

KILN' TIME



SUMMER, 2006

THE OFFICIAL CLAY ARTS GUILD NEWSLETTER



Incoming Elected Board Members:
(left to right) Janice Ketley, Secretary; Bridget Moar, President; June Bowen, Treasurer; Cynthia Dakopolos, Vice President

CAG Summer Workshop Hours

MONDAY:

4 pm ~ 7 pm

TUESDAY:

4 pm ~ 7 pm

WEDNESDAY:

12 noon ~ 4:30 pm

THURSDAY:

(CLASSES ALL DAY)

FRIDAY:

12 noon ~ 7 pm

SATURDAY:

12 noon ~ 6 pm*

SUNDAY:

1 pm ~ 8 pm

**Note: Please note new Saturday hours. Do not disturb Saturday night class.*

Our New President, BRIDGET MOAR

By Don Porcella

This native Californian started her ceramics career at Cubberly High School in Palo Alto. Her teacher, Art Adams, must have helped foster an artist's perspective, because she took four years of ceramics. Bridget then went on to UC Berkeley, where she got a degree in social welfare and managed to involve herself in ceramics when teaching pottery to high school kids. She became a stay-at-home mom about seven years ago, after a career as a manager of product development at ADP. This gave her more time to be present for her kids – two boys, now 14 and 17. You may have noticed that Bridget almost always leaves the studio by three so she can spend the after-school hours with her sons.

Now, her sons go to De La Salle, a school that demands a lot of their time as well as parent involvement. Also, the extra time she gained from giving up her desk job gave her a chance to develop her two favorite interests besides family, doing triathlons and ceramics. Triathlons involve running, swimming and biking – huge, really huge. Now that her recovery from knee surgery is almost complete, Bridget is starting to get back into triathlons. Her interest in ceramics is for functional pieces, primarily involving the wheel. Also, she is interested in more hand-building designs. Her wheel-thrown pieces are not only beautiful, but make you stop and look as she incorporates unique design elements.

Bridget has been at the studio for about six years, and has been vice-president the last two. Taking on the task of being CAG President on top of all her other activities has been a gift of love to ceramics. She says, "I welcome participation and contributions from other members." Her husband hopes that it won't be too political. I think we all enjoy the studio companionship and the enjoyment of working together. Because of her schedule, she will have to delegate many things, and she hopes people will step up to the plate when the guild needs help. One other thing — she is very busy and has found time to help the guild as well as ceramics. Perhaps, we can all emulate her by volunteering when things need doing.



Bridget (on right) with outgoing president, Fern Skowlund.

MEMBERS of the BOARD

President ~ Bridget Moar
bridgetcag@sbcglobal.net
Vice President ~ Cynthia Dakopolos
Treasurer ~ June Bowen
wjbowen@comcast.net
Secretary ~ Janice Ketley
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Membership ~ Ann Henderson
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Librarian ~ Martha Kean
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Historian ~ Mary Miller
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Member Liaison ~ Mimi Wild
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Hospitality ~ Sue Ferro
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Kiln' Time Newsletter

Published 6 times a year

Editor ~ Ann Henderson

Layout Editor ~ Mary Miller

*Please submit all articles to Ann at
annadele@comcast.net*

Visit our website:

www.clayartsguild.com

Of Special Interest:

In September, your yearly CAG Membership Dues will be due. In light of ongoing fiscal concerns, the board recently voted to raise the dues to \$100. More in the next issue of *Kiln Times*.



THIS 'N THAT Final MESSAGE from the Outgoing PREZ

Hello,

This is my last and brief column as President of CAG. It has been an interesting and occasionally bumpy ride I wouldn't have missed for anything.

The biggest change to CAG has been our current (awaiting official notice) conversion to our own independent non-profit. At the same time we are in the midst of negotiations with the City, which will lead to some changes in how we do "business" with them.

For me, personally, it has been a chance to do something for a studio I have grown to care deeply about. It has also been a chance to get to know and become friends with some incredible (ok, possibly slightly quirky) people-- people who are not only terrific potters but also share their time and expertise volunteering.

While I am happy to surrender my crown and scepter and the equally unreal personal parking space, I admit to feeling a little melancholy, too. Let me encourage you who may be thinking of volunteering (or maybe not) to jump right in. The rewards will be greater than you can imagine.

And now, congratulations to our new executive board—CAG is in good hands.

MESSAGE from BRIDGET



I know I speak for all of the CAG board members in expressing my gratitude to Fern for her role as our board president the past two years. Fern accepted her role enthusiastically and put every effort into doing the best for the guild. Fern was required to address some sensitive and critical issues during the past two years; she put a lot of her time and attention into finding the best resolutions. Thank you, Fern, for your commitment and dedication to the guild!

In addition to Fern, the guild is lucky to have many other dedicated board members who volunteer their time in order for us to enjoy the best ceramics studio possible. The guild - and the entire ceramics studio - is dependent upon its volunteers. Please consider where you can contribute to the running of our studio. We welcome participation on all levels; please say "yes" when asked, or, even better, let a board member know where you would like to help.

ANOTHER JUNE SALE By Laura Morris

Another June sale has come and gone. It went remarkably well, considering the problems we had with heat and getting someone to chair. We owe a real debt of gratitude to **Hagit Matzliach** for agreeing to take on the job. She did a great job, and her efficiency is something to admire. Her helper (once Hagit had flown off to Israel) was **Gail Ruvalcaba** and to Gail many thanks. Many people pitched in to make this a successful sale. We especially thank all of those non-selling volunteers who took work shifts.

So, how did we do? Well, we definitely had a weather problem. Opening night had fewer people coming in, but sometimes we worry needlessly. Compared with last June, we ended up very well. Our total for the four days was **\$10,102** compared to \$10,536 in June '05.

We had 38 selling participants. In the past we've had as many as 52 and generally more sellers bring in more dollars. The highest priced item sold for \$200. Many people sold \$100-\$400 dollars and two people did especially well, with one selling over \$1000 and another over \$500. We had seven participants sell over 50% of their inventory and one participant sold 100%! Lots of donations went out the door, but we'll have to wait for our treasurer to give us the exact amount. All-in-all, it turned out well and would have been even better if the weather had been more pleasant!



Meet Our New Vice President ~ CYNTHIA DAKOPOLOS by Tom Winn

Even if you've never met the Clay Arts Guild's new vice president, **Cynthia Dakopolos**, you've probably seen the magnificent flowers that she brings to the studio.

Cynthia grows her colorful flowers in the back yard of her home in nearby Pleasant Hill, where she lives with her husband Andy. She acquired her green thumb while growing up in a small town in the Great Lakes area of New York, where every house had a garden.



Cynthia's family moved to California when her father, a Navy man, was transferred to the West Coast. Cynthia attended the University of California at Berkeley, where she received a degree in fine arts. Her first love was painting. She discovered that jobs were scarce for artists, so she pursued a profession in nursing and spent almost 25 years as an emergency room nurse at the Children's Hospital in Oakland. During that time she never lost her love of the arts, and over the years she's always managed to find time to draw.

Cynthia started working with clay at the Concord Ceramics Studio, but after a few years she moved to Walnut Creek Civic Arts Center when she discovered that the studio offered salt firing classes. A few years later she left Walnut Creek when her interest turned to wood firing. There was something magical in the wood firing process and the sense of community it created.

"It's less dependent on glaze and more on the firing process," she explained. "There's an atmosphere created by the ash and wood and flames on pot. You bring the fire up gradually and take it down again, building layers of ash deposits on the pieces. A firing usually lasts three to four days. And it's usually a group of artists working together."

Cynthia spent almost four years attending wood firing workshops. She still enjoys wood firing (in fact she's hoping to build a small wood firing kiln at her home), but she discovered that it takes a lot of time, effort — and money. Cynthia returned to Walnut Creek about a year ago and is loading her pieces into the salt kiln once again. She enjoys thrown and altered forms that have a sculptural feel.

Why did she decide to run for Vice President? "Clay is an important part of my life," she said. "I'm amazed by people who have been there for years contributing. This is my way of helping."

Meet Your Monitor: CAROLYN YOUNG

interviewed by Pat Young

When I was asked to write a “Meet the Monitor” piece on **Carolyn Young**, I scrambled to find an email address or telephone number. It took me awhile to realize I’d been sitting next to her in Ed Blackburn’s tile class for several weeks – already admiring her talent and the work she was producing.

Carolyn is one of the Monday evening (4-7) monitors. She may seem quiet, but her work speaks for her – and once you do get talking, she has wonderful stories of art and family.

Currently living in Concord, Carolyn found the Clay Arts Guild several years ago, while she was living in Walnut Creek. Since becoming a member, she’s taken a class in almost every discipline. She says she’s most partial to the range of bright colors that low fire work affords her.

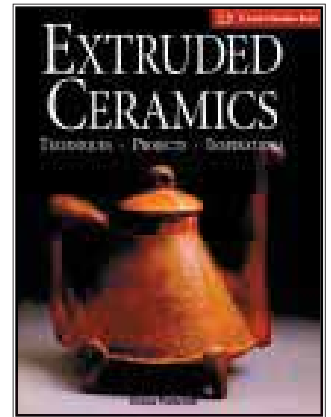
Although Carolyn grew up in Nebraska, she moved to California after getting married. She raised her two children in San Jose – where she worked in real estate and attended San Jose State, majoring in fine arts. Since then, she’s moved as far north as Sacramento, finally settling in our neck of the East Bay.

Carolyn was taking a Monday afternoon class when the evening monitor position opened. It seemed a natural extension of the day, so she volunteered. She says she particularly enjoys answering questions and showing the studio off to the curious passers-by who poke their heads in.



BOOK REVIEW

**Extruded Ceramics--Techniques/Projects/
Inspirations** by *Diana Pancioli*
Reviewed by Carolyn Young



You would not want to read this book from cover to cover. Like a good cook book, you would first thumb through it, savoring the delectable creations pictured, wondering how it’s possible to produce them and making notes on ideas you want to go back and consider in-depth. Next, you would go back to the recipes for making those ideas come to life, making lists of ingredients and equipment you have or need for possible projects you envision. Then, before inspiration runs away with common sense, you would have to decide whether to let your creativity run wild and hope for an artistic achievement, or to start with the basics and follow the recipe to the letter.

First, of course, you must know the equipment, its possible uses, its capabilities and your ability to make it all work. The fly leaf of the book’s cover basically describes the extruder as a simple device consisting of a barrel fitted with a hinged plunger at one end and a die held firmly in place at the other. It explains that when you fill the barrel with clay and plunge it through the die, out comes a long, seamless form. Many of us would describe it as a thing that hangs on the wall, looks exceedingly difficult to clean and what would you want a long, seamless form for anyway? This book shows you, through step-by-step recipes and gorgeous photographic examples, how “...you can use extrusions to create all kinds of functional or sculptural works--from a lovely teapot or handsome baking dish, to a large-scale installation or a countertop with tiles”. It also tells you, with examples, all you need to know about designing and making your own dies, press molds, and paper patterns; how to use extruded parts for supports, decorations, sculptural parts, boxes, band and coil-built vessels, large pots, tiles, woven basketry, “flip” platters (a new term for me and one that I’m anxious to try) and even bird houses. For those who like to be technical, it includes a chapter on clay bodies, their formulae and how to adjust them for more plasticity. In short, it is a book which is equally informative for everyone from beginning to advanced potters. It includes ideas for everything from large, industrial sized to tiny, finger-sized extruders.

Like a cook book, it is impossible to read without getting hungry to try everything in it, from the wonderfully simple, to the simply wonderful.



Worth a Trip

By Janice Halve

On your next trip to the Washington, DC, area, consider visiting the **Freer Storage Facility**, a part of the greater Smithsonian Museum complex. On advance request, interested potters can tour this facility, which holds a fabulous collection of ceramics. Some items in the collection are contemporary, but many are thousands of years old. The ceramics are primarily from Japan, China, and the Middle East. The tour is usually two hours, and according to my daughter's friend, Courtenay, on her tour she was even allowed to hold several ancient pieces (incredible)!

And how is this possible? Charles Freer's will stipulated that his collection must remain available to the interested public. This condition means that anyone interested in seeing the extensive holdings – beyond what is currently on display – can arrange to visit the storage facility in the presence of a ceramics expert. Freer and Sackler's holdings form the core of the Freer and Sackler Galleries of Asian Art & Ceramics within the Smithsonian Museum. The range of the collection is enormous and its inspiration to potters is incalculable.

Some background on the galleries:

The Freer Gallery

The gallery was founded by Charles Lang Freer (1854–1919), a railroad-car manufacturer from Detroit, who gave to the United States his collections and funds for a building to house them. The gallery houses his world-renowned collection of art from China, Japan, Korea, South and Southeast Asia, and the Near East. Freer's initial bequest has been extensively expanded by additional gifts over the last decades. Visitor favorites include Chinese paintings, Japanese folding screens, Korean ceramics, Indian and Persian manuscripts, and Buddhist sculpture. A highlight of the extensive Whistler holdings is the Peacock Room, a dining room designed by the artist that was once part of a London townhouse. The museum was designed in the Italian-Renaissance-style gallery by American architect Charles Platt. When the gallery opened to the public in 1923, it was the first Smithsonian museum for fine arts. <http://www.asia.si.edu/visitor/history.htm>

The Arthur M. Sackler Gallery

The gallery opened in 1987 to house a gift of some 1,000 works of Asian art from Dr. Arthur M. Sackler (1913–1987), a research physician and medical publisher from New York City. Among the highlights of his gift were early Chinese bronzes and jades, Chinese paintings and lacquerware, ancient Near Eastern ceramics and metalware, and sculpture from South and Southeast Asia. Sackler also donated \$4 million toward construction of the gallery. <http://www.asia.si.edu/visitor/history.htm>

How to arrange a tour of the storage facility: Contact anyone of the following persons:

- Elizabeth Duley, Registrar, elizabeth.duley@asia.si.edu
- Christina Popenfus, christina.popenfus@asia.si.edu
--202 633 0349
- Susan Kitsoulis (curator) susan.kitsoulis@asia.si.edu
- 202 633-0345

Link to the museum:

Freer Gallery of Art / Arthur M. Sackler Gallery,
Smithsonian Institution
P.O. Box 37012, MRC 707
Washington, D.C. 20013-7012
202.633.4880
202.357.4911 (fax)
<http://www.asia.si.edu/>

To view some of the Freer & Sackler collections:

<http://www.asia.si.edu/collections/default.htm>

*Insider's Secret:
Information
was provided by
Courtenay Singer
(a skilled potter
and filmmaker,
currently living in
the Washington D.
C. area, who is a
close friend of my
daughter's and
someone whose
talent I admire)*



WOMAN OF THE YEAR

By Don Porcella

The American Association of University Women (AAUW) has as a goal to improve the life of women in America. There are about 4000 members in the immediate area of our studio who just recently named **Mary-Leigh Miller** as their woman of the year for 2005. We clay folk always call her Mary, but AAUW folks always refer to her as Mary-Leigh. She came to all of us with broad experience from all over the world. From Philadelphia where she grew up, Mary has lived in quite a few very different parts of the world: Philadelphia, Houston, LA, before moving to Moraga, where she and her husband Barry live now. After settling in here, she and Barry moved to Hong Kong for six years. In all these places she has made a strong contribution to the arts and to the quality of life. Mary graduated from Carlton College with a major in Applied Arts and then applied her life to all arenas of the art world.

Publications include this newsletter *Kiln' Time* and the Civic Arts Ed newsletter. As Kathy Nelson, head of Civic Arts Ed, says, "She has worked tirelessly for the Clay Arts Guild and was a Board Member for six years for Diablo Regional Arts Association, the former fiscal sponsor for Clay Arts and Arts Ed. She quietly pushed, launched and chaired their first major fundraiser/auction, which remains their major income source. She worked the auction for ten years, at one point getting Walnut Creek's Mayor, Sue Rainey, to Co-Chair with her. Always cutting edge, she's now a founding Board Member for the Friends of Civic Arts Education Foundation. ... and also designs and produces the Foundation news in each quarterly Arts Ed class catalog." Obviously, she is quite a graphic artist and editor.

There are many things Mary does when she isn't in the clay studio. She likes to travel, take hikes, stay on canal barges in France, and plays some golf when she isn't busy helping to foster the arts and opportunities for women. We do need to discuss her artwork. Ann Henderson, co-editor of *Kiln' Time*, said it best at the AAUW luncheon to honor Mary-Leigh, "I have known Mary for about ten or eleven years, but I can see from today that you know a very different Mary than I do. She cleans up very well. And that hat (*see photo below!*) is a wonderful disguise! I didn't recognize her

when I came into the club today. When I see Mary, she's usually up to her elbows in wet mud and dressed accordingly." Ann went on to say, "It is what she can do with that wet mud that first drew my attention to her. I have been a potter for well over 40 years. Most potters garner their ideas from pictures in magazines, pottery they have seen or a teacher in their background. Mary, on the other hand, is a wellspring of original, creative ideas. She has been not only an inspiration for me, but also a generous teacher, eager and willing to share her ideas and teach her ways of carrying them out."

I haven't said much about my own experience with Mary. She is quiet and goes about her ceramics creatively as well as efficiently. She shares her ideas – artistically, organizationally, and technically – in everything that goes on in the studio. The sharing always is done with confidence and without a lot of fanfare, usually in a one-on-one exchange. Once we did a pitfire at Huntington Lake – thanks to Ann Henderson – and Mary's husband Barry did as much or more work there preparing for the pitfire as anyone else. He is enthusiastic about Mary's contributions, too. Mary's approach to everything was always "When? When do we start, when do we leave, when do you need it." That still applies to her contributions here at the studio and to CAG. Ann concluded in her talk: "You've all heard the maxim, 'When you want something done, ask someone who is busy.' Well, that's Mary – and she always comes through." That's what impresses me; when something needs doing, Mary volunteers, and then she does it, and does it well. We all should be glad that she likes clay!



Mary-Leigh with AAUW friend, Valarie Burgess

What's in a Teapot?

By Susie Quan Wong

A teapot is a pot with a spout, handle and lid, for making and pouring tea. Teapots come in many sizes and shapes and can be very beautiful, objects to be displayed on a shelf, china cabinet, or dining table, but a teapot's main purpose is to brew tea.

I happen to be a tea lover and know a little bit about teas. I recently joined CAG and started throwing clay. I really enjoy the time I spend at the studio throwing clay, glazing and waiting to see the finished product, but I sure envy those who can throw a teapot.

I came across a news article in *The Contra Costa Times* that I thought I would share with everyone titled, "Find Pot that Suits You to A Tea." When teapots are mentioned, words like *elegant* and *beautiful* are used to describe the traditional pots that experts say make superior tea.

The Chinese were the first to cultivate tea and the first to develop the *yixing* (pronounced yee-sheng) teapot



style, from which all other modern teapots in the Western world descend. (See photo above) I learned that unglazed lead-free clay allows tea to seep into the walls of the pot. Over time, the pot takes on a patina and the tea it pours has been described as tea brewed within tea. Generally, it is a good idea to just use the pot to brew one type of tea so flavors don't mingle.

The Brown Betty (photo at right) is a common British household pot, made of red clay and glazed on the outside in a deep brown. This type of clay retains heat and the round shape allows boiling water to swirl the tea leaves properly.



One more type of teapot is the *tetsubin* (pronounced set-su-bin), a traditional teapot used in Japan. (see photo below) The *tetsubin* was developed after Buddhist monks first brought the fragrant leaves back from China. Ceramic pots are commonly used in Japan; however, the *tetsubin* is made of heat-trapping cast iron and are glazed on the inside to prevent rust.

Porcelain pots are favored for their elegance and versatility in brewing any type of tea. Pots glazed on the inside are good for any type of tea. Twice-fired china won't hold any flavors. Pots that are unglazed on the inside do best with one type of tea and are rinsed with only water.

I feel that not only is it gratifying to throw a teapot, which I hope to do some day, but throw off your shoes, kick back, relax, and enjoy a cup of tea.



CREATE YOUR ADVANTAGE

ACGA Presents a Weekend with Nationally
Recognized Consultant and Author
BRUCE BAKER

SEPTEMBER 9 & 10, 2006

Saturday, September 9 (9-5)

- Booth Design, *plus* Be a Dynamic Craft Seller

Sunday, September 10 (9-5)

- Slides & the Jury Process,
plus How to Survive as a Studio Artist

MILLS COLLEGE
Bender Room
5000 MacArthur, Oakland

\$60 for One Day
\$100 for the Whole Weekend
Lunch Provided

PROMOTE and **BUILD** your Business!
Design your Booth to maximize **SALES!**
Improve your Slides to get into more **SHOWS!**
Learn why to never say "**Thank You**" to a customer

On September 9 and 10, interested potters can join ACGA members for an opportunity to work with nationally known craft marketing expert, Bruce Baker. As an artist himself, Bruce understands show artists' lives and needs.

This workshop will help you improve the design of your booth. It is also an opportunity to learn sales techniques that will improve your business. •You will learn how to make every inch of your booth space count. Bruce will discuss how to create a space that is attractive, functional, lightweight and modular. •You will learn how to create and design displays that increase sales and that will pull customers into your booth. •You will find out how to turn lookers into buyers, what to say when greeting the customer and then what to say to help close the sale. •You will learn about body language and its vital importance in a sales transaction.

Don't let slides and the jurying process stand between you and successful craft marketing. Find out how digital is affecting the field. There are so many aspects to selling. Bruce will try to help you make a positive difference in your business.

Bruce Baker is a contributing editor and writes regular columns for the **Crafts Report**. He has conducted over 500 workshops for artists in the USA and Canada. Several friends who live in other parts of the country have been to his workshops and have raved about them to me. I feel that we are fortunate that he could work us into his busy schedule. Come to the Bruce Baker workshop. This weekend can make a phenomenal difference in your business. Look for the registration form in this newsletter or go to: www.ACGA.net. ~ Ann Testa



Discount for Early Registration!

Name: _____

Phone: (_____) _____

Address: _____

Email: _____

I am registering for:

- Day One \$55 (\$60 after 9/1)
- Day Two \$55 (\$60 after 9/1)
- Both Days \$85 (\$100 after 9/1)

Make check payable to ACGA
Send check & registration form to:
Ann Testa
655 Crossridge Ct.
Orinda, CA 94563

For Information, call: (510) 282-7075 or (925) 254-8457

Brochures and registration forms can be obtained at the studio or by going online: www.ACGA.net

Workshops
by our
Members

Notes from the
GLAZING MINIWORKSHOP
by Laura Morris

In order to end up with a product you like when glazing, you have to do a little work first. You make your piece, bisque fire it and now you're ready for the next step. That next step is to go into the glaze room and start looking at those examples. Aside from giving you an idea of the possible color outcome, they provide you with lots of other information.

Once you determine what range of colors you like, take a look at the examples, especially down at the bottom of the glazed area. If you see a nice straight line with no bulges or drips, then this is a fairly stable glaze. If your favorite has some running at the base of the first dip or with the double dip, you must be extra cautious. Those runny glazes will flow right off your pot, causing it to stick to the glaze shelf. The "birds", copper red, and bamboo can cause you problems, mostly on a vertical surface like the outside of a cylinder or bowl. When the glaze samples were made, they were held in the glaze buckets for a count of 6, so don't plan to hold those runny ones in any longer.

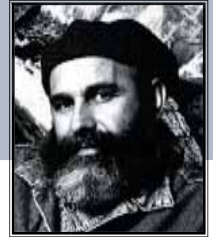
Remember to wax the bottoms of your pieces and up about ¼ inch. To be even safer with the runny glazes, try using a more stable glaze on the part closer to the bottom to avoid the worry of running. Another method to help stop running takes some preplanning: when making your pot, create an indentation or ridge near the base of your pot. This will help catch any moving glaze. Also, rather than dipping, try pouring your glaze from the base of your piece towards the top. This way the base doesn't get overloaded with glaze, which might run.

Prior to waxing, make sure your pots are clean. Airbrush, dust or quickly rinse them off so you get that smooth glaze finish you want. And always, make sure you thoroughly mix the glaze buckets. The ingredients settle quickly and it's worth the effort.

Follow some of these suggestions and you'll be closer to getting something you want.

FOR PETE'S SAKE

Notes from the Desk of the
Studio Manager



DATES TO REMEMBER:

End of Summer session schedule:

Sat. - 8/19 Last class of Summer session

Sun. - 8/20 Studio open 1 - 8 pm

All work should be ready for bisqueing or glazing and placed on carts or in kiln room for firing. All other work should be removed from studio and lockers cleared out by 8 pm. Sunday - 8/20. Work left for firing must be picked up on Friday - 8/25 by 9 pm or it will be discarded. If you can't be here for pick up of finished pieces, then do not place it on shelves for firing. Take it home until fall quarter.

8/21 - 8/24 Studio Closed (Mon. - Thur.)

Fri. - 8/25 Studio open for pick up of work (12 - 9 pm)

Sat. - 8/26 Studio Clean-up Party(10 am)

Sat. - 9/16 First Class of Fall Quarter

Notes From the Kiln Room: Yes it's hot back here and in the studio we are still waiting for a decision by City on whether we get air conditioning. Looks promising...but it doesn't look like anything will be done this summer.

Check out our new classes: Scheduled for Saturday nights (6 - 9 pm) this quarter we have **Katherine Beckner** teaching *Beginning/Intermediate Ceramics*. In the fall session **Willie Hulce** will be teaching *"Saturday Night Special: Mixed media Projects"* (6 - 9 pm). On Sundays (10 am - 1 pm) **Roger Yee** will offer *"Pot's With Attitude"*

Coming October 21 & 22

Master Potter Workshop: "Kazegama" with **Steve Davis** offering his expertise in ash injection firing with his portable Kazegama trailer kiln. This will be hands-on, with participants allowed to load 8 - 10 pots each in the kiln, to be fired in 5 hours and unloaded the next day.

Here is the list of those who took part in studio clean up in June. Thank you to all!

Michelle Ostrie, Suzie Franz, Leonard Barton, Lynne Bosko, Mimi Wild, June Bowen, Grace Goto, Don Porcella, Betty Wang, Cynthia Young, Sue Ferro, Jeff Graves, Fred Giari, Hagit Matzliach, Cherry Simon, Jackie Gerry, Tricia Ogilvy and Janice Morgan.

What's Happening in the Art World

A red banner with the text "Viva Arts!" in white, slanted, handwritten-style font.

**SUPPORT THE ARTS!
FRIDAY, SEPTEMBER 29**

Our Civic Arts Education programs face a serious challenge: we need to find ways to obtain long-term financial support for student scholarships, continuation of outstanding classes and the eventual completion of the new Shadelands facility.

Friends of Civic Arts Education Foundation hopes to help resolve these challenges by promoting advocacy and building a fundraising base to insure the success of CAE's mission.

How can Clay Arts Guild members get involved?

- Join Friends for a nominal yearly fee of \$35
- Plan to attend our 1st Annual Fundraiser ~
; *Viva Arts!* for an evening of Food, Wine, Salsa Dancing and Silent Auction bidding opportunities
- Consider donating a piece of your work for our silent auction.

WHEN: Friday, September 29, starting at 7:00 pm
WHERE: Shadelands Art Center, 111 Wiget Lane in Walnut Creek

WHY: To raise money for Civic Arts Education Scholarships and help support our fabulous Civic Arts programs.

HOW MUCH: \$45 per person

HOW TO FIND OUT MORE:

- See CAG members Pitter Scanlan or Mary Miller
- Contact the Civic Arts Education office at 943-5846 or log on to: <FriendsArtsEd@yahoo.com>

CLAYARTSGUILD
Civic Arts Education of
Walnut Creek

PO Box 8039
Walnut Creek, CA 94556

To view KILN TIMES in full color: check out the CAG website at www.clayartsguild.com