**Sycamore Ridge Ceramics Studio Membership Application**

Today's Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_Your d.o.b\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Start date:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Name: [First, Middle, Last] \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Email: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_Cell Phone #: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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

1. Describe your experience with ceramics. Include information on recent classes and workshops you have taken, and the names of your instructors.
2. Have you ever been dismissed from a ceramics studio or a ceramics course? If yes, provide the reason for your dismissal.
3. What is your focus? Check all that apply:

\_\_\_\_\_\_ Hand-building \_\_\_\_\_\_ Sculpture \_\_\_\_\_\_ Wheel throwing

Other: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

1. Have you used cone 5/6 clay and glazes before? \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.

If no, what cone clay and glaze are you accustomed to using?\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

1. What is your preferred method of firing?\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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1. What is the size range of your work and how much do you produce per month? Be as specific as you can. **Sycamore Ridge Ceramics Studio does not accept or accommodate production potters.**
2. Do you sell your work? If yes, in what venue(s)? Shows? Galleries? Custom orders? Online (ex: Etsy)?
3. What strengths would you bring to the studio? Please check all that apply:
   * \_\_\_\_\_\_ I know how to load and fire electric kilns.
   * \_\_\_\_\_\_ I am experienced at following glaze recipes to create glazes
   * \_\_\_\_\_\_ I have developed and used my own cone 5 or cone 6 glaze recipes
   * \_\_\_\_\_\_ I know how to change kiln elements, thermocouples, and relays
   * \_\_\_\_\_\_ I am experienced and knowledgeable in carpentry.
   * \_\_\_\_\_\_ I am trained and knowledgeable in good studio hygiene practices.
   * \_\_\_\_\_\_ I am an experienced ceramics instructor.
   * \_\_\_\_\_\_ Other (please describe)
4. This private cooperative studio functions smoothly only when each member contributes to the work necessary. Everyone is expected to pitch in and help. Which area are you best suited to?
   * Kiln team \_\_\_\_\_\_\_
   * Glaze group\_\_\_\_\_\_\_
   * Cleaning crew\_\_\_\_\_\_\_
   * Outdoor maintenance crew\_\_\_\_\_\_\_\_\_
   * Carpentry: shelf/table building and repair\_\_\_\_\_\_\_\_
   * Plumbing and clay trap maintenance\_\_\_\_\_\_\_
5. If you know how to load and fire electric kilns, list the kiln brands and types of controllers you have used:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
6. Please list **three** important studio cleanliness and safety practices, as you have learned them:
   1. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
   2. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
   3. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
7. We communicate chiefly by email and text. Which do you prefer? \_\_\_\_email \_\_\_\_text.
8. Sycamore Ridge Ceramics Studio does not and shall not discriminate based upon race, religion (creed), national origin, age, sexual orientation, gender, gender expression, marital status, or military status. We are committed to fostering an inclusive and welcoming environment for our members. Do you agree to abide by this policy?

\_\_\_\_YES \_\_\_\_NO

If there is space available in the studio, applicants who are accepted will join for a three-month probationary period. Each applicant must pay a nonrefundable fee for three months in advance ($210), must provide photo samples of their work and their unique mark, and fill out this written application, and will be voted on by the entire membership at the end of their probationary period. Membership votes must be unanimous.

**Your signature below means that you have read the attached studio policies document and the application instructions, and the membership contract, and that you agree to abide by all of them.**

Signature: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_Printed name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Name and contact information of two references who can speak to your abilities in ceramics:

1.

2.

**STUDIO POLICIES:**

Sycamore Ridge Ceramics Studio is not a business with customers or clients. We are a group of like-minded artisans who have agreed to share studio space cooperatively, and to share the work required to make the studio run smoothly.

1. Adults age 18 and above who are capable of working independently in a clay studio are eligible to apply for membership.
2. Membership fees are $70/month with a minimum 12-month commitment required.
3. Memberships begin on the 1st of each month. Payment is due on the 1st; payments on the 10th or later are subject to a $10 late fee.
4. Membership is open to competent hobby potters capable of working independently. We do not accept production potters or beginner potters in need of instruction and supervision.
5. We can usually (but not always) accommodate occasional requests for firing schedules for small local show/sales events.
6. Members have round-the-clock access to the studio.
7. Non-members may only be in the studio during workshops or special events, or while briefly visiting members who are working in the studio. **Members are responsible for any damage caused by their guests.**
8. Studio doors and windows must remain locked at all times. Each member receives a personal code that unlocks the front door. **Do not give out your codes to any non-members, including family members. Doing so is grounds for dismissal from the studio and cancellation of membership.**
9. Children under 18 are not allowed in the studio unless a current member is present and supervising them at all times.
10. We do not offer Open Studio hours for non-members.
11. Each studio space is for the exclusive use of the members who are assigned to that space.
12. If it is not yours, don’t touch it, especially unfired ware but also individually owned tools, equipment, furniture, and supplies.
13. All studio tools, supplies, and spaces must be cleaned after use; tools and supplies must be put back where they belong after use.
14. Members must adhere to all health and safety protocols, including cleaning and COVID protocols.
15. Do not sweep in the studio – use a sponge, a mop, or a towel to clean up spills. In other words, clean wet, don’t send up clay dust into the air!
16. If you need to sand your ware – green or fired – either sand outdoors or under water, and wear a mask while you are sanding.
17. Studio tools, equipment, furniture, and supplies may not be taken out of the studio.
18. Closed-toe shoes are required in and around the studio buildings and grounds at all times.
19. In Spring, summer, and fall, firings are done weekly, as needed. We plan to do one bisque kiln and one glaze kiln firing each week, if there is a sufficient amount of work to fill the kiln. We bisque-fire to cone 04 and glaze fire to either cone 5 or cone 6. Firing in an electric kiln is an art; we do not guarantee that the results will be as you envisioned or desired.
20. Kiln space is reserved for members. We do not sell kiln space to non-members.
21. Only members who have been trained may load or unload the kilns. **Other members may not touch the kilns.**
22. Kilns are to remain closed when they are not in use. Never place any objects on top of a closed kiln.
23. We can usually (but not always) accommodate occasional requests for firing schedules for small local show/sales events.
24. In winter, firings are done on an irregular basis. Our kilns are in an unheated shed; firings can only be done on days when the temperature is above freezing for at least four hours and when a kiln team member is available to load and fire.
25. The member in charge of shared glazes will provide instructions for their care and use. All other members are responsible for adhering to these guidelines.
26. Members who wish to use their own glazes must have them approved by one of the kiln team.
27. All work must be marked clearly with the maker’s name, initials, or other unique symbol. Unmarked items will not be fired.
28. Items marked with non-member names, initials, or marks will not be fired. **Placing non-member ware in the queue for firing is grounds for dismissal from the studio and cancellation of membership.**
29. Only bone-dry ware should be put on the bisque shelves. Those shelves are not for drying your ware.
30. There must be a minimum of 1/8” left unglazed on the bottom of each piece. Each member is responsible for ensuring that the bottoms of their pieces are wiped clean before they are placed on the shelves for firing.
31. Reactive glazes or untested/unreliable glaze combos require cookies, which are the responsibility of the individual maker. The cookie must be at least ½” wider than the widest part of the piece, all the way around. Ideally the cookie should be bisque-fired before it is used in the glaze kiln; bone dry cookies might be accepted, but also might not be.
32. Foreign/found non-clay objects are not allowed in any of the kilns, with the exception of kansal wire.
33. All members are invited to participate in any sales that are held at the studio. 25 percent of sale proceeds go to support the studio and 75 percent go to the maker.
34. Instructors for workshops are chosen from among studio members and friends.
35. We’re all in this together. Please help keep the studio and grounds clean, free of trash and debris, and looking as beautiful as possible!
36. No smoking is allowed inside the SRCS buildings. Smoking is allowed outdoors
37. Pets are not allowed in the SRCS with the exception of the owner’s dog.
38. Unclaimed items left in the studio for longer than 30 days will become the property of the studio and may be discarded. This includes finished ware, clays, glazes, tools, and other personal items.
39. Clay Studio members should be considerate of the inherent rules associated with space sharing, i.e. no loud music, voice volume to be held at a reasonable level, respect for other members’ personal space and need to be left alone to work and produce ware. All work spaces, including floors, should be left as clean or cleaner than when you found them.
40. Members may not make permanent changes to the ceramics space without prior approval of the owner.
41. Sycamore Ridge Ceramics Studio reserves the right to update, add, and change policies periodically.
42. PIT-FIRING: The heavily wooded area that surrounds the studio is protected forest. Therefore, while pit firing may occasionally be allowed on the studio grounds, specific guidelines must be met: Pit-firing will only be allowed in the area designated by the owner; the person or group doing the pit firing must provide proof that they have been trained in this firing method; the person or group doing the pit firing must agree to assume financial and legal responsibility for any injury or damage that results from the pit firing; they must stay on-site and monitor the pit throughout the entire firing; the ground around the pit must be thoroughly cleared of flammable material and must be soaked with a hose before and during the firing; a bucket of water must be kept near the pit at all times, as must a hose that is connected to an outdoor spigot; any sparks or embers that escape the pit must be followed and immediately and thoroughly extinguished; the person or group doing the firing is responsible for gathering their own wood, logs, paper etc. The studio will not provide this material, and the supply of wood that is drying for the woodshop may not be used. The studio supply of newspapers is not for use in pit firing.