



## HANDBOOK FOR THE CERA POTTERY STUDIO

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Welcome to CERA Pottery Studio members. This booklet is prepared for all members to know the rules and procedures for taking care of our studio and the equipment. If you have any questions, ask an officer. Current officers are listed in the newsletter that goes out to the membership each month. They are also listed on our Pottery Page.

We hope that the information and instructions will be helpful to you. We want you to be the best that you can be, and we also want to help make the time you spend at the studio more productive and creative for yourself as well as the activity.

We believe that you'll find that pottery, perhaps the oldest of the arts, has played and continues to play a very important part in our everyday life. Its interests are broad and varied. We think that pottery records the touch and the feeling of the worker better than can be done in most other crafts, and that it carries art into the common things of life, combining the useful with the beautiful.

### **MESSAGE TO NEW MEMBERS**

In the lessons you will learn a lot of good techniques from our instructors about the art of pottery. However, it is not possible to teach everything in the 6 sessions. In that regard, we invite you to continue your learning in the various ways available, both at our facility by continuing taking classes and at the local colleges (classes or workshops).

We strongly suggest that you make time to come out often during the week as that will help to reinforce what you are learning, and even afterwards be sure to continue a regular routine of working with the clay and the techniques learned.

Keep in mind that we are all students of pottery – yes, even those of us with several years' experience. Also, read books, observe other potters, consult pottery websites, go to every seminar and workshop possible, and PRACTICE, PRACTICE, PRACTICE. The best advice any of us "potters" can give you is don't get discouraged. Remember this, every one of us had to start at the beginning and we've all been frustrated; we've all been about ready to quit; and we've all said, "I can't learn all this!" But we did, and you can too. It takes work and dedication, but it can be done.

This is a **club** that you have joined; thus, everyone shares in an obligation to make it the best it can be. Therein lays the responsibility of taking care of the facility and the equipment. We have rules and guidelines to be followed, which should help you with this obligation; however, we can always improve, so come to the meetings, get involved in the process, and give us your input, your ideas, suggestions and comments.

### **GENERAL INFORMATION**

#### **NAME**

Our name is officially CERA Pottery Studio (Corporate Employees Recreation Association).

#### **FACILITY HOURS**

The CERA Pottery Studio is open and available to you the hours that CERA is open (**Monday through Thursday, 5am to 10pm, Friday 5am to 8pm, Saturday 8am to 8pm & Sunday 10am to 6pm**). The only exception is that if a class is in session, only those members enrolled in the class should be working at the studio.

## **SUGGESTIONS OR COMMENTS**

It is important that we obtain your input; therefore, come to our monthly meetings and get involved in the decision-making for the activity.

## **CHANGE OF ADDRESS**

Give this information to the Attendant at the front desk.

## **OFFICERS**

The Commissioner is the Pottery Studio Manager and the liaison between the club and CERA manager and BOD.

The elected club officers are: President, Vice President, Secretary/Treasurer, and Publicity Chairman.

New officers are elected each November and installed in December to take office in January of each year. Officers usually have a term of 2 years.

The non-elected positions are: Newsletter Editor, Pottery in the Park Chairperson, Empty Bowls Chairperson, Kiln Chairperson and Workshop Coordinator, Clay Reclaim Chairperson, Class Coordinator, Display Case.

Each of these positions is volunteered. Please be mindful of that and help each other in the studio.

## **ACTIVITY FEES**

The Activity fee is determined annually and due before the 15th of the renewal month. Log on to CERA-FW.org to sign up for classes or pay membership. You can pick up your membership card at the desk in the gym entry. It is recommended that you put your name and expiration date on the card with permanent marker (if you put tape over it, it will not wear off).

## **CERTIFICATIONS**

DO NOT use any equipment that you have not been certified (trained) to operate; this includes:

- Electric, Gas and Raku kilns – loading, unloading or firing
- Spray gun, and Grinder
- Waxing skillet and Pug mill

AND DO NOT

- Apply glazes until you have been through the glaze class
- Mix glazes unless you are serving on the glaze committee. Chairperson for that committee is current vice president of the activity.

## **CLUB MEETING**

The regularly scheduled meeting is the FIRST Thursday of EVERY month at 7:00 pm, with a meet and greet at 6:30, place will be announced. The meetings are a combination of learning, socializing and taking care of business.

As previously stated, this is a club that you have joined; thus, everyone shares in an obligation to make it the best it can be. Therein lays the responsibility of taking care of the facility and the equipment.

We have rules and guidelines to be followed, and every rule has a purpose and a reason. Come to the meetings; get involved in the decision-making process as you may have an idea that just has not been tried before.

By joining the CERA Pottery Studio you tangentially agree to follow all rules and guidelines for the studio. You also agree to donate hours of service to the studio in way of volunteering at our shows, clean up of studio, serve on committees.

Use the schedule time in the studio, this helps us to know who is in the studio, like glazing which can be confining if too many people are in the small space:

[https://www.huntcal.com/cal/view/CERAPS/CERAPS?fbclid=IwAR1D\\_zLSsIJ-foeDxN20WsqXkBUcuherIXIO59BP-4MXchnfOi4s5WhCoI](https://www.huntcal.com/cal/view/CERAPS/CERAPS?fbclid=IwAR1D_zLSsIJ-foeDxN20WsqXkBUcuherIXIO59BP-4MXchnfOi4s5WhCoI)

## **GUEST PARTICIPANTS**

By definition, a guest participant is someone other than an employee of Lockheed Martin or our partner companies that are allowed to join any CERA activity.

## **NEWSLETTER**

A newsletter is sent out via email to current membership each month. Contact Newsletter Editor to apply.

## **LOCKERS**

We furnish a limited number of lockers that are located in the kiln room for a rental fee of \$25 a year.

Lockers are available to membership for an annual fee. One locker per member unless approved by Commissioner. Check with the CERA Commissioner for available lockers.

## **FACILITY ACCESS**

All members are required to scan their membership cards at the front desk for insurance reasons and to log how busy the studio is. Ask if anyone is currently in the CERA Pottery Studio. If no one else is in the studio, the key will be assigned under your name and your card will be kept. A dummy card is attached to the key for access through the badge reader at the back door while your card is at the front desk.

## **KEY STORAGE**

After unlocking the pottery building, hang the key on the copper hook that is located above the light switch at the front door. This keeps the key from becoming misplaced and readily available to the person that will be returning the key to the front office. This key ring also contains the key to the restrooms.

## **TO RETURN THE KEY**

The last person to leave the Studio building is responsible for locking the door and returning the key. If there are still people working at the studio at the time you need to leave, and the key is checked out in your name:

- Make sure someone takes responsibility for the key; you take their card to the front desk and retrieve your card.
- Conversely, the same would be true, if you are the person working and another member needs your card to exchange for their card -- YOU are now responsible for the key and the pottery building.
- Be aware that the Front Desk closes promptly at 10 pm on Monday through Thursday, 8 pm on Friday and Saturday, 6pm on Sundays, so allow yourself plenty of time for clean-up and make sure the gate is locked in order to return the key on time.

- **The key has to be returned before closing time.** When CERA closes, the gates are locked and you will be locked in!

### **LOCK-UP PROCEDURE**

The last person to leave building should start from the back of the studio and check in order:

1. Back door is locked and dead bolted
2. All glaze buckets are lidded and returned to shelf.
3. Turn air conditioner and heat to an appropriate temperature
4. Wax skillet is un plugged
5. Both sliding doors are latched
6. Take Key Card off of copper hook
7. Turn off lights
8. **Gate** – If the gate was unlocked the last person is responsible to make sure and place lock on lock, NOT THE CHAIN

### **OTHER RESPONSIBILITIES**

Your responsibility as a member of the Pottery Studio includes, but is not limited to, the following:

- Read and comply with the signs posted around the studio
- Take care of the club's equipment as if it were your own
- Use the supplies wisely as this prevents our dues from increasing
- Do not take supplies home
- Do not throw away equipment you do not use. If you didn't buy it, don't get rid of it!
- Obey the CERA Code of Conduct

### **NEVER, NEVER, NEVER:**

- Touch someone else's work that is drying (greenware); even bisque ware should be handled carefully and no more often than absolutely necessary (your finger oils can leave spots on the pot that will cause the glaze not to adhere)
- Take any equipment, tools, etc. that belong to the Pottery Activity home; if inadvertently taken notify an officer that you have something and return at your very earliest convenience.
- Open any kiln without being on the Kiln Committee and being Certified
- Use any equipment that you have not been certified to operate - this includes electric, gas, and Raku kilns; spray gun; grinder; wax skillet; and pug mill
- Apply glazes until you have been through the glaze class
- Mix glazes unless you are on the glaze committee

## **CLEANING Responsibilities**

When at the wheel

1. – Clay scraps, not slip, can be recycled. It can be placed in the recycle buckets, according to type of clay, which is pugged for Empty Bowls. Or, a person can do their own recycling, but must take it with them when they leave the studio. If neither of these is an option, the excess clay should be thrown in the garbage. **DO NOT THROW EXCESS CLAY OUTSIDE.**
2. – Use your throwing water to clean everything (splash pan, wheel, and tools)
3. – Dump clay water in the first sink. Do NOT dump clay water outside.
4. - Use a bucket to retrieve water and mop your space and beyond.

Please leave your wheel as you found it, or better.

When at the Hand-building tables-

1. Wash off mats and table using a bucket of water
2. Move the chairs, and mop your space under the table and beyond.
3. Clay water can be dumped in the first sink.

**MOP AND WIPE SURFACES EVERY TIME YOU ARE IN THE STUDIO**

## **EQUIPMENT**

FIRST AND FOREMOST, we need to remember that we are an Activity of CERA, AND that it is a privilege to be a member of this Activity. All members are expected to participate in keeping the facility in a clean and safe condition; maintaining the equipment; and respecting each other and the work we do. Therefore, commit yourself to the following:

- Clean up your area and beyond, and any equipment used during your stay at the activity building -- allow time for this before you leave.

## **WEDGING TABLES**

We have three (3) wedging tables - 2 small and 1 large.

- Scrape off your excess clay (after wedging) with a soft brush or plastic spatula (NEVER use metal), and wash the tables
- DO NOT use wedging tables for hand building, especially when cutting out pieces

## **HANDBUILDING TABLES**

- Use for working surface only, not for storing tools, clay or purse.
- Protect the surface of the table from getting stained, cut, or dented by using a mat for your work area
- Wash off the area that you use before leaving (allow enough time to look around at the studio and clean them before leaving the studio)

## **GLAZE ROOM TABLE**

- Cover this table with newspapers before beginning any project;
- Wash off any stains or glaze droppings that may seep through the papers
- Throw newspapers in the trash.

## **WAX SKILLET**



- Plug skillet in and unplug when finished
- Do not allow the wax to drip on the floor or table – hold the piece over the skillet until it stops dripping
- If the wax starts to smoke, turn it off. If the wax gets too hot, it could catch fire

### **SLAB ROLLER**

- Do not over extend and strain slab roller,
- No Canvas is allowed in the studio, except the canvas you own.
- Use the matts for making into slabs

### **BAT SELECTION**

Select the correct sized bat for what you will be throwing. This is practical for several reasons;

- It takes more shelf space than is necessary for the piece
- Someone else may need that size bat to actually throw a large piece. Note: the bottom of the pot is your guide for bat size
- **NEVER** use a heat gun on your piece while it is on the bat. This will cause the bat to warp.

### **BAT CARE AND STORAGE**

- COMPLETELY WASH (this means both sides!!!) and place the bats on drain board
- THE ADAPTER BATS are easily distinguished from the regular bats because they have two holes and two screw heads. When placed on the wheel, the small size bats (6" or 8") will fit on the screw heads, thus enabling you to throw small shapes.
- When finished with an adapter bat, wash both sides and place back on a wheel. If you don't need to use the adapter bat during your time at the wheel, set it aside then place back on the wheel when you clean up.
- These bats should not be stacked on the drain-board rack of the sink. This causes warping.

### **WHEELCARE**

We currently have 10 electric wheels. The Giffin Grip can be used on large wheel-heads.

- Thoroughly clean the wheel you use when at the facility, this includes:
  - Always wash up the splash pans after use, using the cleaning method mentioned above
  - After clean-up, place the splash pan back on the wheel NOT on the sink, countertop or drain-board and not on the floor
  - Place stool upside down on the wheel head.
  - Place the pedal and brick up on the back
  - Wash the wheel, including the legs;
  - Wash shelving in front of wheel
  - Clean off the stool, including the legs;
  - Mop floor area around the wheel that you used and beyond.

### **EXTRUDER**

- If you don't know how to use this equipment, and you are not currently enrolled in class, call any officer for help in getting training. If you are in class, ask your instructor to show you. Some rules to follow are:
  - Keep dies stored in plastic container
  - Wash all parts used
  - Wipe out the extruder chamber THOROUGHLY

### **SPRAY GUN**

- This is located in the closet near the back door. The compressor has an automatic shut-off control. If you don't know how to use this equipment - DON'T
- It is necessary to clean the gun after use in order to keep it from clogging up and becoming useless

### **RECYCLING CLAY**

- All clay from throwing, trimming and hand building should be placed in the bins next to the finished work shelf. NEVER add water to these bins
- Once the bin is full, the clay will be set in the frame on the reclaim table and covered
- When clay is dry enough, it can be pugged.

### **PUG MILL**

- You must be certified (trained) to operate the pug mill,
- Call Clay Reclaim Chairperson for help in getting training.
- Pugged clay will be placed in the bin under the plaster table and the bin between the wheels and wedging table.
- Pugged Clay will be sold for \$5 a bag, place money on shelf under hanging cabinet. Or give to Front desk designated for Pottery Studio
- Pugged Clay can be taken home to work on bowls to be donated to Empty Bowls
- Pugged Clay is also used to make kiln cookies and cylinders for Pottery in the Park Raku
- Pugged Clay is sometimes used in classes
- Those who pug clay for the studio are rewarded with a portion of the clay for personal use.

### **GRINDER**

This tool is located in the kiln area. Use it to:

- **ALWAYS WEAR GOGGLES**
- Grind off unwanted glaze spots (be careful)
- Sharpen your tools (again, be careful)

### **GIFFIN GRIP**

Use this valuable tool for trimming (putting a foot on) your pot.

- First, place a regular bat on the wheel, this helps to center the Giffin Grip
- they can be used on large of the wheel-heads
- Use protector around wheel head to stop clay from going onto floor
- when finished, brush up all "crumbs" from around the outside of the wheel and the floor, throw in trash, NEVER use clay that has been on the floor
- Always sign your ware

### **GREENWARE:**

- Identification - An identification marker should be placed on each piece that is stored on a greenware shelf. Use a piece of clay, as paper markers will invariably blow away. This ID should contain your name (or initials) and date thrown or built -- this includes anything being built in a mold. Place the ID marker very near the piece, preferably on the plastic wrapping, rather than inside the wrapping

- Greenware shelves are checked periodically for work that has dried out and not trimmed. These are moved and a note is attached asking for you to take care of these pieces. If there is no response, the clay will be added to the clay recycling bin.
- Cover your work with plastic - dry cleaner bags are the best
- Cut off your work, it's not allowed for members to use studio bats to dry out their pieces.
- Place your work on boards provided
- Each time you come out, uncover and turn your work to allow air to reach the entire piece AND cover again before leaving, if necessary
- Large (or thick) pieces take longer to dry -- you will have better results in firing and glazing a piece if it is allowed to dry slowly. We encourage you to buy your own bats if you plan on larger pieces. Please mark with your initials on front and back of bat.
- Only Class members may leave their work on studio bats
- If we get low on bats, we will look for pieces to remove, regardless of drying

### **READY FOR BISQUE FIRING**

- Each individual is responsible for placing their completely dry greenware on the To Be Bisque shelf to be bisque fired. To test your piece for dryness, place against cheek and if the piece is cold it is not dry -- this works even in the wintertime
- YOUR POTS WILL NOT BE FIRED IF THEY ARE WET, CRACKED or OTHERWISE BROKEN, AND IF NOT SIGNED
- NEVER put a piece on the shelf to be fired to finish the drying process, as you run the risk of it being placed in the kiln before it is ready -- it more than likely will explode outward, which ruins your piece as well as others
- Pieces must be signed and trimmed before placed on shelves
- IF there is a reason why your greenware is not signed (for instance if you are joining two pieces in glaze firing; therefore one piece will not be signed -- put an explanation on a piece of paper and place under or inside the pot
- Kiln loaders are instructed not to fire anything that is unsigned and untrimmed
- ALL greenware is fired to Cone 06
- **NOTE:** Decorating your greenware with stains: you can eliminate most of the problems of the stain getting smeared by spraying the ware with hair spray before placing on the shelf to be fired

### **BISQUE WARE UNLOADING**

- Each piece is marked month and year with pencil upon removal from the kiln
- These pieces are placed on the bisque ware shelves - NOT ON THE TABLE
- The bisque ware unloaders can help by grouping the ware by artist (if known) on the shelves in order to make it easier for members to find their pieces.

### **PURGE PROCESS**

Bisque shelves are checked every month and anything that has been on the shelf more than three months will be purged (i.e. a piece with 3/19 date will be purged in June). This is not a happy chore, but one that is very necessary as we quickly run out of room. We request that you be diligent in removing your ware from the shelves in a timely manner. Make a habit to gather your bisque ware at least once a month to put in your locker, take home or glaze.

### **GLAZED WARE FIRING**

- Be sure to wipe the glaze from the bottom of your piece

- Place a cookie under you piece if there is any doubt the glaze may run.
- If the glaze is cracked, flaky and falling off, it will NOT be fired. You will have to rinse the glaze off, let dry thoroughly and re-glaze.
- Properly glazed ware is placed on the shelves marked Ready for Glaze
- Fired glazed ware is put on the back shelf
- All Glazed ware must have been bisque first. **No raw or single firing in the glaze kilns.**

#### **GLAZE AREA:**

This area contains:

- Cone 6 and Raku glazes - in 5 gallon buckets
- Various glazing equipment and supplies

The Chemical Room contains:

- Dry chemicals
- Glaze recipes

**This room is to be locked at all times unless a glaze is being mixed by a committee member.**

#### **THE GLAZING PROCESS**

Glazing is the true magic of pottery. The most beautiful form can be ruined by a glaze when it is not applied correctly. Think: application, application, application. Glazing is an art and a science in itself. Many people enjoy working with clay and are quite confident in that media, but are totally at a loss when it comes to glazing and finishing their pieces. Also, there are several books on this subject in our library. The chemistry and process go hand in hand, so if you are not using a good process, the chemistry (or alchemy) of the glaze application can fail. Consult all sources of information before beginning your glaze routine. AND it is important to establish a routine:

#### **SUGGESTED GLAZE ROUTINE**

- Glaze your pottery as soon as possible after bisque
- Gather all tools needed for the process and be sure these are CLEAN
- Prepare your work area by putting down newspaper. We suggest that you wipe the piece before glazing with a damp sponge. Make sure the piece is completely dry before glazing
- Handle with care and with freshly washed hands in order to protect ware from finger oils that can cause glaze to peel away
- You may apply hot wax or wax resist on the bottom of each piece. This should be applied so that glaze will stop 1/4 inch from the "floor of the piece" (how it sits on the table will determine where this line is); Extra care is needed if you use wax to remove trapped glaze. Find and use a cookie under your glazed pieces.
- Keep records of what glaze you use on each pot
- It is much preferred, that stain decorations be applied to greenware rather than bisque; however, if you are applying to the bisque let them dry thoroughly before adding the glaze. Stain decoration that is not dry will contaminate glazes
- Strongly Recommend: take out a just enough of the glaze from the container to glaze your ware - do not put remaining glaze back in the container; throw it away or keep for next use
- NEVER be working with more than two glazes at one time
- Consult both label on lid and on the bucket to be sure they match before glazing, thus eliminating the risk of using the wrong glaze (or at the least a different glaze than you intended) ALWAYS cover the containers tightly

- Be diligent in checking that the correct lid is placed on the glaze bucket and return them to their spot on the glaze shelf
- ALWAYS wipe off excess glaze from bottom of pot before placing on the glaze shelf
- YOU are responsible for cleaning up all tools and area that you use before leaving the glaze room or the building. Be courteous to others by leaving the room cleaner than you find it. Just think, the next person to use the glaze room could be you

### **AVOID CONTAMINATION OF GLAZES**

To guard against contamination of the glazes, make it a habit to:

- Allow glaze to dry before dipping into another glaze
- Use a separate brush for each glaze application
- Replace lids on glaze buckets immediately
- Clean tools before switching glazes
- Keep in mind that glazes are expensive and can be easily contaminated. Once this happens, the glaze will ruin yours and all others that apply this glaze. Use good practices to get successful and repeatable results

### **GLAZE COMMITTEE**

This committee is chaired by the vice president of the Activity. Any member can volunteer to serve on this committee. Their responsibility is to:

- Keep all glazes mixed
- Keep the glaze room organized and maintain an inventory of all supplies
- Create test tiles for each glaze
- Test new glazes to add/replace to the palette
- Bring results of their testing for new/replacement glazes to the meeting for membership approval

### **ELECTRIC KILNS**

If you would like to be on the kiln committee, contact an officer. They will let you know who to talk to.

- Greenware (cone 04) and Cone 6 glazes only are fired in the electric kilns.
- Dry greenware should be placed on shelves marked To Be Bisque for firing in the electric kilns. BE SURE YOUR GREENWARE IS COMPLETELY DRY BEFORE PLACING THERE
- Cone 6 Ware should be placed on shelves labeled To Be Glazed. Before placing your work on the shelf to be glaze fired, make sure the bottom of the piece does not contain ANY glaze. If the Glaze is flaking off, the piece **will not** be fired
- You must be certified to load and fire the kilns. Attending a loading/firing session with a certified member; loading the kiln under supervision of a certified member; and then firing the kiln under supervision of a certified member will accomplish this
- A firing log is kept on the clipboard by each kiln so that members can determine what is being fired and when the kiln can be safely opened. DO NOT OPEN the kiln before the time specified on the firing log. The person firing the kiln should fill out the form so that any member can readily ascertain the status
  - Normal firings have a 3 day turn around
  - Firings are Monday, Wednesday and Friday
- Consult the section on “Ready for Firing” and “Firing Temperature” for full and complete details

- Shelves are clearly marked for the different cones, but if you have doubts about where to place your pieces consult the above-mentioned paragraphs or talk to someone -- call the commissioner or one of the officers. It's better to delay than to place your piece on the wrong shelf
- If there is any doubt of the stability of the glaze, please put a cookie under your piece on the To Be Glazed shelf.
- If you have a lot of small pieces that need to be glazed, place them on a kiln shelf, then put them on the To Be Glazed shelf.

#### **NOTE TO KILN LOADERS**

- Do not take from greenware shelves to fill a load. Each member is responsible for getting their own ware to the proper shelves when it is ready for firing
- Do not fire anything that is not bone dry, trimmed, signed, cracked or otherwise broken – put a note on the piece and leave for the creator to make the changes.
- Make every effort to take extra care when loading stained ware, and wipe hands before touching any other ware. No one likes to have their work smeared with stain

#### **DISPLAY OF WARE**

We encourage members to consider placing finished pieces in our display case that is located in the front lobby. Contact Member in charge of Display Case for information.

- Fill out a consignment form in order to have your work displayed in the display case.
- Denise in the front office has the forms and will arrange to display your piece

#### **KILN YARD**

This area has various and sundry equipment, as follows:

- Lockers
- Grinder
- 3 electric kilns
- Raku kiln and firing equipment
- **ALTERNATIVE FIRING (Raku)**
- **You must be certified to operate the Raku kilns (never operate the Raku kiln without another member being present!)**
- Group firings will be offered several times each year
- Watch the calendar or newsletter notification for scheduled times for Raku fire dates

**NEVER TAKE STUDIO SUPPLIES HOME! ALL ITEMS ARE TO REMAIN AT THE STUDIO. VIOLATING THIS WILL BE CONSIDERED THEFT!**

## CERA CODE OF CONDUCT

CERA's Mission is to provide exceptional fitness, recreation and leisure activities to foster healthy lifestyles for our Members and their families. This Mission is provided in a safe and enjoyable environment. To promote a pleasurable and safe experience, Members and Guests are asked to refrain from certain practices while on CERA Property or involved in any CERA Activity. It is expected that all Members and Guests will act maturely, behave responsibly and respect the rights and dignity of others.

### **Please refrain from any of the following:**

- Using or possessing any illegal chemicals on CERA Property or at any CERA sponsored programs.
- Bringing animals onto CERA property.
- Skateboard use.
- Bringing glass containers onto CERA property.
- Smoking on CERA Property any closer than 30 feet from a CERA building.
- Carrying or concealing a weapon or any device or object that may be used as a weapon.
- Harassment or intimidation by offensive words, gestures, body language or any type of menacing behavior.
- Verbally abusive behavior, including angry, profane or vulgar language, swearing, name-calling or heated shouting.
- Physical contact with another person in an angry, aggressive, or threatening way.
- Any verbal or physical demonstration of a sexual nature.
- Theft or behavior that results in the destruction or loss of property.
- The use of cell phones with cameras and all other camera or video recording devices are PROHIBITED in all bathrooms, locker rooms and changing areas.

### **Additionally:**

- All children 12 years of age or under must be accompanied by an adult (age 18 or older).
- All traffic and parking regulations are to be observed. This includes parking in designated areas only, and observing Fire Lane and Speed Limit signs.

#### Alcoholic Beverage Consumption:

Use and transport of alcoholic beverages is restricted to functions granted the use of one of the designated areas at CERA. If alcohol is served, the Host must:

- 1) Obtain a Liquor License; or
- 2) Have a BYOB (Bring your own bottle) event; or
- 3) Serve the alcohol and food free of charge, with no money charged or donated for anything; or
- 4) Hire a Licensed Caterer to provide alcohol.

Consumption of alcohol is controlled by the Host individual. He/She is responsible for, but not limited to:

- a) Preventing consumption by underage attendees.
- b) Controlling quantities consumed by attendees and the length of time alcohol is served.
- c) Providing transportation for attendees whose ability is impaired.

Members and Guests are encouraged to take responsibility for their personal comfort and safety by asking any person whose behavior threatens their comfort to refrain from such behavior. Anyone who feels uncomfortable in confronting a person directly should report the behavior to a CERA Staff Person, Commissioner or the Manager on Duty. The CERA General Manager will investigate all reported incidents.

Suspension or Termination of CERA Membership privileges may result from a determination by the General Manager if in his/her discretion a violation of the CERA Member Code of Conduct has occurred.

### **Pottery Glazing Tips and Cleaning**

#### **Steps in Glazing.**

- Your pots must be clean and dry. If necessary, wash pottery and allow to dry.
- Wax or tape off the base, or any part of the pot that may touch the shelf. *Approx. ½ inch high.*
- Glaze the inside of the pot first.
- Glaze the outside.
- If you wish to use a second glaze over the first, wait for the first glaze to dry thoroughly.
  - There are several reasons why glaze will crack when drying
    - If your second glaze cracks, the first glaze was too wet
    - The 2 glazes are not compatible
    - The glazes have different shrinkage
- Clean off the bottom of the pot. Even the smallest droplets of glaze will cause the pot to stick.
- Smooth any cracking or pin holing of the dried glaze surface with your finger.
- Put the glazed pot on glaze firing shelf for placement, and final firing in the kiln.
- Keep a record of the shape of the pot, glazes used, clay color, and notes on your glazing process.
- If you are not completely satisfied with your glaze application, wash it off and allow to dry twenty-four hours before re-glazing.
- Once it is glaze fired you're stuck with that color.

**Garbage in, Garbage out! Neatness counts!**