

Appointed For	First Name	Last Name	Phone Number	Email	Day	Start	End
Art Shop Manager	Brianna	Evans	(914) 410-7933	bee26@cornell.edu	M	7:00 PM	9:00 PM
	Joyelle	Gilbert	(302) 266-1503	jwg245@cornell.edu	R	5:30 pm	7:30 pm
	Nancy	Sun	(626) 616-6187	nys5@cornell.edu	M S	7:00 PM 6:00 PM	8:00 PM 7:00 PM
Darkroom Manager	Leo	Levy	(267) 994-9829	lal255@cornell.edu	S	11:00 AM	1:00 PM
Digital Media Shop Manager	Tennyson	Bardwell	(917) 336-7306	ttb33@cornell.edu	T W	9:00 PM 9:00 PM	10:00 PM 10:00 PM
	Garrett	Hastings	(516) 528 2652	gh357@cornell.edu	N	3:00 PM	5:00 PM
	Angaelica	LaPasta	(570) 352-6446	apl63@cornell.edu	M	12:00 PM	2:00 PM
Jewelry	Oliver	Rose	(303) 927-9877	sir28@cornell.edu	T	6:00 PM	8:00 PM
	Brittany	Stone	(270) 570-5079	bms253@cornell.edu	N	2:00 PM	4:00 PM
Letterpress	Christian	Brickhouse	(716) 838-8437	ctb77@cornell.edu	W	7:00 PM	9:00 PM
Pottery Shop Manager	Lucy	Brennan	(541) 740-9220	ldb74@cornell.edu	W	6:00 PM	8:00 PM
	Myles	Collinson	(858) 922-1992	mhc97@cornell.edu	N	2:00 PM	4:00 PM
	Brianna	Evans	(914) 410-7933	bee26@cornell.edu	M	7:00 PM	9:00 PM
	Nika	Sirjani	(858) 692-2543	no87@cornell.edu	R	9:00 PM	11:00 PM
	Oliver	Rose	(303) 927-9877	sir28@cornell.edu	R	6:00 PM	8:00 PM
Recording Studio and Sound Garden Manager	Mario	Carrillo	(315) 794-7335	mc2239@cornell.edu	T	7:30 PM	9:00 PM
	Paul	Devito	(914) 217-6166	pid7@cornell.edu	M	7:00 PM	9:00 PM
	Milo	Dominguez	(678) 882-4210	csr92@cornell.edu	M	3:00 PM	4:00 PM
					W	3:00 PM	4:00 PM
					F	3:00 PM	4:00 PM
	Mikaela	Hamilton	(978) 888-4417	mjh442@cornell.edu	T	9:00 PM	11:00 PM
	Mikail	Maqsood	60779352318	mmm437@cornell.edu	S N	10:00 AM 10:00 AM	11:00 AM 11:00 AM
	Cayla	Martin	(817) 676-5262	cmm459@cornell.edu	F	2:00 PM	4:00 PM
					S	1:00 PM	3:00 PM
Sewing/Leatherworking Shop Manager	Brianna	Evans	(914) 410-7933	bee26@cornell.edu	T	7:00 PM	9:00 PM
	Ava	Jarvis	(903) 815-6433	arj52@cornell.edu	R	7:00 PM	9:00 PM
	Rowan	Meara	(608) 622-5826	rrm89@cornell.edu	T	7:00 PM	9:00 PM
	Brittany	Stone	(270) 570-5079	bms253@cornell.edu	F	3:00 PM	5:00 PM
Stained Glass Shop Manager	Myles	Collinson	(858) 922-1992	mhc97@cornell.edu	S	2:00 PM	4:00 PM
	Ava	Jarvis	(903) 815-6433	arj52@cornell.edu	M	7:00 PM	9:00 PM
	Ilia	Karp	(518) 708-7054	ik239@cornell.edu	W	7:30 PM	11:00 PM
Wood Shop Manager	Christian	Brickhouse	(716) 838-8437	ctb77@cornell.edu	TBA		
	Daniel	Cruz	(786) 838-7233	dv226@cornell.edu	T	5:00 PM	7:00 PM
	Rowan	Meara	(608) 622-5826	rrm89@cornell.edu	R	7:00 PM	9:00 PM
	Emmett	Milliken	(847) 571-3826	eam348@cornell.edu	N	5:00 PM	7:00 PM
Artist In Residence	Adam	Boggs	ajb338@cornell.edu		By Appointment		

General guidelines:

No food in the studio! there are a lot of chemicals and dust that really should not be ingested and we can have food getting mixed into the clay

Label all your pieces (initials and date). Anything too old (>3 mo) will be thrown out/ recycled.

Do not glaze the bottom of your pieces. It will not be fired!

Please leave at least 1/4th of an inch space from between the glaze and the bottom of a piece. It will not be fired if this is not met (unless glaze is very thin or an underglaze only)!

Any clay that has touched the floor cannot be recycled. Dirt and debris will weaken the clay body making it harder to work with and unable to withstand firings.

Scrape down the table when you are done using it!

Vacuum up any clay that fallen on the floor from trimming or hand building!

Leave the studio cleaner than you found it! Even if it's not your mess, please take some time to clean tools, wheels, the wedging table, walls, and anything that is looking a bit grimy.

Since not everyone could make it to the training on Wednesday, here's a little summary.

Clay recycling:

Myles will be heading up the effort to reclaim and recycle used clay and I will of course lend a hand as well. Recycled clay will be bagged and put in the large bucket by the little closet.

We currently have two types of clay, a mid-range cone 5/6 red stoneware body and a high fire cone 10 stoneware body. The cone 10 clay is tan and is mostly tucked away in the little storage room as we do not have any cone 10 glazes. I am looking into trying to exchange that old clay for something new and possibly white, but this will take some time.

There is a large bin by the sink where used RED clay can be deposited. Please do not put anything that is completely dried out in that bucket and absolutely nothing that has been bisque fired.

If there are pieces that are forgotten/ abandoned and have completely dried out, just soak them in a bucket of water for a couple hours, separate the water, and then add the rehydrated clay to the recycle bucket.

When cleaning up, all clay can go into this bucket (**unless it has fallen on the floor, this is now trash**), but please minimize the amount of water that gets added! Additionally, PLEASE minimize the amount of clay that goes down the sink drain!

Glazes:

Brianna put in an order last semester for more glazes and they have arrived! However, they need to be diluted according to their online instructions. We will be ordering some larger buckets where we can store the glazes for easy access.

Brianna, I'd like to give you a hand when you do this since the formulation of the glaze can have a direct impact on the kiln firings, so just let me know!

In the mean time, I will be bringing down a bunch of little plastic containers that glaze can be poured into, diluted (to about skim milk consistency), and brushed or sponged onto a piece. **ALL containers must be clearly labelled (will bring down some tape and a sharpie).**

We also have raw materials for making glazes and I am happy to work with anyone who would like to experiment with glaze formulation. Please do not handle these chemicals if you are not completely familiar with them, some are not food safe, and I will not fire anything that has a mystery glaze on it because it might ruin the kiln shelves!

I would like to give everyone a very short tutorial in glazing sometime before the first glaze firing, so lets plan for a time at the end of this month.

Kiln firing:

I will be in charge of firing the kiln this year and am happy to train people on how to operate it but I am going to insist that I be present for every firing, unless otherwise specified. The reason for this is that I have spent a lot of time calibrating the kiln, replacing the thermocouple and the relays, and scraping glaze of the shelves.

I will be alternating the firings between a bisque and glaze firings, each week. I would like to do the first bisque next week on Wednesday, but it will depend on the amount of read work. Firings started on Wednesday (evening) will be unloaded Friday evening (around 5 pm).

Please refrain from unloading the kiln! I know it's very tempting to unload a finished firing but, at least for the first few glaze firings, I need to do the unloading because I will probably have to calibrate the firing program. To do this calibration I need to see how each shelf fires to properly gauge the heating of the kiln.

General studio maintenance: May 2017

Lucy Brennan: ldonato.brennan@gmail.com

- Save all empty clay bags and rubber bands
 - best is to wipe off any excess clay → bottom bisque ware shelf
- Floors
 - Best practice is to vacuum to avoid producing too much dust
 - Keep clay trimming from accumulating on the ground as it will turn into mud and dust
 - DO NOT RECYCLE CLAY OF THE FLOOR
 - It may contain hair, dirt, shards of glaze, wood, and other impurities
- Sink
 - The clay trap
 - the tub of water connected to the sink
 - keeps clay from ending up in the plumbing; keeping the pipes from clogging and eroding
 - **How to empty:**
 - **Allow the clay to settle then remove the upper layer of water**
 - **Use a couple of buckets to hold used clay bags**
 - **Fill bags ~ half way (a full bucket) with the clay**
 - **Twist off the top of the bag and tie off the bags with a rubber band**
 - **Bags then go to the dumpster behind the loading dock**
 - **NEVER RECYCLE CLAY FROM THE CLAY TRAP**
 - **Its full of glaze and hair and gross things**
 - Encourage studio users to wipe down wheels and trays with the water in their buckets
 - This saves water and helps to minimize the amount of clay that ends up in the clay trap
 - Used water can then be carefully poured into the sink making sure the clay ends up in a far corner and can then be moved to the clay recycle
- Shelves
 - Encourage studio users to place newly thrown pieces on the smallest possible board to dry
 - Label pieces with a date and anything older than 3 weeks (or whatever) should be dissolved in water and recycled
 - I waited until things were bone dry and then moved them to the second to top shelf and put the date on them, after another week I recycled them
- Wheels
 - Wheels need to be tuned sometime soon
 - Several of the wheels are making a lot of noise when spinning indicating they need to be oiled and possibly aligned
 - Google the wheel manuals for each type of wheel to find out how to do general maintenance

Clay recycling

- clay that has just been thrown but isn't going to be saved can be placed right onto the large plaster board on the table
- the clay in the buckets is also transferred to this board, I usual don't layer it more than 2 inches thick
 - cover with plastic and let stiffen up for ~3 days

- if this board doesn't get enough time (at least 24 hours) to dry out it will take longer for the clay to stiffen up

Kiln maintenance

- Shelves
 - <http://ceramicartsdaily.org/firing-techniques/how-to-clean-kiln-shelves-mix-kiln-wash-and-apply-kiln-wash/>
 - Shelves are coated in a thick, hopefully uniform, layer of kiln wash
 - Made of 50% EPK and 50% silica
 - Kiln wash is essential in preventing glaze from permanently fusing with the shelves and eroding it
 - The shelves need to be periodically stripped of old kiln wash, sanded flat, and recoated with fresh kiln wash
 - Best practice is to let each coat dry completely before applying the next layer
 - Once a thick coat of wash has been applied (at least ¼ inch) firing to a cone 05 with a 5 hour pre-heat
- Kiln interior
 - All clay shards or glaze shards need to be cleaned out of the kiln
 - Inspect the kiln elements for any shards of clay or glaze
 - Glaze is the most detrimental and will erode the element thus breaking the kiln
- Troubleshooting and repair
 - Refer to the kiln manual by the fire extinguisher before running the kiln
 - There are extra relays, fuses, and a new thermocouple on the glaze shelf
- Firings: **DO NOT FIRE THE KILN UNTIL YOU HAVE READ THE MANUAL!**
 - Bisque: cone 05
 - All pieces need to be completely bone dry to be fired in a bisque kiln otherwise they may explode (and then you'll have to clean the kiln out!)
 - You can cheat a little, is the pieces are thin enough and add a pre-heat and hold set to the firing in order to dry the pieces out
 - I usually do a 2 hour pre-heat and a 10 hour hold
 - I use a build in "cone firing" program for the 05
 - Glaze: cone 6
 - The kiln has a little trouble heating all the way up to 2190F (cone 6) but weighing down the lid with the broken kiln shelves solves this issue
 - DO NOT PUT ANYTHING FLAMMABLE ON THE KILN WHEN FIRING
 - Make sure the kiln fan is on (the light switch under the power strip that all the wheels are plugged into needs to be on)
 - I use a "ramp- hold" program saved under user 1 which is essentially a custom firing program
 - Ramp 1: 100 deg F/ hour to 220 deg. F
 - Ramp 2: 350 deg/Hr to 2000 deg. F
 - Ramp 3: 100 deg/hr to 2190 deg F, hold for 15 minutes
 - If the kiln can heat fast enough, ramp 3 should be 150 deg F/ hr
 - Ramp 4: -500 deg/hr to 1900 deg F
 - Ramp 5: -125 deg/hr to 1400 deg F
 - Then just wait for the kiln to naturally cool to below 400 deg. F before opening the vents and lid

Glaze materials

- Premade glazes
 - All glazes are cone 5/6 or can be fired to cone 6
 - Potters choice glazes will run, so leave at least $\frac{1}{4}$ of an inch to the bottom of the piece
 - Until you are familiar with the glazes, all of them should be treated like they will run!
 - Making new test tiles would be helpful since we also have new clay
 - There are some little cups I made for glaze testing that I have put on the glaze shelf, feel free to dip them in glaze and use them for testing
 - test the thickness of the glaze by brushing on 1-3 coats
 - Put a line of black underglaze or oxides under the glaze to see how that might change the colors
 - There are some low firing (cone 04-06) on the very top glaze shelf
 - These can be fired to cone 6 but may lose color intensity
 - I prefer to dip or pour glazes on the pieces for an even application
 - For pouring I do so carefully over a bucket (in the sink) to save the poured off glaze
 - If I want to layer glazes the first layer needs to dry completely, I clean out my catch bucket, then pour over the next glaze
 - Sponging on glazes (dabbing) can also give a nice even coverage if the layers are thick enough
 - I will do at least 3 layers of a glaze when I sponge it on
 - There are little stilts for pieces and drip slabs on the bottom glaze shelf
 - These can and should be used to protect the shelves from glaze drips and run off
 - Put a drip slab under a piece where the glaze looks really thick or is untested
 - The stilts should be used to elevate a piece that might not sit flat or needs extra space between the shelf and the piece
- Custom glazes
 - Dry materials can be found in the cabinets to the right of the full length mirror
 - I have left some of my custom glazes (found mostly online or in books) so please feel free to try them out!
 - There is an entire shelf of oxides that can be used to add accents to a pieces, either painted on, mixed into the clay for a subtle tint, or mixed into slip for painting onto a leather hard piece (for texture)
 - Chrome oxide will be a grey or khaki green
 - Cobalt carbonate and oxide will be an intense blue
 - Copper oxide and carbonate will be green
 - Black and red iron oxides will be red
 - Manganese oxide will be a very dark blue/ grey
 - Manganese, cobalt and iron oxides together will be black (1:1:1 is reasonable, 1:2:1 is a nice blue-ish black)

Darkroom Procedures 2016-17

1. Sign in on front door when you come in
2. Flip the sign on the door when you come in and leave
3. Knock to be sure, even if the sign says “not in use”
4. Turn on the fan
5. Always use tongs or gloves when handling darkroom chemicals
6. Do not handle any chemicals you don’t know
7. Use mixed chemicals before mixing new, unless expired
8. If expired, put a piece of tape labeled “expired” across the top of the bottle, and deposit it in the disposal box
9. Ask manager before mixing new chemicals
10. Store newly mixed chemicals in the correct reusable bottle
11. When mixing chemicals, label them with:
 - a. Chemical name (i.e. Developer, fixer, etc.)
 - b. Mixing date
 - c. Your name
12. Speak with the manager before taking any equipment out of the darkroom

Darkroom Rules

1. **ABSOLUTELY NO** food or drink are allowed in the darkroom
2. **NEVER** spend more than 3 hours at a time in the darkroom
3. **NEVER** contaminate chemical baths with tongs from other chemicals
4. **ALWAYS** wear gloves or use tongs
5. **ALWAYS** announce chemical spills to the manager, and any other patrons
6. **ALWAYS** ask the manager if you have any questions



One of these critters is the darkroom manager, Leo Levy.

If you do not see either of them, DO NOT ENTER THE DARKROOM.

If you see only the one with feathers, DO NOT ENTER THE DARKROOM.

To request a darkroom use appointment, feel free to email lal255@cornell.edu

Otherwise, darkroom hours are 11-1 on Saturdays.

J: Please write down hours and days of the week to hold shop, and your number and net ID if it's missing :D

Name	Shop and Hours		Number	Net ID
Christian Brickhouse	Letterpress	Tuesdays 8 pm - 11 pm		ctb77
Ilia Karp	Stained glass	Wednesdays 7:30-11 pm	518-708-7054	ik239
Ava Jarvis		Mondays 7:30-9:30 pm	903-815-6433	arj52
Myles Collinson			858-922-1992	mhc97
Joyelle Gilbert	Art	Mondays 2 pm - 4 pm	302-266-1503	jwg245
Nancy Sun			626-616-6187	nys5
Brianna Evans		Wednesdays 7:30 - 9:30 pm	914-410-7933	bee26
Leo Levy	Dark room	Saturdays 11 am - 1 pm	267-994-9829	lal255

Plans to engage Cornell community with Risley Shops

1. Hybrid photographs combining written letters (snail mail--or any handwritten item) and significant images. Have a session where cameras using film (do we have those?) are borrowed out. Cornellians bring in a letter they've received, or any piece of writing that they like. After snapping some pictures around campus, Cornellians develop the film and the letters as one overlay photo (Leo how do you do this...? A friend of mine did something similar to this in high school). Ultimately produces a forced, physical, artful meeting of home and away, old and new, word and image. Around 9 x 5 inches.
2. Stained glass ornaments (portable size, easy to hang anywhere), ideally to hang in front of a window. Design should revolve around something you can meditate or reflect on, something that could ground you. Following the idea of stress balls or physical objects that focus your mind, but more visual, transmittance of light. No larger than 5 x 5 inches.

3. Collage with letterpress and art shop. Multimedia portraiture. Cornellians partner up or form groups so that each person is making a portrait of someone else (or self-portrait?). Anything goes: paint, craft stuff, paper, magazine, etc. Start with a base print of a person's face, as real or abstract, in any style. Then layer other medias on top, or cut the original in pieces, and create a final portrait. No smaller than 24 x 17 inches.

Drum Kit Allocation Agreement

Milo Reynolds-Dominguez and Mikaela Hamilton, both Sound Garden managers, have allocated Risley's drum kit on April 22nd from 12:00 pm - 6:00 pm, so that we may perform in Cornell-a-Palooza, which is a new Class Councils event on the Arts Quad.

Should there be found any damage to the drum kit, as determined by a third party, we agree to pay the difference.

Item borrowed	Condition Pre-Event	Condition Post-Event
Hi-hat	Usage dents along lip	
Crash cymbal & stand	good	
Ride cymbal & stand	good	
Snare drum & stand	Heads look normal	
Bass drum	Bottom rim is mildly worn. Finger's worth of scratches on right upper side	
Bass drum pedal	Pedal looks fine	
High tom	Thumb size dent near metal attachment	
Floor tom	Looks fine	
Drum stool	Looks fine	

Signatures:

Milo: [Camilo Stefano Segundo Reynolds-Dominguez 4/21/2017 9:09 pm](#)

Mikaela:

Matt: [Matthew Xin Lin 4/21 /2017 9:08 pm](#)

[illegible]

Chemical	Brand/type	Dry or mixed?	Amount	Expiration Date	Special Function
Developer	Kodak D-76	D			
	Kodak D-19	D	1 lb (TM 1 gal)		
	Kodak D-11				
Fixer	Kodak	D	30 lbs (TM 20 gal)		
Stop Bath					
Photo Flow					
Hypo Clear					

Set Type	Set Number	Complete or Incomplete?	Missing	Extras	Use	Comments
Ilford Multigrade Set of 12	1	Complete			Regulars	
	2	Complete			Starters	
	3	Complete			Starters	
	4	Complete			Starters	
	5	Incomplete	2, 3.5, 4.5, 5	0x3,	Scrap	
Ilford Multigrade Set of 11	6	Incomplete	3		Scrap	Water damage?
Beseler Color Set of 23	1	Incomplete			Regulars	

Power Tools		quantity			model	serial	purchased
	miter saw		hitachi		c12rsh laser		
	miter saw		hitachi		c10fch laser		
	band saw		jet		jwbs-14cs	160717531	fall 2016
	table saw		sawstop	10" contractor			
	scroll saw		dewalt	20" scroll saw, type 1			
	drill press		enco		40030	289339	
	planer		delta	13" two speed finishing planer	22-580		
	jointer		jet	6" long bed woodworking jointer	jj-6csx	7013648	
	lathe		jet	mini lathe	JML-1014	C5124728	
	lathe		jet	mini lathe	JML-1014	C5125534	
	8" grinder		craftsman	slow speed 1725 r.p.m.	144290		
	air compressor		campbell-hausfeld	200 PSI, 15 gal	hj300100	HY 10/11-05897	
	bench sander		rigid		eb44241	x072376973	
	bench belt/disk sander		craftsman	1x30-in. belt, 5-in disk, 1/2 hp	137.21515	rcu4011	
	circular saw		dewalt	7 1/4" (180mm), type 4	DW362		
	angle grinder		chicago electric	4 1/2"	p31309		
	router		porter cable	690LR Heavy Duty Router	1001-T2		
	router		porter cable	691 Heavy Duty Router			
battery powered							
	sawzall		porter cable	18V	pc1800(rs?)		
	drill	x2?	porter cable	18V	pc1800D		
	impact driver	x2?	porter cable	18V	pc1800ID		
	batteries	x5?	porter cable	18V NiCd	pc18B		
	battery charger	x2?	porter cable	9.6V-18V Ni-Cd charger	pcmvc		
vacuums							
	shop vac		rigid	16 gal/60 L	wd18510		
	dedicated vac (table saw)		rikon	12 gal. Dust Extractor	63-100		
	air filter		jet		afs-1000 b		

storage							
	tool chest		kobalt	20 drawer + top, silver			
	tool chest		craftsman	4 drawer, red			
	flamables cabinet			3 shelf			
	wood rack						
clamps							
	3' pipe clamp	x6					
	4' pipe clamp	x3					
	5' pipe clamp	x7					

Art Shop Inventory

(there are a lot of odds and ends so this may not be a full list)

Palettes: 1x wood, 3x plastic
Yarn: Assorted (1 bin full)
Embroidery: 1 set + 1 wood hoop
Felt: Assorted (1 bin full)
Fabric Paint: 3x spray, 1x color set, 22 loose bottles
Craft Items: Assorted (1 bin full)
Fabric: Assorted (1 bin full)
Markers: 1 drawer
Staples: 1 drawer
Stickers: Assorted, also 2 sets of window paint
Rubber Bands: 3 packs
Mod Podge: 3x bottles
Rubbing Alcohol: 1 bottle
Primer: 9 cans
Loose Acrylic: 54 containers + one new set of 24
Powder Tempura: 26 containers
Large Wall Paint: 8 Cans
Sealer: 2 bottles
Metallic Paint: 1 rose gold, 1 gold
Respirators: 1 bin full
Chalk: 1 bin full
Colored Pencils: 1 bin full
Brushes: 1 bin full
Wood Dowels and scraps: 1 bin full
Feathers: 1 bin full
Origami paper: 1/2 of a bin full
Assorted Acrylic tubes: 1 bin full
Assorted Oil tubes: 1 bin full
Hot glue gun: X1, as well as 2 hot air
Cleaning supplies: Assorted
Large Rolls of Paper: 9 rolls
Foam Rolls: 7 rolls
11x17 Copy Paper: 3 packs
Cardstock: assorted, 2 drawers full, as well as various white and cream papers
Gold paper + striped paper: assorted, 1 drawer full
Wrapping Paper: 3 rolls

Things we may need: Canvases?

1. Most things are organized, but there is still chemical waste and darkroom chemicals laying around, making the shop unusable in its current state. We'll have to clean that up first. Also the table itself is pretty gross. To be acceptable, at the very minimum we should clean the hazardous waste up and get it out of the room.
2. I kind of feel like I just answered this question but basically: clean the table, and get all the chemicals that don't belong there out of the room.