

Werkstattordnung Keramik für Nutzer:innen (english version)

(Please note that the English text does not claim to be complete or correctly translated.)

Name

Adresse:

E-Mail:

1. Workshop introduction

- 1.1. prerequisite for the use of the workshop is the participation in a general instruction as well as a prior instruction in the use of the devices and machines and in the handling of hazardous substances. The workshop management will determine the competence of the user in this instruction. The date for the workshop introduction is agreed individually with the workshop management.

2. Use

- 2.1. In addition to the instruction/introduction, a membership in Künstlerhaus Stuttgart is a prerequisite for independent use. This must be taken out before the first independent use of the workshop. The annual membership fee is decided by the membership. The current membership fee can be found on the website.
- 2.2. Commercial use of the workshop is excluded.
- 2.3. Booking of the workshop is done via the online booking system. Use over several days requires consultation with the workshop management. There is no entitlement to use the workshop.
- 2.4. The machines and tools are to be handled and cared for with care. Wear and tear, defects, damage and losses must be reported to the workshop management immediately. Non-compliance may lead to expulsion from the workshop. The management and workshop management shall decide on this. Negligent damage or theft of materials/equipment etc. must be compensated financially by the user or replaced in an equivalent manner.
- 2.5. Cancellation of a booked workshop must be made at least one day before the start of use via the online booking system. Otherwise, the full workshop fee will be due.
- 2.6. Working materials and consumables are to be brought by the user. (except for courses)
- 2.7. Objects, hardware and software are the property of the Künstlerhaus and may not be borrowed.

3. Course Offer / Usage Fee

- 3.1. A usage fee is charged for the use of the workshop. Payment of the workshop fee is made against invoicing by the Künstlerhaus. Failure to pay the workshop fee will result in exclusion from the workshop.
The usage fee is per person. Non-members may be present in the workshop but may not use it without instruction
- 3.2. Studio holders are exempt from this regulation; they may use the workshop free of charge.
- 3.3. The workshop fee for the ceramics workshop per day of use can be found on the website.
- 3.4. The course fee is determined individually by the workshop management and is to be paid to the workshop management against receipt or invoice before the start of the course.

4. Devices / Materials

- 4.1. The equipment and materials of the ceramics workshop are listed in **Annex 1: Inventory List**.

5. Special features of the workshop / safety regulations

- 5.1. It is strictly forbidden to work in the ceramics workshop with unbound plaster, concrete or similar.
- 5.2. own shelf or an area on the shelf to exclusively store the respective fired objects. After 6 months of non-use of the workshop, the claim to a shelf space will be withdrawn and passed on to other users.
- 5.3. After the final firing (bisque or glaze firing) the firing(s) and the material for the object will be calculated. With the objects there is then a small note with the final amount, which must then be paid to the workshop manager or in the small red cash box in the desk (with the note attached). It is not desirable to take away objects that have not yet been paid for.
- 5.4. Projects are to be completed, paid for and taken away within one quarter.
- 5.5. It is forbidden to touch the objects of other users. Only the workshop management is allowed to do so.
- 5.6. Open workshop
Anyone who has a place in the workshop can come to the "Open Workshop" on Tuesdays between 19:00-21:30 (fee 8 € per person) without booking. Here you can work independently and can discuss projects or ask questions with the workshop manager.
- 5.7. Ceramic firings
 - 5.7.1. biscuit baking / pre-firing (approx. 950°C): The first firing, after which the objects can be glazed.
 - 5.7.2. Low glaze firing (1000°C-1080°C): The glazes suitable for this are in the glaze shelf of the corresponding firing level.

- 5.7.3. High glaze firing (1200°C-1280°C): The glazes suitable for this are in the glaze shelf of the corresponding firing height.
- 5.7.4. The firings are carried out by the workshop management only.
- 5.7.5. It is essential to note which clay/glaze has been used and at which temperature it is permitted to fire. Incorrect values can cause damage to kiln plates, the kiln itself and other objects, which will then have to be paid for. It makes sense to put a note with the objects stating which clay and glaze was used.
- 5.8. Processes and areas
 - 5.8.1. Drying rack: In the white drying rack all projects can be stored temporarily and are not yet fired. If working for a longer period, the object can be kept moist with a yellow bag. Caution: If stored for longer than two weeks, mould will form on the object, plaster and wooden panels and must then be replaced. Please label the object with the name.
 - 5.8.2. Scalding rack (scalding firing 950 °C): Finished (including damp) works are to be placed in the marked shelves and then fired. Firing usually takes place when a kiln (small or large) becomes full. This can sometimes take some time. If firing is premature, consult with the workshop management.
 - 5.8.3. Shelf low firing 1000 °C - 1080°C: Objects with low firing glazes are to be placed in the designated area and then fired. Please do not touch other objects as the glaze will easily wear off. As a rule, firing is carried out at approx. 1040°C. Please clarify special requests with the workshop management.
Important: Please only use glazes that are designed for this firing temperature. Incorrect use not only leads to an unattractive result but can also destroy some things. If you wish to experiment, please discuss this with the workshop management in advance.
 - 5.8.4. Shelf high firing 1200°C-1280°C: Anything glazed for high firing should be placed on the marked shelves and then fired. Please do not touch any other objects as the glaze will wear off easily. As a rule, firing takes place at approx. 1240°C. Please clarify special requests with the workshop management.
Important: Please only use glazes that are designed for this firing temperature. Incorrect use not only leads to an unsightly result, but can also destroy the kiln, the kiln plates, and the heating coils. This is even more important to consider with high firing than with low firing. If one wants to experiment, this should be discussed with the workshop management in advance.
- 5.9. Materials:
 - 5.9.1. Clay: It is essential to avoid air bubbles in the clay! Otherwise, parts or even whole objects can explode during firing and possibly destroy adjacent objects and the kiln. If you have any questions about the correct preparation of the clay, please ask the workshop management.
 - 5.9.2. Build-up clay: The build-up clay is in the box next to the courtyard door. All clay types in this box are with fireclay (fine to coarse). There are bins for recycling per type to the right. All leftovers (except what was on the floor or otherwise contaminated) are recycled by the workshop management. The clay types are to be kept clean and not mixed with the other types, packs are to be closed tightly.
 - 5.9.3. Turning clay: In this box, to the left of the sink, is the turning clay without fireclay. For each type, there are the containers for recycling to the right. All leftovers (except what was on the floor or otherwise contaminated) are recycled

- by the workshop management. The clay varieties are to be kept clean and not mixed with the other varieties, packs are to be sealed tightly.
- 5.9.4. Glazes: The correct glaze for the desired firing shall be selected. Incorrect use can destroy not only the object but also the kiln. If applied glazes peel off the object, then glaze has been applied too thickly and cannot be fired as it will damage the kiln, kiln plates and other objects.
 - 5.9.5. Glazes low firing (1000°C-1080°C): All firing levels are on buckets; more information is on the glaze samples attached to the buckets. There is brush, pour and dip glazes. The respective handling is to be learned independently. If you have any questions, you can contact the workshop management
Containers are to be wiped clean after use.
 - 5.9.6. Glazes high firing (1200°C-1280°C): All firing levels are on buckets; further information is on the glaze samples hanging from the buckets. There is brush, pour and dip glazes. The respective handling is to be learned independently. If you have any questions, you can contact the workshop management
Containers are to be wiped clean after use. Please only use glazes that are designed for this firing height. Incorrect use not only leads to an unsightly result, but can also destroy the kiln, the kiln plates, and the heating coils. Any damage caused must be paid for.
 - 5.9.7. Clay slurry: There are various clay slurries in jars for processing. Please pay attention to the labelling of the jars and the respective clay.
 - 5.9.8. Engobe: Please pay attention to the firing height of the engobe.
 - 5.9.9. Colouring bodies: Colouring bodies for colouring clay or slip. The firing height must be observed or tested in advance.
 - 5.9.10. Plaster boards and wooden boards are to be cleaned after use and air dried before being placed on the shelf.
 - 5.9.11. Plaster moulds: Do not scratch them with sharp objects and do not place them inside each other, this will cause dents and scratches that will show.
- 5.10. It is essential to ensure that as few materials as possible are wasted or discarded. All users should keep clays and glazes clean and avoid dropping them on the floor so that they can be recycled.
 - 5.11. Care should be taken to ensure that clay residues do not end up in the sink.
 - 5.12. After glazing, roughly rinse utensils, brushes, tongs or measuring cups in the bucket provided and only then wash with clear water. This prevents too much glaze residue from getting into the groundwater. The glaze residue bucket is disposed of by the workshop management.
 - 5.13. Health aspects
 - 5.13.1. Clays and glazes are mineral mixtures and, in most cases, in bound form, harmless after firing. However, when unbound, the dusts should not be inhaled, and dust formation should be avoided at all costs. Eating and drinking should be avoided as far as possible in the workshop.
 - 5.13.2. Gloves should be worn for glazing. Disposable gloves are available in two sizes in the workshop.
 - 5.13.3. A respirator mask must be worn when mixing or rubbing/grinding glazes, as well as when grinding dry or scalded vessels. Each user is responsible for his/her own mask and must bring it with him/her. Ideally, the dried objects should be worked on with a wet sponge instead of sandpaper. The glaze dusts should not

be inhaled. In the "open workshop", i.e., when many users are on site at the same time, sanding should be avoided.

- 5.13.4. A respiratory mask should be worn when sweeping. Alternatively, the broom can be wetted and used for sweeping to avoid dust formation.
- 5.13.5. Before using the workshop, ventilate briefly and thoroughly to allow dust and burning odors to escape if necessary.
- 5.14. All users are instructed to work through the checklist posted in the workshop after using the workshop. (**Annex 2: Check-out**)

I hereby declare that I have read and understood the above workshop rules, and I agree to abide by the rules and obligations associated with the use of the workshop. I use the workshop at my own risk.

I took part in a workshop introduction on _____ with the workshop manager _____. In this course, I was taught how to use all the equipment in the workshop. The technology of the _____ was taught to me in detail, I can operate all the equipment independently so that I can work independently in the workshop.

I have already learned the technique elsewhere and have acquired the necessary knowledge and skills to work in the _____ to work independently.

place, date

place, date

Signature User

Signature workshop manager

Annex 1: Inventory list

• Objects

- 2 x Enderlein turntables
- 1 x Rosenberger furnace up to approx. 1280 °C 150L year of construction 1995, incl. 10 furnace plates
- 1 x Nabertherm furnace up to approx. 1300 °C 60L Year of construction 2021, incl. 5 furnace plates
- 20 furnace plate supports
- 1 x table large 2 m x 1,23 m
- 8 x chairs
- 1 x Desk
- 1 x Small table
- 1 x grinding wheel metabo
- 7 x knurling wheels
- 2 x wire slings
- 7 x aprons
- 12 towels
- 1 x broom large
- 1 x shovel and broom small
- 1 x mop + bucket
- 2 x hair dryer
- 1 x Mosaic cutter
- 1 x Height adjustable stand to work with
- 1 x Circle cutter in 5 different sizes
- 1 x Alphabet stamp set small
- 1 x Plaster mould half shell D: 10 cm
- 2 x Plaster mould half shell D: 15 cm
- 1 x Plaster mould half shell D: 20 cm
- 1 x Plaster mould half shell D: 25 cm
- 1 x Plaster mould half shell D: 30 cm
- 8 x Plasterboard round large
- 3 x Plasterboard round medium
- 4 x Plasterboard round small
- 2 x set square large
- 3 x metre rule
- 1 x kettle
- 1 x analogue scale + 2 metal bowls and weights
- 1 x digital scale up to 2 kg
- 2 x mortar + pestle
- 1 x hand sprayer
- 2 x measuring jug 1L
- 1 x measuring cup 0,5L
- 1 x measuring cup 0,25L
- 1 x fine sieve large plastic
- 2 x coarse mini sieves metal
- 2 x glass rods

- 4 x corrugated wood
- 3 x hole cutter in different sizes
- 1 x hammer
- 2 x spatula
- 3 x slotted screwdrivers
- 5 x plastic bowl small
- 3 x plastic bowl large
- 10 x ceramic bowls mini
- 3 x ladle in different sizes
- 14 x Knife small
- 1 x radio
- 1 x glaze residue bucket for rinsing out
- 1 x oven gloves

• **Books and magazines**

- 46 x Ceramics Magazine (back issues)
- 1 x Pottery book, Bernard Leach
- 1 x Porcelain Painting, Kretchmar-Volck
- 1 x Introduction to Porcelain Painting, Hellwag
- 1 x Porcelain Painting, Jäger
- 1 x Ceramic Glazes, Murfitt
- 1 x Clay, Contemporary Ceramic Artisans
- 1 x Alfred Lörcher brochure
- 1 x Maillol brochure
- 1 x Pottery, Johann Fricke
- 1 x Pottery Techniques, Tony Birks
- 1 x Fancy Designs 1920
- 1 x German Pottery, E. Meyer-Heisig
- 1 x The Pottery Book of Glaze Recipes
- 1 x Pioneer Pottery, Michael Cardew
- 1 x Minoan Pottery, Wolfgang Schiering
- 1 x German Folk Art, E. Meyer-Heisig
- 1 x Moroccan Pottery, Bernd Harkenjos
- 1 x Illustrated Dictionary of Practical Pottery, Fournier
- 1 x The Play with Pictorial Means, 3 Ceramics
- 1 x Portrait Sculpture, Junker/Schubert
- 1 x Head and Face, Modelling with Clay, Berit Hildre
- 1 x Ceramic design, Geiger
- 1 x Maillol
- 1 x Slip painting, John Pollex
- 1 x "A Japanese book in Japanese characters about pottery".
- 1 x Transferring pictures onto ceramics, Paul Andrew Wandless
- 1 x Japanese ceramics

• Consumables

- Brushes large and small
- Glazes for low firing up to approx. 1080 degrees
- Glazes for high firing up to approx. 1280 degrees
- Clay types white, red, grey without fireclay + corresponding recycling boxes
- Clay types white, red, black with fireclay + corresponding recycling boxes
- Engobes in different colours for high firing
- Jars with different slips matching the existing clays
- Liquid wax
- Pigments in different colors
- Wooden boards
- Dressing irons in various sizes and shapes
- Wooden tools in various sizes and shapes
- Rubber lips
- Sponges for turning
- Sponges for cleaning
- Dishcloths
- Rubber gloves in S, M, L
- Oven plate release agent

Annex 2: Check-out

Tools and machines

Tools and machines Clean after use so that there are no clay residues left on them.

All surfaces (including tables and chairs)

Clean after use so that no clay residue remains on them.

Towels and aprons

Wash in the sink after use. On a voluntary basis, towels and aprons can be taken home and machine washed.

Floors and shelves

Sweep (wear a dust mask for this) and mop the floor after use. The shelves should be wiped out at longer intervals.