

STUDENT HANDBOOK

The Cherry Hill Potters Guild (CHPG) 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, tuition rates and clay costs may occur. In the event that a class needs to be canceled because of weather or other issues, CHPG will reschedule a make-up date. Open Studio cancellations will **not** be rescheduled.*

STUDENT PROGRAM

Class Terms: CHPG offers two types of classes, “Beginning and Intermediate Pottery” and “Intermediate and Advanced Pottery, which provides formal instruction. The Education Coordinator will assist students in selecting the correct class for their ability level.

***PLEASE NOTE:** In all classes students are expected to follow the instructor’s lesson plan and complete projects assigned by the instructor.

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 20 minutes before class/lab ending time. The instructor will make an announcement when it is time to clean up.

Class Size: Class size is limited to 14 students.

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.

Open Studio Hours: To provide practice time for students, Open Studio times are scheduled for this purpose between the first class and the last class. A Monitor (Guild member) is present for Open Studio hours. Monitors are available to answer questions but do not provide set lessons or instruction. There will be no Open Studio hours after the last scheduled class for each section.

During Open Studio hours students are encouraged to work independently. Students are responsible for their own preparation and clean up. Students must begin to clean up when the monitor makes an announcement.

Tuition: Fees for classes include the cost for instructors, use of the studio and appropriate equipment during classes and Open Studio time, clay, glaze materials, utilities, and other costs associated with the student education program.

Refunds: If a student drops after the first class, a refund will be given, less \$30. No refunds will be given from there on.

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. 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. Personal use Amaco Velvet Underglazes purchased by the student are permitted. Any commercial glazes that a student purchases on their own must be cone 6 and be approved for use by the instructor or monitor.

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 it 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 50 pounds of clay per session. If needed, one additional bag of clay may be purchased at the studio. During weeks 9-10, those students who have already used 50 lbs. of clay may receive a limited amount of clay to finish a project. No new clay will be distributed after week 9. There is no carry-over of clay from one session to the next unless the clay was purchased. All clay must remain at the studio and all clay work must be completed at the studio. **No outside clay can be brought into the studio. Projects and/or clay cannot be taken home to work on, unless the clay was purchased and the student will not be returning for the next session.**

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. 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 or brown clay. Make sure the scraps go into the appropriate buckets as there are buckets for white, brown and porcelain clays. Most clay is reusable, so don't throw it away unless it is contaminated with such items as glaze materials and dirt. Contaminated clay is to be put into trash cans.

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

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. **Clay slop from wheel throwing should be put in the recycle clay bins. Do not put in rinse barrels.**

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. Velvet Underglazes purchased by the student are permitted. Any commercial glazes that a student purchases on their own must be cone 6 and be approved for use by the instructor or monitor.

Spray Booth: Each student must be instructed prior to using the spray booth by a class monitor or instructor. Students must have an instructor or monitor present for set up and completion when using 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 pieces with a damp sponge.
2. Apply wax resist on the bottom of pieces and up to 1/4" from bottom (that part of the ware that sits on the kiln shelf). Ask the teacher or monitor if you aren't sure you have waxed enough.

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 the bottom or foot of pieces. 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).
4. Do not paint underglaze on the bottom of a piece as it might stick to the kiln shelf during firing.
5. Students are not to use stilts under their pieces or rods for hanging pieces. If there is a concern that the glaze might run off on the kiln shelf, set the piece on a cookie.

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. 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 trash can, 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. Food is not permitted in the studio, but there are picnic tables outside for warmer months. Bottled drinks are permitted in the studio areas, but not in the kiln room.

Please do not bring children, guests or pets to the studio during class or lab times. Feel free to offer them a tour before or after class with approval of a member.

Last Classes: Wet work must be completed by the end of class nine. By the end of class eleven, all pieces must be dry enough to bisque fire and placed on the appropriate shelves in the kiln room.

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 of. An email will be sent to let students know when the studio will be open. 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 shelf to be fired and picked up no later than two weeks from last class. If you have completed all your glazing, this class period may be used for further practice, instructor critique, activities as prepared by the instructor or individual research in the studio library. 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.