and how many grams.
  - a. 100 grams = 1 cup approximately
  - b. 10,000 grams = 5-gallon bucket
3. Make sure all ingredients in the glaze recipe are available before you begin.
4. Place the measuring container on the scale and then zero the balance.
5. Get a clean, dry container or 5-gallon bucket to hold your glaze material
  - a. It is recommended that you put some water in the container before adding chemicals. Use just enough water to cover the chemicals. For a 10,000 gram recipe, use about 1/3 bucket of water.
6. Begin weighing and mixing. **You must double check each ingredient and weight measurement.**
  - a. Recipe cards have more than one row and column of numbers – focus on the correct numbers. Use a ruler or sheet of paper to highlight the line you are working on.
  - b. You may wish to write down each ingredient and check off as you go along. Some people prefer to write out a copy of the recipe as they begin the process. This way you are only looking at one column of numbers for the volume you are making. You can cross out each line as it is completed.
  - c. You may wish to cover columns of numbers you are not using.
  - d. Do what works for you.
  - e. Carefully add chemicals to container with a small amount of water. (Just enough water to cover the chemicals.) Partially cover the container to keep the dust down.
7. Do not talk while making glaze or talk to anyone else who is making glaze.
8. If the recipe includes Cornwall stone or zinc oxide, you may want to use a motor and pestle to grind it up. If that is not available, use your fingers (gloved) to crunch up pieces while adding it to your mixture.
9. **Some chemicals are very toxic.** Antimony, barium, cobalt, lead, lithium, manganese, and vanadium colorant compounds are highly **toxic** by inhalation. Antimony, arsenic, chromium, vanadium, and nickel compounds are moderately **toxic** by skin contact.
  - a. Be very careful using barium carbonate.
  - b. Do not let it touch your skin.
  - c. Do not use on food surfaces.
10. Carefully add more water to chemicals to container. Do it quickly and cover the container to keep the dust down.
  - a. Estimate  $\frac{1}{2}$  the amount of water to dry material.
  - b. Be sure to scrape all materials stuck to the bucket into the glaze and mix well.
11. Let glaze absorb awhile (10-30 minutes).
12. Stir the mixture with a spatula or hand mixer. Begin the sieving process.
  - a. Sieve three times, first with kitchen sieve, then 40 sieve, then 60 sieve.
  - b. Do not use metal tools on sieves. If necessary, use a rubber spatula or rib.
13. Test for thickness (this varies depending on the glaze)
  - a. Usually glaze should be the thickness of cream. When dipping a finger into the glaze, you can see the outline of your nail.

- b. It is better to be too thick as it is easier to thin by adding water.
  - c. If glaze is too thin, let it sit overnight and then skim clear water off the top the next day.
14. Safety guidelines recommend changing clothes after mixing glaze.
  15. Never eat or drink in the glaze room.
  16. All new glazes should be tested before using. Dip a test tile into the glaze and fire. If fired test tile color is good, the glaze may be used.

## KILN USE POLICY

1. The electric kilns will be loaded as needed. It is expected that all members should be familiar and comfortable with the loading and unloading procedures, and should participate in the loading process when available. New members should not load kilns by themselves until their mentors believe they have been adequately trained in the loading procedure.
2. The kilns generally fire on a three/four day cycle – ramp up, fire, then cool down to 130 degrees before unloading.
3. It is a good policy upon arrival at the guild to check to see if any kilns need unloaded, and if there are enough pots to fill a kiln.
4. **Unloading:** When unloading, be very careful to ensure that the kiln stilts do not stick to the underside of the kiln shelf. This could cause it to drop onto and damage the pots below. If any pieces are damaged during the firing process a note should be left with the pot, explaining what happened. (Eg. The piece apparently blew up in the kiln)
5. When kilns are unloaded the individual shelves should be examined, and if any glaze has run and adhered to the bottom of the shelf it should be scraped before the shelf is stored. Use care, as the glaze drips are extremely sharp.
6. The glass advancer shelves are very expensive, and easily broken. Use care and store in the storage shelf. If a shelf becomes broken save the pieces.
7. During unloading, the bottom shelf should be removed.
8. Mark the time and temperature that the kiln was unloaded on the kiln firing record clipboard for the appropriate kiln.
9. **Loading:** Prior to loading, vacuum out kilns before reloading, especially around the bottom holes. The holes on the kiln floor are where the kiln vent draws, and should not be blocked with residue.
10. Prior to loading inspect the shelves, and scrape any drips not previously scraped during the unloading process. Clean shelves and apply a thin coat of kiln wash to any bare spots after or before each firing.
11. While preheating a bisque firing is not always necessary, it is a convenient way to insure that all work will be dry before the firing cycle begins. A 3 hour preheat is sufficient if the dryness of the work is questionable. This is especially important when firing student work.
12. If a piece is especially large or thick, it should be left out to dry in the kiln room for extra time.
13. Always allow 1 inch shelf clearance above and below the thermocouples, and keep pots away from them. Avoid banging or breaking the thermocouples when loading.
14. Never let the shelves touch the elements (especially the glass advancer shelves). This could result in the kiln shorting out.
15. Remember to place an appropriate cone pack in the kiln.
16. After loading, turn on the kiln vents.
17. It is good policy to stagger the kiln firings, so all kilns are not firing at once. Do not fire kilns during the day if there has been an Ozone Action Day. On those days, set the kilns to start at night.

18. Log all firings on the firing record clipboard, including the kiln number, the start date and time, the temperature and holds, and the member/s loading the kiln.
19. There is a communications notebook for all kiln issues. Please record any error codes that may show up, and note the date, time and member name. Leave on the shelf cleaning table. It is a good idea to contact someone on the kiln maintenance committee or the studio director, telephonically, if possible, to advise them of the issue.
20. Student work should be fired on a timely basis, and in general given priority over member work, unless it is shortly before a studio sponsored sale.
21. Members can sign up to reserve a kiln for their own firing only with prior approval of a member of the kiln flow committee. The committee member will analyze the number of pieces to be fired, and will recommend which kiln should be used and when the kiln may be used. If there is a large number of student pieces or other members work already in queue, the member requesting a separate firing may have to wait until a kiln is available. The member requesting a separate firing is responsible for the loading and unloading, and must do it on a timely basis. Members will not be allowed to do personal firings before a guild sponsored show unless there is an empty kiln and they have received pre-approval. The following reasons are acceptable to fire a personal kiln:
  - a. A desire to fire at a different temperature than is usually fired.
  - b. A desire to do a special soak.
  - c. Doing a set of work that requires the same atmosphere and will be able to fill the entire kiln.
  - d. Large sculptural pieces that will fill the entire kiln.
  - e. A desire to “rush” work for a private show is **not** an appropriate reason to use a separate kiln if it will require jumping ahead of other work already in queue.
22. Kilns will be fired as work accumulates. If a member wants to learn firing procedures, or a mentor wants to train a guest member, they should check with a member of the kiln flow committee who will make arrangements to reserve a kiln loading for that member. The loading must be done on a timely basis, however, so the member wanting to learn or teach the procedure must be flexible, and make themselves available to load the kilns as needed.
23. No piece will be loaded without a glaze slip. When possible, work will be loaded according to the date on the glaze slips, although sometimes, the particular size of a piece will dictate when it gets loaded.
24. If the bottom of a pot has not been cleaned properly of any dripped glazes it will not be loaded. If someone has glazed a piece that has caused substantial drippings and runs on the shelf, they may be asked to clean the shelf after the firing.
25. Any notes requiring special handling should be very visible and clear to understand.

# SALES HANDBOOK

**MISSION STATEMENT** - *Our goal for sales is to promote and preserve the integrity of the Guild, our branding, our place in the community and our role as an organization that brings clay to the community.*

**CHPG Membership has approved the following process to determine what can be sold at a CHPG sponsored sale:**

- Ceramic clay must be the primary focus and essential element in the piece being sold.
- The clay must be hand made by the member, not a pre-made or purchased item.
- If the item poured it must be from your original design.
- For the Holiday Show (HS) and Art in the Park (AIP) pieces may not have an obvious chip, crack or flaw.
- Seconds may be sold at the Spring Sale (SS) if they are clearly marked as 2nds or sale items.
- It is the responsibility of members to discuss any questions with the Sales Committee **prior to a sale** to avoid conflicts at sales.
- The Sales/Gallery Committee will be the reviewing body for pieces for sales. If the committee feels that a member's work does not follow the guidelines, they may remove the piece from a sale.
- While each individual sale will have a committee, who will handle scheduling and arrangements of the individual shows, all shows will follow the sales guidelines as set forth in this handbook.

## 1. Set Up Procedures

- Shelf locations are done by lottery. Artists are informed of their shelf location in advance of the show. Artists may not trade/change positions unless approved by the sales committee. Each member must provide his/her own shelves for use at shows.
- Location of artist's shelves will be marked. Each artist will have only one shelving unit per show unless otherwise determined and announced.
- Artists may have the opportunity to place items on a community space.
- Raku artists – have "How to care for Raku" cards on your shelf by your pieces to cut down on questions at the checkout table.
- For all Guild sales, set up must be completed at least one hour before the sale opens. If someone can't set up on time they must wait and do it after the sale closes for the day or the following morning so long as they are completed 1 hour before the show re-opens.

## 2. Shifts / Scheduling / Miscellaneous

- If you are participating in a sale you are required to work a number of shifts. If you are unable to work any or all of those shifts it is your responsibility to find someone to fill your shift.
- Arrive early for your shift.
- Wear a nametag or a CHPG T-shirt / apron if one is available.

## 3. Inventory Sheets

- Use the standard inventory sheets.
- List items using sequential numbers
- If an item such as a birdbath comes with a stand, the stand must be clearly marked. Note the price of the stand if not included. Note this in the inventory book and on your sticker. If not for sale please indicate NFS.
- Multiple pieces with the same item number are to be marked by stroke counts. When creating your inventory sheets, use a bright green label (2" x 2" - available in the inventory book or by computer highlighting in the sold section on your inventory sheets) to indicate that the item needs to be stroke counted.
- Only items that you intend to sell at the sale should be on your inventory sheet. Do not include previously sold items or pieces that you will not be offering at this sale on your inventory sheet.
- Make sure that your price stickers match your artist code exactly.
- New members need to check with the Sales/Gallery committee prior to selecting an inventory code.
- Put your cell phone number on the top your inventory sheets.

#### **4. Inventory Price Tags**

- All items need to have a price tag with the inventory number, the artist's code, the and the price. (Example WILD 21 \$35-) Except for a clearance sale, do not use price tags that are crossed off or marked down.
- If you are changing the price on an item, take the item away from your shelf, make a new price tag and change the inventory sheet. Changes to the inventory book must be made when the book is not needed for inventory work.

#### **5. Customer Service Representatives**

- The customer service representative will have the following responsibilities:
  1. Greet the incoming customers.
  2. Ascertain if they are/or want to be on the mailing list and assist in having them fill out their contact information.
  3. Walk through the entire show, answering customers questions.
  4. Carry selected items to a hold table if the customer desires.
  5. Refill/rearrange shelves to fill gaps and maintain an attractive sales appearance.
  6. Maintain a security presence. This can only be done if you are constantly moving throughout the entire area.

#### **6. Restocking**

- The customer service representatives will fill gaps in shelving units with pieces by that artist only. No artist's pieces are to be moved to another artist's shelving unit to fill gaps.
- Artists may tidy up or restock their shelf prior to, or at the end of their shift.
- Price pottery prior to restocking (not on the floor).

#### **7. Holds**

- Most sales will have a separate hold table. Customer Service representatives should ask shoppers if they would like their items held at the hold table while they shop.
- Items can also be held after they are purchased.
- If items are being held after purchase the wrappers must affix to the items purchased the following:
  1. Customer name
  2. Telephone number
  3. Number of bags in total purchase being held
  4. Time and date of hold.

#### **8. Refunds, Accidental Breakage and Exchanges**

- Accidental breakage is considered the cost of doing business. The customer may wish to pay for the item but it is not required.
- The Guild will not reimburse the artist for items that are broken during a sale.
- Refunds and exchanges should be referred to each artist.

#### **9. Credit Card Procedures**

We use an iPad with the "Square-up" Application. If you are signed up to process charges and have not previously used this method you will need to be trained prior to the show. Let the committee know if you need some advance training in this procedure. Written instructions will be at the charge station and the line manager will have a copy on their clipboard.

#### **10. Inventory Checkout**

- Write clearly.
- You must have previous inventory experience or inventory training to sign up for inventory shifts.
- Familiarize yourself with new artists' codes.
- At the beginning of a shift, the inventory person will write their name and date on the first receipt of their shift. The receipt books will be kept in order according to the date and time.

- A 2-part receipt book is used to record the items being purchased for each customer. The following items must be written on the receipt.
  1. The item inventory number
  2. The artist's code
  3. Price of item
  4. Form of payment (cash, check or charge card)
- The top copy of the receipt is passed on for processing to the cashier/credit card person.
- The inventory person will then pass the customer's wares directly to the wrappers. The wares are not to be passed to the cashier/credit card people. This means the inventory person will have to get up and carry the items to the wrappers. An inventory basket may be used to keep all customer pieces together to be passed at one time.
- If there is a line manager, they can ask the customer to sign the mailing list and talk about classes while the items are being processed. Otherwise, the customer service representatives should handle this task.
- No inventory reconciliation between the inventory book and the receipt book is to be done at the pay table. This will be done later.

### 11. Inventory Reconciliation:

- During the HS and the SS the inventory person's shift extends beyond the regular shifts. It is at this time only that the inventory book is to be reconciled with the receipt books. This reconciliation will be done away from customers. At the AIP there will be a separate job position to handle inventory reconciliation.
- During reconciliation,
  1. Find the item listed in the receipt slip by locating the corresponding item in the inventory book.
  2. Put a check mark in the sold column of the inventory book. If a stroke count is called for, place a stroke count in the green portion of the inventory copy.
  3. Put a check mark by each item on the second copy of the receipt to indicate that it has been checked off in the inventory book.

### 12. Wrappers

- Don't scrimp on the paper!
- Use bubble wrap when appropriate.
- Use the appropriate size bag for the items. Use more than one bag if necessary.
- Include the "care of pottery" cards in the wrapping and the sale postcards and CHPG business cards in the bag.
- Members working the floor and members assigned to wrapping may take turns at these jobs to give those on the floor a little break.
- Oversized items, (bird baths, large platters) could be put in garbage bags after being wrapped. We will have a box of trash bags available at the wrapping station.
- Clearly affix any contact information to customer's purchases being held. (see "Holds" section above)

### 13. Shift Supervisor

- During AIP a line manager acts as shift supervisor. It is the line manager's job to do the following:
  1. Assign opening and closing of tent duties at beginning and end of the day.
  2. Ensure everyone has arrived to fill their shifts
  3. Relieve anyone needing a short break
  4. Answer any questions posed by customers/contact artists not present at the show if a question arises concerning the artist's work.
  5. With one other person, remove excess money from the cash box at the end of the shift and take it to the bank for deposit.
- During HS and SS, the individual committee for that show will designate a guild member to be the shift supervisor. It is recommended that a committee member be the shift supervisor for opening and closing of each day. The shift supervisor may cover any position – but is to handle any unforeseen issues during the shift.

#### **14. Green Room**

- Guild members who are not working a shift may be at the sale, but should avoid creating congestion or distractions. If you must stay when not working there will be an area available for you to relax and visit. Please do not hang around the sales table.
- Refrain from discussing Guild business when we have visitors at a sale.

#### **15. Volunteer**

- There are many jobs to do before, during and after sales. Please sign up to help make the event go smoothly. You may participate in set up even if you are not participating in the sale. It is a great way to earn some points – 300/hour.

#### **16. At the End of the Sale**

- All artists who participated in a sale are expected to help break down. All materials need to be returned to their proper place. Please don't wait for someone to give you direction on what needs to be done. If you see an opportunity to help, take it.
- Arrive by closing time, but don't loiter around the checkout area if we still have customers paying and having items wrapped.
- Do not start tearing down until you have been given the ok from a sales team member.

#### **17. Outside Sales by Guild Members**

- The Cherry Hill Potters Guild is committed to bringing an increased awareness of pottery to the community. Sales are one way to bring this awareness to the community.
- The Guild holds several yearly sales, which they sponsor, pay for all expenses and get a percentage of sales.
- Occasionally opportunities for other sales events come up and members may participate in these individually or as a group. These sales are not sponsored by the Guild and the Guild has no responsibility for these sales. Members are encouraged to publicize the Guild at these sales but should be clear that the sales are not "official Guild sales".
- If a member becomes aware of a sales opportunity, the member may choose to email all members to solicit interest in the sale. Thereafter, any further communication about a particular sale should be directed only to those who have expressed interest in this sale.
- Some sales opportunities are presented to the members where the Guild does not wish to participate in them as a whole. If these "unofficial" sales opportunities are presented to the membership as a whole, and if three or more members choose to participate in the sale, the subset of members may borrow the Guild banners for use at the sale.

#### **18. Gallery Sales**

- Any sales from the gallery will be subject to a commission to the Guild. Procedures are listed in the gallery.

#### **19. Participating in Guild Sales**

- All members in good standing may participate in CHPG sales.

#### **20. Participating when Absent**

- In order for an absent member to participate in a sale, the following conditions must be met:
  1. The member must find their own volunteer to handle set-up and takedown of their shelving unit and wares.
  2. The member must find a replacement to work the number of shifts required for each member.
  3. The member must complete a show-related task, as assigned by the particular show committee to compensate for missing the general guild set-up and takedown.
  4. Exceptions and accommodations may be made for an artist with physical limitations.
- Assuming responsibility for the complete set-up and takedown of someone else's wares is a huge responsibility. Please be considerate of someone covering for you. It is recommended that you only display a sub-set of your wares in this case. Also, please be realistic about the volunteer's ability to handle this task. If other members have to jump in to complete the work, it becomes a burden to all. If for any reason the volunteer becomes unable to fill-in, it is the absent member's responsibility to find other coverage.

## **21. Sales Where Space is Limited**

- To maintain optimum sale conditions for the greatest number of members, it may become necessary to control the number of members who may participate in a sale. For example, at Art in the Park, after years of trial and error, an optimum layout of shelving units has been designed to maximize traffic flow, light and visibility of everyone's wares.
  
- If the number of members wishing to participate in a sale exceeds the number of shelving spots available, not all members may be able to participate fully. Every consideration will be given to finding cooperative solutions. Upon the deadline for commitment and payment (if applicable), members will be given priority for participation in this order:
  1. Permanent Members
  2. Emeritus Members\*
  3. Guest Members\*
  4. Permanent members who cannot be present for the sale\*

\*The committee handling a particular show has the discretion to limit the shelving space allocated to these categories of members to half of a shelving unit or to exclude one or more of these member categories from participating in a sale if necessary.

**22. Sales Commission: For all pieces sold during a CHPG Sale, the current sales commission will be paid to Cherry Hill Potters Guild.** If a sale between two members is arranged at or is part of a sale or show, the sale should go through the Guild with commission taken. If it is arranged between members privately, it doesn't go through the Guild.

**23. Do not give out members phone numbers. Get customers information to give to the member.**

## EDUCATION GUIDELINES FOR MEMBERS

*It is important for all members to understand and support our educational guidelines. Members who choose to work during class times should remain in the "member" area of the studio and avoid using shared areas such as the glaze area, working spaces and the slab roller. Noise should be kept at a minimum.*

### Education Coordinator:

- The CHPG Education Coordinator (E.C.) will hire and meet with teachers to go over all the guidelines and calendars before the start of each session. The E.C. will request to review the teacher's class syllabus that will be provided to the students. At the end of the class session the E.C. will give the students a survey to fill out and turn in.
- Prior to the start of classes, the E.C. will post several documents in the studio, including:
  1. A list of all student enrollees near the spray booth. This list is to be used as a check-off list of those authorized to use the spray booth.
  2. A calendar of scheduled open studio hours and classes.
  3. Monitor sign-up sheets.
  4. The dates for the last wet work, bisque, and glaze days.
  5. The Student Handbook.
  6. Educational Guidelines for Members which includes the monitor's responsibilities.
- The E.C. or his/her designee will attend the first class of each session to discuss the Guild's guidelines for students. This should include all housekeeping rules for the studio. This talk may take about 30 minutes. At the end of the talk, the Guild's representative will collect from each student a signed page indicating that they have read, understood and agree to comply with all of the Guild's guidelines.
- The Education Coordinator will distribute guidelines for brown/red clay to the Pottery II students. They are the only students who may use brown/red clay.
- One member may audit any class with the approval of the Education Coordinator, but not during the session a high school scholarship student is enrolled. Auditors may either observe or follow the class lesson plan. They should not use this as an opportunity to pursue their personal work.
- In addition to the above, the Education Coordinator will locate a high school scholarship student for one of the class sessions, giving priority to Plymouth/Canton students.

### Class Monitors:

There needs to be 1 monitor for each of the classes, except where there are 2 teachers for a class.

- Class monitors should make sure that all students check in when they arrive by either signing in on the daily sign-in sheet, or checking off their name on the roster.
- Class monitors are there to help and assist the teacher. They are not there to help with instruction. They should not plan to work on their own projects, but may be allowed, with the instructor's permission, to engage in minimal personal work. At no time may this work take away from the student's use of facilities or focus. No personal work may be loud, smelly or intrusive to the class, or take away opportunities from the students using limited resources (wheels, spray booth, slab roller, tables, etc.). Monitors should be sure clay work goes into the correct area, clay is signed out, **the room is left cleaned** and students are following CHPG studio guidelines. Members are encouraged to ask the teacher for specific ways in which they may be of assistance. Unloading completed kilns is expected.

- Class monitors must make sure students are filling out firing point slips completely for each piece and logged into the student's firing points book. The **class monitor** is responsible for reconciling **STUDENT** firing slips with the student firing points book. Additional points should not be taken for completing this task.
- Class monitors should not leave the studio until all the students and the teacher have completed their work and left the building.
- Class monitors receive 300 points per hour.
- If class monitors see guidelines not followed, they should address these issues with the **TEACHER** immediately, so the teacher can take care of the situation. For unresolved issues, they should advise the Education Coordinator who is responsible for resolving the situation.
- All class monitors are responsible for assuring that students clean up all areas including sinks, wedging tables, tables, tools, floors, glaze buckets, spray booth, etc. at the end of their session.
- All class monitors should make sure that the teacher notifies students 30 minutes and then 15 minutes before the end of their class time to assure that students are clean up and are ready to leave the studio in a timely manner.

### **Open Studio Monitors**

- Open studio hours are monitored by members/guest members. A calendar sign-up sheet will be posted just before classes begin. Each member/guest member should sign up to monitor at least one session.
- There needs to be 1 open studio monitor at each of the student open studio hours and summer open studio hours.
- The open studio monitor should introduce himself or herself to students and identify themselves as the person to come to for assistance.
- Open studio monitors should make sure that all students check in when they arrive by either signing in on the daily sign-in sheet, or checking off their name on the roster.
- The open studio monitor should answer questions and be helpful, but is not responsible for "teaching." They are expected to answer questions and support activities that allow students to progress with their projects.
- The **open studio monitor** is responsible for reconciling **MEMBER** point slips with the points book. If there is a discrepancy, clip slips to the member's point sheet, initial and date. Additional points should not be taken for completing this task.
- During open studio hours the studio is primarily for the students although members are allowed to work in the studio. Members or monitors should not monopolize table space, the slab roller, student wheels or other working spaces for students.
- Monitors may engage in their own work but their primary responsibility is to be available to the students. Monitors should only engage in work that is interruptible, allowing time to sign-out clay, unload kilns, record member and student point slips in the points book and maintain a visible presence throughout the studio. They are not to make glazes or load kilns during open studio hours.
- Open studio monitors must assure that students are filling out firing point slips completely for each piece.
- Open studio monitors should not leave the studio before all students have completed their work, cleaned their work area, and left the building.
- Open studio monitors receive 300 points per hour.

- All members should read and understand the Student Handbook so that they may support adherence to Guild guidelines.
- If open studio monitors see guidelines being broken, they should kindly address these issues with the student immediately. For unresolved issues, they should report it to the Education Director who is responsible for resolving the situation.
- Open studio monitors should notify students 30 minutes and then 15 minutes before the end of their class or open studio time to assure students are ready to leave the studio in a timely manner.
- Open studio monitors are responsible to assure that students clean up all areas including sinks, wedging tables, tables, tools, floors, glaze buckets, spray booth, etc.

### **Monitor Expectations:**

- *If class or open studio monitors do not adhere to these guidelines, the E.C. will resolve the issue with the member. If the issue is not resolved, and with the Board's approval, the member will not be allowed to monitor classes or open studio time.*

### **Students**

- Students may use the spray booth only after a qualified and knowledgeable teacher or member has certified that they are competent in the use of the spray booth. Members/teacher must sign and date by the student's name on the student roster posted by the spray booth. After this certification, the student is free to use the spray booth and is responsible for clean-up of the booth. Open studio monitors must assure that only approved students are using the spray-booth. If an open studio monitor is not comfortable in certifying the use of the spray-booth then they should not do so. Students using the spray booth must supply and use their own respirator mask.
- With the exception of Velvet Underglazes, students may NOT bring in clay or glaze material from other sources. All work must be created at the studio. Students are NOT permitted to bring clay into the studio. Students may not bring clay leftover from prior classes into the studio for use in the current class.
- Students ONLY have access to the studio during posted class and open studio hours.
- Students may use up to 75 pounds of the assigned cone 6 white/gray clay per session. No additional clay may be purchased. During weeks 12-13 of a 15-week class, or weeks 9-10 of a 12-week class, limited amounts of this allotment of clay (not whole bags) should be distributed as needed to students who have not already reached the 75 lb. limit. Students should label their bags with their name and cone 6. Monitors must record the clay bag number on the clay sign-out sheets. Please remind students that no clay may be carried over from one session to the next. No clay will be distributed the last two weeks of class
- Only Pottery II students may use brown/red clay, even in the summer.
- Students should keep greenware on the student drying shelves until it is ready for firing. When work is ready to fire, they should place the work on the student greenware shelves in the kiln room. Members are encouraged to fire student work in a timely manner so that they may continue their projects and education, but it does not receive absolute priority.
- Students may not use the grinder or Dremel tool at any time. They may ask the instructor or monitor to use this equipment for them. The instructor/monitor may decline using the Dremel or grinder if they feel that the glaze run off is excessive.
- Students are not allowed in the glaze making room and may not consume food or drink in the glazing area.
- Students should be encouraged to sign the bottoms of their pieces.

- Student should adhere to all housekeeping and operational guidelines of the studio.
- For 15-week classes, wet work should be completed by week 13. For 12-week classes wet work should be completed by week 10. The class prior to the last week all pieces should be ready for bisque firing. The last class could be used for class critiques, glazing, potluck or other activities as decided by the instructor.

## EDUCATION GUIDELINES FOR TEACHERS

*This is intended to highlight and supplement, not replace, the Member Guidelines and Student Handbook.*

1. Prior to the start of classes, the CHPG Education Coordinator will meet with you to cover all of the class guidelines and instructional goals. They will also attend the first class to explain CHPG procedures to all students.
2. Please assure that you have received and read guidelines for 1) CHPG Members and 2) The Student Handbook. These documents will help you understand everyone's roles and expectations. Many items briefly listed below are detailed in those two documents.
3. Teachers will be provided with a Guild member as a monitor for each class session unless teachers are team teaching. The monitor is there to help sign-out clay, unload kilns, clarify guild process and procedure and assist the teacher per as instructed. They are not there to teach.
4. During certain sessions one guild member may choose to audit your class with your and the Education Coordinator's permission. During a session where a high school student is invited to participate in the class, no additional member auditees may join. Members who are working in the studio during class time will work in the members area only, and will keep noise and conversation to a minimum.
5. Classes meet once each week during the term for three hours including preparation, instruction, demonstration, practice, and clean up.
6. Students have access to additional open studio hours on Mondays and Saturdays from 9am-1pm, and Wednesdays from 5:30-9:30pm.
7. Students receive up to 75 lbs. of assigned white cone 6 clay with tuition payment. Have students label the clay with their name and cone 6. The monitor will distribute and record clay use and collect payment if needed.
8. Students will keep greenware on the student drying shelves until it is ready for firing (space permitting). When dry, they should put it on the student shelves in kiln room to be bisque fired.
9. Students are required to be certified by the teacher or monitor to use the spray booth.
10. Students may not use the grinder or Dremel.
11. With the exception of Velvet Underglaze, students may not bring in to the studio clay or glaze materials from other sources. All work must be created at the studio, unless allowed specifically by the teacher. Students are not permitted to take clay out of the studio.
12. Teachers and monitors will make sure all students clean up all their work areas by the end of class. Allotting 15-30 minutes is recommended.
13. Guild Members will fire student work in a timely manner.
14. Students are encouraged to develop their pottery skills, exploring different forms in clay. Cherry Hill Potters Guild classes are not the place for production and repetitive work or commission work. Students are not to produce multiples of similar items.

Approved 3/15/2020

# STUDENT HANDBOOK

The Cherry Hill Potters Guild (the Guild) is a non-profit cooperative comprised of potters who share a common bond of commitment to clay and to a cooperative setting in which to work. It was incorporated in 2019 and is operated by the active membership. The CHPG is committed to bringing an increased awareness to the community by providing educational service in pottery at the highest levels.

We welcome you as a student at the Cherry Hill Potters Guild studio and want your time with us to be pleasant and productive. This handbook outlines the student program, provides tips on pottery making, contains a glossary and establishes guidelines for student participation in our Guild.

Classes at the Cherry Hill Potters Guild are designed to expose students to a variety of techniques and methods of working with clay. We expect students to be stretching both their skills and creative outlets as they work on individual and one-of-a-kind pieces. CHPG classes are not intended for commercial studio production or commission work and we request that students do not produce multiples of similar items. The focus for your time here should be on education and improving your clay skills.

Student talents, creativity, inspiration and achievement will be celebrated each spring at our Student Art Show. Organized and produced by members, this provides our students the opportunity to showcase their work to friends and family.

*Please expect that during the time a student takes classes with CHPG, changes in guidelines, hours and tuition rates may occur.*

## STUDENT PROGRAM

**Class Terms:** CHPG offers two types of classes, Pottery I, Beginning and Intermediate Pottery, which provides formal instruction, as well as the Pottery II, Continuing Pottery Class where Guild members oversee the students and studio, but do not instruct. The Education Coordinator will assist students in selecting the correct class for their ability level.

In Pottery I, the Beginning and Intermediate Pottery class, students are expected to follow the instructor's lesson plan and complete projects assigned by the instructor.

The Pottery II, Continuing Pottery Class is intended to allow students to continue their own journey in clay and explore one or more aspects of pottery in an in-depth manner. Enrollees will write a brief statement at registration time explaining their goals for personal development to be accomplished in the class. Members of CHPG's Education Team will be available during the first class to assist students in developing their personal mission.

Students may enroll in up to four (4) total terms of either class. Each term is 12-15 weeks long. Depending on class availability, students may take the four terms consecutively or intermittently. For students in the Pottery I Class, once these four terms have been completed, students may choose to either a) return to the bottom of the Pottery I Class waitlist, or b) enroll in or waitlist for (depending on availability) the Pottery II Class. For students in the Pottery II Class; once these four terms have been completed, students may return to the bottom of the waitlist until an opening occurs. Essentially a student can take up to 8 sessions of pottery, and then be put on a waitlist.

**Class Hours:** Classes meet once each week during the term for three (3) hours and includes instruction, demonstration, practice, preparation, and clean up. Clean-up of individual work spaces should begin 15-20 minutes before class/lab ending time.

**Class Size:** Class size is limited to 12 in the Pottery I Class and the Pottery II Class. One Guild member may also audit, limiting class size to thirteen. For one of the pottery sessions, a high school student may be invited to take a class on a scholarship basis. Should this occur, a member would not be able to audit.

**Teachers:** Our teachers are qualified individuals with experience in all stages of clay. Students are expected to

work with the teacher to set realistic individual goals in pottery making.

**Lab Hours:** To provide practice time for students, lab hours are scheduled for this purpose between the first class and the last class. A lab monitor (Guild member) is present for lab hours. Lab monitors are available to answer questions but do not provide set lessons or instruction. There will be no lab hours after the last scheduled class for each section. Makeup classes will be scheduled, if possible, before the last class.

During lab hours students are encouraged to work independently. Students are responsible for their own preparation and clean up.

**Tuition:** Fees for classes include the cost for instructors, use of the studio and appropriate equipment during classes and lab hours plus, clay, glaze materials, utilities, and other costs associated with the student education program. Students should anticipate that there may be changes in tuition fees during the time they participate in the four terms of instruction.

**Refunds:** Please see the registration sheet for a detailed description of the refund policy. No refunds will be given after the end of the second class.

## **FACILITIES, EQUIPMENT AND MATERIALS**

Students may use most of the Guild's studio facilities. Other restrictions, identified in the Handbook and by the instructor must be followed. Guild equipment and materials, including library books, are not to be taken from the studio. With the exception of velvet underglazes, glaze material and/or clay from outside the studio is not to be brought into the studio. Our clay and glazes have been formulated to work effectively in our kilns. Foreign materials may contaminate our supplies and/or cause damage to your work and the work of others. We ask you not to bring in your own clay.

**Student Shelves:** Each student is assigned 1 shelf space for storage of personal items, tools, clay and ware. Please keep your greenware on designated student drying shelves until it is ready for firing (dry). When is dry and ready to be fired, it is to be placed on the greenware shelf in the kiln room area specified for students. Clay is expected to remain in the studio on each student's individual shelf.

**Clay:** Each student may use up to 75 pounds of white cone 6 clay per session. Additional clay may not be purchased or brought in from outside of the studio. During weeks 12-13, for those students who have not already used 75 lbs. of clay, limited amounts of clay (not whole bags) will be distributed as needed. No clay will be distributed after week 13. There is no carry-over of clay from one session to the next. Clay should remain at the studio and all clay work must be completed at the studio.

**Recycling Clay:** Recycling your clay is economically beneficial as well as making it more workable. Collapsed pots can be wedged with dryer clay, wrapped in plastic and stored on your shelf for future use. Students should label their clay with their name and cone 6. Monitors will check out clay to students and record clay usage.

**Scrap Clay:** Scrap clay is clay left after trimming a pot on the wheel or hand building, trimmings from tooling and other very wet scraps. These scraps can either be saved by the potter for recycling or put these trimmings into buckets labeled white Cone 6 clay. Make sure the scraps go into the appropriate buckets as there are other buckets for brown and red clays. Most clay is reusable – don't throw it away unless it is contaminated with such items as glaze materials and dirt.

**EXAMINE YOUR CLAY SCRAP CAREFULLY FOR SPONGES, TOOLS, NEEDLES, CHAMOIS, PLASTIC, ETC. THEY ARE DANGEROUS WHEN LEFT IN THE CLAY.**

Contaminated clay is to be put into trashcans.

**Rinse Barrels:** Use the rinse barrels to wash clay from tools, bats, pans, hands, etc. Everything is to be rinsed in the rinse barrel, and not the sink.

**Glaze Materials:** Batch glazes are for everyone's use. Samples of these glazes are on display. Different glazes give different results depending on the temperature at which they are fired. Consult the glazing guidelines and discuss details with your teacher or class monitor on this matter.

**Spray Booth:** Each student must be certified to use the spray booth by a qualified class monitor or teacher. There will be a print-out of student names posted near the spray booth. Once certified, the class monitor or teacher will sign and date this sheet. Students may then use the spray booth. Students must provide their own respirator and wear it. They must clean up the spray booth after use.

**Sieves:** Sieves are fragile and expensive. Use only brushes to push glaze material through a sieve. Never use a spoon or any hard object on sieves. After use, clean sieves thoroughly by washing.

**Grinder and Dremel:** Students may not use the grinder or Dremel tool at any time. They may ask the teacher or monitor to use this equipment for them. The teacher/monitor may decline if they feel that the glaze run off is excessive.

**Safety:** Your skin/eyes/nose are not barriers. They will absorb everything they come in contact with. Wear gloves when glazing, and a respirator when spraying glazes. **Do not sand dry ware or blow-dry glaze off a piece.** Clay contains silica which can settle in your lungs and create a lung disease. If you must sand you have to go outside the studio in the raku area.

### **Glazing Guidelines**

1. Think about the glaze you might use while making a piece.
2. Keep an accurate notebook.
3. Develop your own system for recording glaze tests.
4. Work as neatly as possible.
5. Make sure you write down everything in your notebook.
6. Take basic health precautions when handling materials. (Gloves, respirator)
7. Expect to spend at least as much time glazing a piece as you did making it.

### **Preparing the Ware for Glazing**

1. Remove dust and dirt from ware with a damp sponge.
2. Apply wax resist to foot of pot up to 1/4" from bottom (that part of the ware that sits on the kiln shelf).

### **Preparing the Batch Glaze**

1. Stir glaze thoroughly. (Use bathroom brushes!)
2. Sieve through 60 mesh if necessary.
3. Check thickness with finger. Glaze should be thick enough to coat skin, but allow lines and hair to show through (coffee cream consistency is good). Consult the teacher or studio monitor if you are unsure if the glaze is the right consistency. Students are not to add water to glaze buckets independently.

### **Applying the Glaze**

1. Apply glaze by pouring, dipping or brushing. Glaze thickness is adjusted by the manner in which it is applied. When dipping, longer dips mean thicker, and shorter dips mean thinner. One or two seconds is usually long enough for most glazes. Pouring can often result in very heavy glaze buildup causing the glaze to run.
2. Wipe off glaze from bottom or foot of ware. Clean off 1/4" from bottom to accommodate glaze expansion and running.
3. If the glaze is too thick or you are unhappy with application, wash off the glaze in the rinse barrel and allow to completely dry before applying another glaze (glaze will not adhere to a wet pot).

## **Operational Procedures**

Please sign your name on the daily sign-in sheet upon arrival at each class and lab session.

**Raw Ware:** Place bone-dry pieces on the student shelves labeled STUDENT BISQUE in the kiln room as provided.

Bone-dry ware is very fragile. Please do not handle other people's ware. To ensure that your ware will not be handled unnecessarily, fill the back of the shelf first. Make sure that your pieces are not more than 1" thick, especially your bottoms. Pieces thicker than this will not be fired.

*Should you accidentally damage another's piece, be sure to leave a note and speak with the person. This is a standard courtesy in all studios!*

**Bisque Ware:** Claim your bisque ware as soon as it comes from the firing and store on your shelf until you are ready to apply the glaze.

**Glazed Bisque Ware:** After you have applied the glaze, clean the foot (bottom) and leave 1/4" of clean area around the side bottom (please have your teacher check the bottoms of your pieces. Pieces that are not clean and free of glaze will not be fired). Fill out a glaze slip giving name, date, dimensions of the piece and kind of glaze used. Then, enter the information from each firing slip into the student firing points book. Place points slip with your piece on the assigned shelf labeled STUDENT GLAZE.

**Clean Up:** Each student is to clean up the area where he/she works--wheels, work tables, glazing area, wedging areas, tools, bats, floors, everything. Please clean up one area BEFORE moving on to work in another area to provide good workflow for all students. Cleaning sponges, brooms, dustpans and brushes are in ample supply for easy and efficient clean up. Any clay swept off the floor is to be placed in the trashcan, NOT in the scrap clay barrel. Turn off the wheel when you are finished. Please allow at least 15 minutes at the end of each session for cleanup.

**Health and Safety:** Smoking is not permitted in the studio at any time. Your skin/eyes/ears are not a barrier and absorb everything they come in contact with. Wear gloves, goggles, masks, and ear protection for specific tasks. For your own protection, no food or drink is permitted in the glaze room or glazing area. Clay free space is provided in the studio's kitchenette area for eating and drinking.

Please do not bring children or guests to the studio during class or lab times. Feel free to offer them a tour before or after class.

During a 12-week class, wet work must be completed by the end of class ten. During a 15-week class, wet work must be completed by the end of class 13. By the end of the second to the last class all wares must be dry enough to bisque fire and placed on the appropriate shelves in the kiln room.

**Last Class:** Glazing may be done during the last class. All student work must be picked up two weeks after the end of class or the pots will be disposed. Whether or not you are enrolled in a class for next term, remove your tools, materials, ware, and personal items from the studio with the following exception: glazed bisque ware may be left on the appropriate ware shelf to be fired and picked up no later than two weeks later. If you have completed all your glazing, this class period may be used for further practice, instructor critique, potluck, activities as prepared by the instructor or individual research in the studio library. And finally pack your belongings and clean your shelf. Please completely remove everything from your shelf. At this time any excess clay may be disposed of at the studio or donated for studio operational use (making cone packs, community service or educational use). Clay taken out of the studio at any time may not be brought back in.

## Acknowledgement Page

Please complete this page and return it to the CHPG Education Coordinator or his/her designee on the first day of class.

I, \_\_\_\_\_ (Print name here) have read, have had the opportunity to ask questions, and understand the CHPG Student Handbook.

By signing below, I agree to uphold the rules and guidelines of the Cherry Hill Potters Guild.

\_\_\_\_\_ Signature

\_\_\_\_\_ Date

\_\_\_\_\_ CHPG member recipient's signature

## **APPENDIX**

## GUEST MEMBER CHECKLIST

Name \_\_\_\_\_ Phone \_\_\_\_\_ Start Date \_\_\_\_\_

The following guidelines are established so that guest members may become familiar with the facility, understand expectations for membership and have a direct link to a CHPG member. These activities should be done within a one-year time period after become a guest member.

CHPG Mentor \_\_\_\_\_ Phone \_\_\_\_\_

**Checklist to be turned in at end of guest member's first year. Please keep in points notebook.**

1. **Attend Guild meetings.**
2. **Participate in a minimum of 20 hours with CHPG activities.** For example, participate in committee(s), studio maintenance, make glazes, load and unload kilns. Record hours in points book.
3. **Adhere to cleaning schedule expectations.** Record cleaning in points book.
4. These require a signature at start or completion of the activities.

**Make assigned glaze - test glaze on white stoneware, porcelain, and brown clay.**

**Assigned glaze:** \_\_\_\_\_

Guild Member	Date
Guild Member	Date
Guild Member	Date

**Load bisque kiln and fire kiln.**

Guild Member	Date
Guild Member	Date
Guild Member	Date

**Load electric glaze kiln and fire kiln.**

Guild Member	Date
Guild Member	Date
Guild Member	Date

**Unload kiln.**

Guild Member	Date
Guild Member	Date
Guild Member	Date

**Assist in loading the gas kiln, if available.**

Guild Member	Date
Guild Member	Date



# ACKNOWLEDGEMENT

Please complete this page and return it to the CHPG Secretary.

I, \_\_\_\_\_ (Print name here) have read, have had the opportunity to ask questions, and understand the CHPG Policies and Procedures Manual.

By signing below, I agree to uphold the Policies and Procedures of the Cherry Hill Potters Guild.

\_\_\_\_\_ Member Signature

\_\_\_\_\_ Date