

SAFETY PROCEDURE AND STUDIO USE GUIDE

FSU
CERAMICS
STUDIO
@FAB

GENERAL STUDIO USE

HOW & WHY??



HOW DO YOU CLEAN A CERAMIC STUDIO?

THANKS FOR ASKING.

The answer is water.

What does this mean? Well, we are a *wet* cleaning studio. We *only use water and a sponge* to wipe up any messes. If we use brooms or scrapers on the dry clay, a whole bunch of dust will get into the air and you will breathe it in. The person next to you will breathe it in. And your lungs will be angry with you. They might start heaving dusty air out of themselves in payback. So, lets not make them angry and everyone will be happy. (When you have a TON of dry crumbs, use the shop vac).

What's more is, once you wipe, your sponge will be dirty. The next step to remedy this is to rinse it out in the sink, so **it's ready for the next person to use.**

Upkeep and cleaning

The key to the studio running smoothly is **keeping it ready to use.** This means, if you come in and use the space, make it as messy as you like! Before you leave, you're responsible for cleaning that mess and leaving it like you were never here.. No ghost clay crumbs. We're not a haunted studio.

Not sure how to make that happen? Here are some helpful hints:

Did you use the wedging table?

- Make sure you wipe the plaster down with a sponge, removing all traces of your clay.
- Be sure to use the correct side (white/red clay).

Making slabs on the slab roller?

- Be sure to use the correct canvas according to your clay (white/red) located under the slab roller.
- When finished, go ahead and use a damp/wet sponge to wipe the canvas clean. Oh snap! It's super wet now. No worries, it'll dry!

So you want to extrude something?

- Sounds awesome! Find yourself the die shape located on the wall behind the extruder. Pop it in. While you're at it, grab a plastic bag, cut a hole in the bottom, and line the inside of the extruder to minimize your clean up later.
- Extrude that bad boy and revel in the perfect soft serve delights of the clay.
- Now, clean it out! Make sure none of your clay is left for the next person to have to clean up. Aren't you happy it was ready for you to use right away? The next person will feel the same about you.

Oh, Hey! Same goes for the Wheel Room.

- Make a mess? Clean that ish and don't forget to shut your wheel off!



furthermore...

DON'T FORGET!
PUT YOUR TOOLS
AND
ITEMS BACK
AFTER WASHING.

Those pesky outside doors.

Here's the good word. **DON'T PROP THEM.** Some creatures of the night, early morning, even mid day could find their way inside and make our studio unsafe. If you prop a door, you just may walk away forgetting to close it. The next person in the studio could be put in danger. So, you know, just don't do it.

What else is in this blasted handout?

Let's get into the details about specific areas. If they don't pertain to you, no worries, pass on by. If they do, check it out.

- Glaze Area
- Dry Materials Room
- Plaster Area*** *ADVANCED STUDENTS*
- Kiln Room*** *ADVANCED STUDENTS*
- Crit Room

If you see this symbol  then it's info for an advanced student!

Lets talk about safety.

The storage closet, located in the handbuilding area, has items you might want to make a mental checklist of.

- Dust masks (take one, write your name on the package, put it in your locker for reuse)
- Nitrile Gloves
- Band-aids
- First Aid Kit

Other items for your use:

1. Tools
2. Sand Paper (remember the dust masks??)
3. Camera/photo stuff

NOTE:

Most of the rest of the stuff is OFF LIMITS.

Be a good studio participant and use only what you should, RETURNING IT TO WHERE YOU FOUND IT. It would be a total bummer to need a tool that someone misplaced.

GLAZING!

NOT AS DELICIOUS AS DONUTS



GLAZE COULD RUIN EVERYTHING

Are we trying to scare you? I'm not sure. But really, it could ruin everything we have. This is why you have to be cautious when applying glaze. What do I mean?

Well, when put into blazing hot kiln temperatures, glaze will melt, like melting glass.

IF THERE IS ANY GLAZE ON THE BOTTOM OF YOUR POTS, IT WILL STICK TO THE SHELF

- If you apply glaze **TOO THICK** it might drip onto our shelves. Should be the thickness of a credit card.
- The Glaze should feel like the thickness of whole milk.
- If you apply glaze **TOO CLOSE TO BOTTOM** of your piece? it could get on the shelves. Give yourself a good **1/4" buffer from the bottom of your work**.

So what do we do? Clean the bottom of our pots. Make sure it's not crazy drippy or cracking when drying. Check the glaze sample wall. Does that glaze look like a drippy mess? That is a red flag, use caution!



What's next if it makes a mess? A whole lot of your elbow grease. Have fun! But seriously, if you're cautious and careful, it won't ever come to that!



SURFACE DECORATION

TERMINOLOGY

Just so we're on the same page.

In the Glazing area there are a several different materials for use. They can happen during different phases of the clay state.

Slips are found in the large gallon jars. You will use slips for all over color or to decorate using a few different techniques. This decorating happens from a wet to the leather hard state of the clay. It is not to be applied to *BISQUE*, which is clay that has been fired in the kiln.

Underglazes are available in the squeeze ketchup bottles. They are mostly used when the clay has been *BISQUE* fired, and used for decoration, but not for all over color. Glaze should be applied on top.

Terra Sigillata (earth seal) is made of the smallest clay particles that can be easily burnished to a shine. It is applied to greenware that is almost bone dry (moisture in clay is still visible, but the clay is no longer flexible). TS is usually brushed on but it can be sprayed, dipped, etc. as long as the piece is not saturated with water. After TS is applied it can be burnished until shiny, sealing the clay.

WAX RESIST: the Glaze that Wasn't.

Let's talk wax. This stuff is badass and should be used for decorating purposes. You can lay it down on leather hard clay (greenware) after applying slip to carve into, then apply an additional layer of color. You can add it onto work you are glazing, then add different glaze to create separation in color. Etc. Etc. Etc.

What is it not used for? It's not used to slather on the bottom of pots to prevent glaze on the base.

Use SPONGES to wipe away any and all glaze off the bottom of your work.

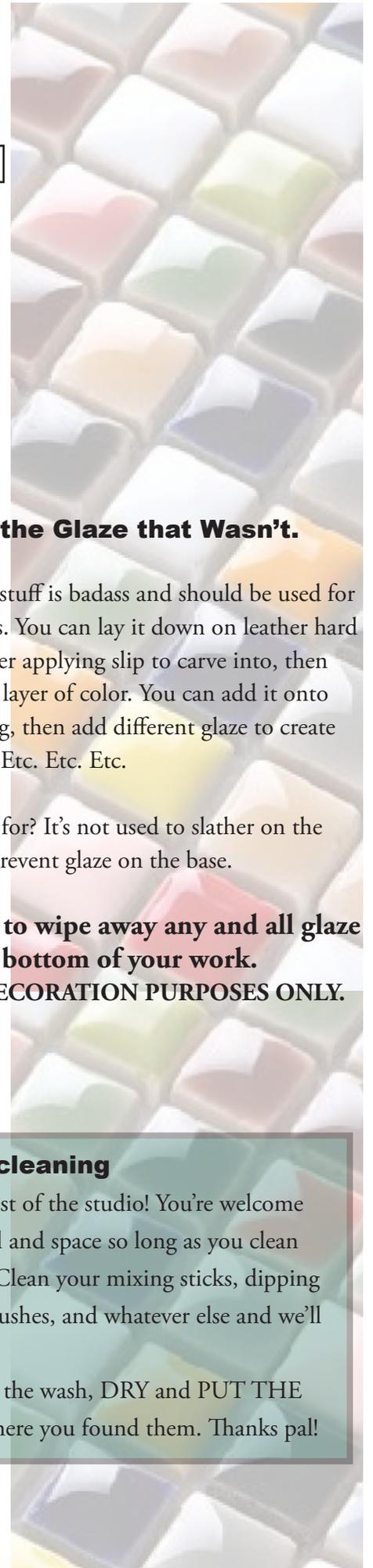
WAX IS FOR DECORATION PURPOSES ONLY.

Upkeep and cleaning

The same as the rest of the studio! You're welcome to use the material and space so long as you clean up after yourself. Clean your mixing sticks, dipping tongs, sponges, brushes, and whatever else and we'll all be HAPPY!!

Don't forget, after the wash, DRY and PUT THE ITEMS BACK where you found them. Thanks pal!

WAX RESIST



Dry Materials Lab

WHERE THE MAGIC HAPPENS

HOW & WHY??

Where am I??

Well now, this place is just super fun. Tons of dry, powdery materials that mix together and, poof, science happens. It's crazy really. I'm not going to get into the nitty gritty of how this magic happens, but moreso tell you how to deal with the materials before, after, and during.

What is in here??

This room consists of a variety of glaze/clay making materials in bins under the tables, one cabinet with more of these materials, another corner cabinet with colorants and mason stains, and the middle wooden cabinet is overflow.

In addition, we have a spray booth where you can apply your already prepared glazes to your piece using the **air brush** with compressor. There is a **ball mill** available, **gram scale**, and heating elements/electric frying pans for **encaustics**. The tool wall has sieves, mixers for the drill(not in this room), measuring devices, scrapers, etc---all of which are clean right at this moment! And should remain so. All of these things live happily in this room and shouldn't be removed.

PREP, USE, CLEAN-UP with dry materials

The name of this game is to be consistent.

By now, you have **put on the vent, put on your mask**, and found **gloves to wear**. Close the door and start your magical procedure.

Prep. What do I do? Make sure you have all the materials you need, in the amounts you need before you start. Guesstimate to the best of your ability. If you're very short on a material, you'll know by looking.

Get your gram scale out, your buckets, mixing tools, bowls, etc. Be sure to grab the "glaze mixing worksheet" hanging on a clipboard on the tool wall. This will help you calculate batches, as well as keep track of what you've put in as you toss it in the bucket ever so gingerly.

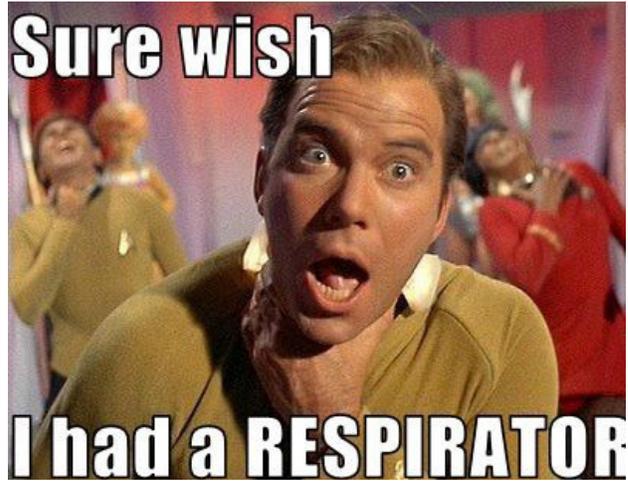
Clean-up. Same as the rest of the studio. Clean all tools, buckets, etc etc that you've used then DRY them and put them back where you found them. Wipe the table with a sponge. It should look like no such magic occurred in this space. It does? Great job!!

IT'S CALLED A SAFETY DANCE AND PEOPLE LOVE DOING IT.

I like breathing the air.

Me too! and you should. Let's keep that going by *USING A RESPIRATOR* when using any of the materials in this room!! This will keep your lungs all happy and not throwing your junk out of the your throat window like a scorned lover. AND DON'T FORGET TO TURN ON THE VENT and close the door when doing your breaking bad chemistry.

More safety stuff? Use gloves! Mask, gloves, vent and you're good.



Wow, look at
all of that
powdery
material
from
the glaze
lab!

It must be
Frit 3124!



YOU'RE WRONG

It's **PLASTER!** Don't let that trickster fool you. Under no circumstances should plaster be used in this room EVER NEVER EVER. You get some of that sweet white powder in our dry materials and the world will literally explode.

Plaster Area

What happens here, stays here.

IMPORTANT THINGS TO REMEMBER

The use of the plaster space is used to make things like molds of all kinds. *We work in mostly small plaster batches* here in the ceramic studio. Why? because we are very limited on space, in addition to the high risk of using a dry material that does not (and I mean NOT) work well with others. By that I mean, clay. If plaster finds it's way into the clay, which then finds it's way into the kiln, you'll see all kinds of upset happen.

Let's just avoid it! We work smallish and keep it contained in the plaster area. If you want to work larger please seek help in the plaster room in the sculpture lab.

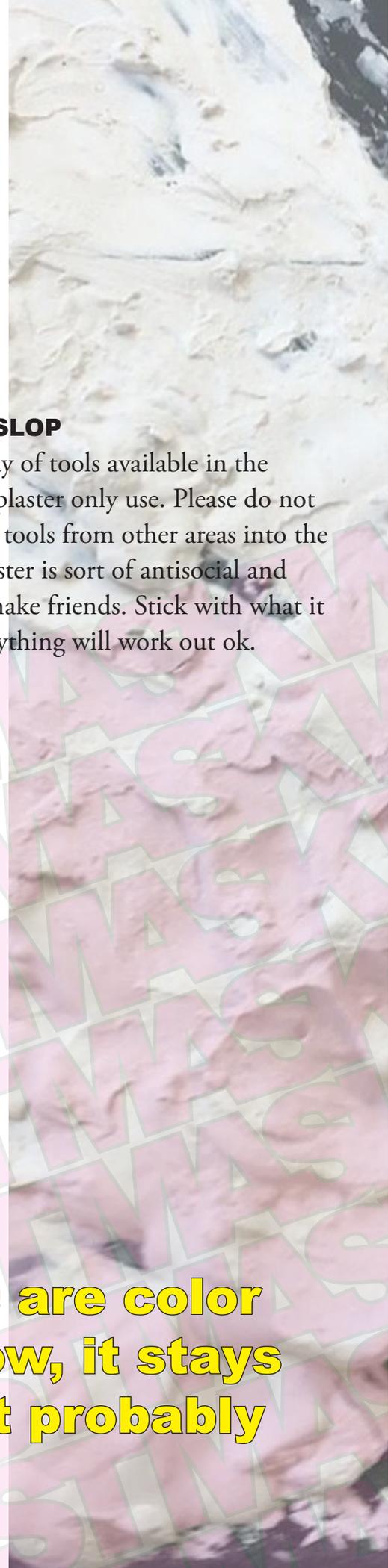
Instructions on specific plaster/mold techniques should be acquired before your plaster making attempts.

HELP YOURSELF TO A DUSTMASK!

OH, hey! Our plaster tools are color coded YELLOW. If it's yellow, it stays here. If it's not YELLOW, it probably doesn't belong.

TOOLS AND SLOP

We have an array of tools available in the plaster area for plaster only use. Please do not introduce other tools from other areas into the plaster area. Plaster is sort of antisocial and won't want to make friends. Stick with what it knows and everything will work out ok.



IT'S MESSY.

Upkeep and cleaning

- No plaster in the sinks (use rinse buckets)
- Clean spills with plaster sponges
- Wipe up any spills or messes made while making
- Clean any tools that have gotten plaster on them and put back where it belongs. (once plaster dries, the tools will be garbage!)
- Use the 2-bucket rinse system: dirty rinse first bucket, clean rinse second bucket
- No sweeping of any kind, wet wipe or use the shop vac
- Please do not leave buckets/containers with plaster residue. Rinse them out before it dries.
- When finished, leave your work on a shelf designated in the plaster area for drying
- Do not pour water from the rinse buckets down the sink EVER--pour the used, seperated water into the rocks outside; then scrape the plaster into the trash.



Don't Forget!...
Don't mix plaster anywhere
but the plaster area!

Kiln Room

It's getting hot in here. Literally.

FIRING THE CLAY

So you want to fire a kiln? No problem! It's fun! It's like playing tetris. **You will need to take the on-line kiln test, pass it, then do 2 shadowing sessions with someone who knows a thing or two about firing.** This person could be the lab tech, instructor, or another student who has at least a year firing the kiln under their belt.

Once you get to this point and are comfortable firing the kiln, firing on your own is easy. Here's what you need to know:

- ALWAYS reserve your kiln online through the on-line calendar: <https://labs.art.fsu.edu/calendar>
In the info/comment section, please identify what cone you are firing to & your contact info.
- ALWAYS fill out the KILN FIRING LOG. This will not only help you remember all the steps to loading and unloading, but helps the studio keep track of when kilns need maintenance.
- DO NOT unload a kiln that does not belong to you. Please visit the calendar to see who's kiln it is and contact them or the lab tech before moving forward.
- If loading work other than your own into the kiln, be sure they are kiln ready (is the greenware dry enough? is there glaze mess on the bottom of the piece? REMEMBER, if something makes a mess in the kiln, you are responsible for cleaning it up!)

Running the Show and Following Through

Congratulations!

You have passed the kiln test and have done the shadowing required to load your own kiln! What now?

Reserve your kiln!

<https://labs.art.fsu.edu/calendar>

username: digmedia PW: equipment!

Be sure to follow through with the **Kiln Firing Log.**

- **Check off your checks before and after firing**
- **Turn on your vents, both bottom and top**
- **After firing, use the wooden brace to protect the top layer of kiln bricks when unloading the kiln**
- **Did any glaze drip? Did any bisque explode?**
It is your job to vacuum and scrape the shelves from any messes. Reapply kiln wash as needed.
- **If unloading other student work from your kiln, be sure to put it on the proper shelf (glazed/ bisque)**

GET TRAINED.



WORTH REMEMBERING!

It's important to note what you are firing in the kiln. We will only fire clay materials in these kilns. If something seems like it's worrisome to load into a kiln, leave it aside for the student or instructor to deal with.

In addition, if you accidentally break someone's work, please leave a note with the work explaining what happened. It happens, but it's nice to apologize and own up to it!

Be sure to note what cone each kiln fires to before loading. For example, the test kilns only fire to cone 5. This info is listed under each kiln in the online calendar, in addition to the actual side of each kiln.

One more thing. If you fire a kiln without a reservation, you will lose your kiln firing privilege. If this occurs, your kiln will be shut off immediately.

Crit Room

TIME TO DAZZLE THE HATERS

ABC
ALWAYS BE CLOSING
(your browser tab after you reserve the
crit room via labs.art.fsu.edu/calendar)

This room always needs a reservation, even if you are within a class; the class should reserve the room so there are no overlaps. If you need to move things, feel free but be sure to put them back. Moving screws into the wall? Be sure to putty those puppies back up, sand and paint when you are done. Materials to gain this effect of perfection should be found **behind the Crit room front door in the corner**. The room should look this perfect when you arrived. If it didn't, alert the Lab Manager.

BOOM.

Upkeep and cleaning

We covered this, right? Fix any holes with putty, sand and paint them; make the wall look better than new. Move things back to their original location, sweep the floor if you made a mess (dust pan in closet). Chairs should be put away. Tables put back if used. You get the idea.

To reserve Crit room, use this secret code:
username: digmedia
password: equipment!

