

KILN' TIME



MARCH, 2009 THE OFFICIAL CLAY ARTS GUILD NEWSLETTER NEWSLETTER

PLATE CONTEST ...
YOU STILL HAVE TIME
March 28th ~ 2 pm

Join the plate contest party when-Skip Esquiedo will announce the winners. There's still time to finish your plate for the contest. Entry forms will be available in the library and you can bring in your entries anytime the week before; entries will be accepted until 10:00 am the morning of the party.

No more than two entries per person, one entry form per plate. You do not need to indicate a category (the judge will do that) except for the "counterfeit one," and those entries should be accompanied by a photo of the original. Please wrap your entry well and put in a box marked clearly with your name and an indication it is for the contest if you bring it in early.

MARK YOUR
CALENDAR!



This is a DON'T MISS event!
The JOSH DEWEESE
WORKSHOP
Saturday, March 21st
10 am ~ 5 pm
Bring a dish to share
for the potluck.



Spring Sale News!!!

By Gail Sanfey, 2009 Spring Sale Chair

Yes, the Spring Sale is fast approaching. This year the sale will be held later in the spring, from **April 30 to May 3**, so you have more time to finish new work and decide what to place in the sale.

We are implementing some great new changes this spring! One is to have a three-letter code system for your labels! Better yet, you get to pick the code! This will be on a first come, first served basis. This will be your permanent CAG code for as long as you are a member. Use your own initials or some other clever nickname or combination – keep it clean. I can think of one three-letter code that won't be accepted, even if your name is Ann Sally Smith. Don't even think of claiming GCS – that one is mine! I will post a signup list on the bulletin board for you to claim your code.

Why are we doing this? We are upgrading our sale system once again thanks to input from our treasurer, **Elizabeth Burchfield**, and also computer expertise from **Robert Shelton**. The new changes will help the sales accounting run smoother and more accurately. This is always an important fact since the treasurer's work is endless – and Elizabeth does have a full-time job! More importantly for you --- it will mean you get your check faster! For you techie types, we have purchased *Quickbooks Pro* and will also be using *Filemaker Pro* to help catalogue all your lovely clay works of art in our computer.

What do we need from you? You just need to enter your clay pieces for sale on an Excel spreadsheet, and then it will be entered into our computer. All we need from you is a description and price for each item – just like you have always entered it on your sales inventory sheet. What's that? You don't know how to use Excel? Not a problem – during the last weeks of April, we will help sellers enter their sheets into the CAG laptop during open studio hours on Wednesday, Friday, and Saturday – exact hours to be announced later. Trust me – this will be easier than you can imagine – you will wonder why we haven't been doing this for years. For people who do know how to use Excel, you will just email your spreadsheet to Elizabeth – we will have a template available on our CAG website.

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Visit our website:
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See the latest *Kiln' Times*
in full color!



Message from Florence McAuley

Happy Almost Spring!

With the acacia in bloom, spring is not far behind and, of course, the Clay Arts Guild Spring Sale. **Gail Sanpore** has kindly consented to chair this event again this year, and she will need all of your help. If she asks you to do a job, please say, "Yes." As a member of the Guild, we all have a responsibility to volunteer in some capacity.


Gail has an article in this newsletter that explains some new sale procedures we are considering aimed at making things easier for everyone, especially the treasurer. **Elizabeth Burchfield**, our treasurer, has a huge task of tallying everyone's receipts and sending out the checks. One of my goals for this sale was to see if there could not be a more efficient way to accomplish this task. My thanks to **Laura Morris, Gail Sanpore, Elizabeth Burchfield** and **Robert Shelton** for their efforts in considering ways to address this matter. I hope you will give the new procedures your support – it really will be easy, especially since anyone needing assistance will get help.

THE ICE RINK IS GONE!

Aren't you enjoying the open space! I would like to thank all of you for your tolerance while the rink was in operation, as I know it was very trying at times. You are probably wondering about next year. Be assured that you will be kept informed of 2009 plans as soon as I know them.

On February 3rd I made a presentation to the Walnut Creek City Council on your behalf (the full text is on the studio bulletin board). While informing the Council members about our organization, I took the opportunity to share the results of the December Sale with them. I stressed that should the ice rink return to the same site, our ability to assist the City in studio enhancements will be severely curtailed if measures are not taken by the City to solve the parking situation. There has already been one meeting where our concerns were expressed in no uncertain terms, and we will continue to take every opportunity to make our position clear. The Council recognized our contribution to the purchase of the kilns and thanked us for all we had done for the ceramics program through the years.

WISH LIST

Your board of directors will be drafting the budget for 2009-10 during May and June for adoption by July. We would like very much to hear what items you would like to see in the studio – dream a little! There is no guarantee your wish list will be implemented, but everyone's ideas will be considered. There is a poster with an envelope on the bulletin board. Please let us hear from you. 

Continued from page 1

There will be some other changes for this sale, including limiting sellers to a maximum of 80 total pieces to sell. This includes sets, so if you have one set of 3 pieces, your total count starts at 3 and then you can add your other pieces to sell. Another change we will have is including signups for staffing the front and back door – I’m thinking those two people will rotate every 30 minutes – don’t want anyone falling asleep! We will also ask you to sign up to work when you sign up to sell – you will not be allowed to add lines in for extra workers where we don’t need them.

I’m looking forward to a great sale! Of course, we will need everyone’s help -- and at times your patience – but all of you have always generously contributed your time, and I’m sure you will understand this transition might require some minimal patience as well.

Thanks in advance for all your support and help! 🖐️

Quote

The creative is the place where no one else has ever been. You have to leave the city of your comfort and go into the wilderness of your intuition. What you'll discover will be wonderful. What you'll discover is yourself.

Alan Alda

Meet Board Member Historian & Layout Editor, Mary Miller By Rob Savre



Mary Miller is not new to the world of Clay Arts. Her first kiln, she told me, was purchased over forty-five years ago and is still at her home now operating as a Raku kiln. Clay had not been part of her academic experience, however, at Carleton College in Minnesota where she majored in Art. After returning to her home in the Philadelphia area she eventually started teaching art to elementary children. It was just a few years later, when her mother started throwing pots under the direction of Paul S. Berensohn, (*“Finding One’s Way In Clay”*), that Mary became interested in doing more than showing young children how to make pinch pots. She bought a motorized kick wheel and the kiln mentioned above and gradually taught herself how to throw pots.

After moving to Moraga in 1985, Mary started taking classes in Walnut Creek and was the Clay Arts Guild president a few years later. There was a lull in her involvement with clay while she lived in Hong Kong for six years. But in 1995 she returned to Walnut Creek and back to the studio as if she had never been gone.

Mary currently takes classes from Ellen Sachtchale and prefers her pieces to have an organic texture and feeling to them. She has also taken classes from Bruno Kark and has adapted his technique to her own, giving her pieces an organic style. Few straight lines are in her pottery; she enjoys hand building, altering her pieces to continue the organic theme and adding texture. “Don’t overwork your piece,” Mary advises, and recommends to “stop working on your piece before you think you should.” Her experience has told her that no one should get upset over losing a piece – you can always make another.

We can thank Mary for doing the layout of the CAG newsletter we read each time it’s published, but she is also the Guild Historian. The historian’s job is to collect any published articles that refer to current or past Clay Arts members and catalog them in albums that are kept in the library. She also catalogs all the past Kiln Time editions.

Mary also wanted me to mention her involvement with Friends of Civic Arts Education Foundation. This very worthy group raises funding for scholarships to attend Civic Arts education classes. It mostly benefits children, but there is an arm of the Friends program that supports senior citizens and adults in need. We all benefit from the experience that Mary Miller brings to our family, the Clay Arts Guild. 🖐️



As a relative newcomer to the CAG, my experience in the library has, up until now, been limited to a few lazy moments sunk into that old comfy chair wedged into the corner, paging through books whose names I could only venture to guess. But the other day I took the leap from mere voyeur to active participant and checked out my two-book limit. Thanks, Clarice!

For those who have never ventured into our tiny library, the process of checking out a book is easier than choosing a title. The abundance of good reading material is an unexpected treat. So, I just closed my eyes and blindly pulled out a pair of books and was on my way. While my first book choice, *Raku*, by John Mathieson turned out to be a gold mine of info, with easy-to-follow chapters, the book that intrigued me the most was *Chess Sets* by **F. Lanier Graham**: It has absolutely nothing to do with clay, yet everything to do with being a claysmith.

From the first-page *Chess Sets* had me – Any book dedicated to Marcel Duchamp can't be all bad. The wacky French dadist's catchphrase, "I don't believe in art, I believe in artists," reflects perfectly my ideals, and echoes many of my experiences with the Clay Arts Guild and its colorful members. Written in 1968, the book may have been printed at the height of the bellbottom fad – aren't they back in style again – but the timeless focus of the author, the historical background of the game of chess and its maturation, is intriguing. From its early develop-

ment during Egypt's predynastic period (circa. 3000 BC) to the artist Charles Perry's modern metal game pieces (circa 1967), now on display in New York's Museum of Modern Art, the author shines a scholarly light on the game's aesthetics, history and philosophy.

Despite its lack of clay-related topics, *Chess Sets* spoke to me frankly about being a potter. The abstract yet disciplined nature of the game mirrors the essence of working with clay and creating in the medium. And the necessity of finding one's center and thinking ahead to the next move, while managing to stay in the moment, shadows the requirements for everything from working with the potting wheel to pit firing. From a strictly aesthetic viewpoint, the book's photos are informative and fun to look at, and they are a muse for anyone who has ever toyed with the idea of creating something out of the ordinary (which is exactly what I'll be doing for the rest of the semester).

So, I guess the moral of this story is: Libraries are wonderful and oft-underutilized resources that help inspire, encourage and bring great ideas and insights out into the open. And though some people think it takes a library the size of an airplane hangar, filled to the rafters with designer furnishings straight off the plane from Milan to attract attention (just take a look out CAG's front door), rest assured that our cramped, dim, reading room with its creaky chair and dog-eared tomes is a treasure waiting to be discovered. *And above all, it didn't cost \$42 million to design and build!* 🙌

Check it Out — News from the Library By Lakshmi Katari

We have ordered Robin Hopper's book, *Functional Pottery - Form and Aesthetic in Pots of Purpose*. According to Ceramic Arts Daily, a ceramics website (<http://www.ceramicartsdaily.org/>), it is a book of personal development in the design, making and aesthetics of ceramics objects for use. The four main sections in the book include:

- 1) Historical, cultural and ethnic variations
- 2) Form, growth and design
- 3) Practical and analytical approaches for the potter
- 4) Sixteen contemporary clay workers.

This book is a valuable addition to our Library, providing us with insight, information and inspiration.

KILN NAMING CONTEST & PARTY

Think of them as twins, a pair, a couple or as individuals, but think we want you to do. Think, analyze, cogitate, deliberate, mull over, study, weigh — and in the process, come up with name suggestions for our new kilns. We're not simply going to name the kilns, we are going to have a party to celebrate that naming. And the person or persons who suggest the winning names will receive a prize.

There will be a pocket on the bulletin board ready to receive your entries submitted in sealed envelopes. Make sure to include your name with your entry, preferably on the envelope, and not on the paper with your suggestion. The judges will not see who entered the suggestions. Give your reasons for coming up with the names, especially if you choose something from literature, history, mythology or something with an ethnic association. **All entries must be in before Friday, April 17th.**

May the MUSE be with you!

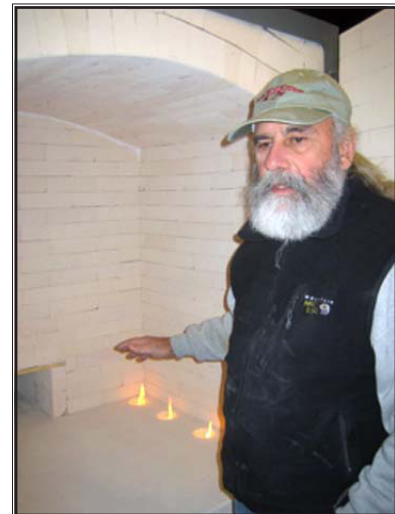


Hallelujah! They've Arrived and They're Working! THE NEW STUDIO KILNS

By Laura Morris

Now that we have our brand new, super duper kilns, it makes one wonder about the kiln history associated with the studio and the reason for selecting these new kilns. Peter C. was kind enough to fill me in on what we had in the past and what we have now.

The ceramics program moved into our present location in 1979. The old kilns from across the bridge were installed in our present studio. When these started to fail, they were replaced by custom kilns which unfortunately didn't work very well. So, 23 years ago our old workhorse Alpine forced-air updraft kilns were installed.



The Alpine kilns, even though they looked smaller than our new kilns, had the same interior space, 30 cu. feet each. They had 2 burners each and air was forced with a blower. Heat distribution had to be balanced between the top and the bottom. Remember how sometimes the same glazed pieces might vary depending on position in the kiln? In addition, updraft kilns are much less efficient when it comes to gas consumption. Because of this we had fuel surcharges during the period of rising fuel costs. Peter worked hard to run the kilns efficiently to cut down on the fuel consumption, and he succeeded, but with the updraft kilns, it was a more difficult task.

Now, we come up to the present. Our old Alpine kilns seemed to be down sometimes more than they were up. We all came to the conclusion that it was time to replace them. The Guild worked with the Civic Arts and the city to come to an agreement on replacement. We offered to pay 50% of the kiln costs if the city paid 50%, but no more than \$30,000. We came to an agreement, at a lower cost, and the process of selection and installation began.

Peter considered Giel kilns, but they would have required different shelves as well as having a shelf configuration with a post in the middle, a definite drawback. This would have limited large plates and platter placement. Also, the service wasn't as good as that from Ceramic Services, the company we finally chose.

With Peter's expert advice, we chose two Ceramic Services downdraft kilns, much better for service. We were able to use our old kiln shelves. These were purchased through Leslie Ceramics in Berkeley. John Toki of Leslie

Continued on page 6

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Ceramics was in charge of the removal of the old kilns, and prepping for installation of the new ones. Lenny Larson of Ceramic Services in Chino Hills, CA built the new kilns.

What's so special about these new kilns? These are custom made down-draft kilns with chimneys in the back. They look bigger, but actually have the same interior size as the old Alpines. The new kilns have eight burners each underneath and are much more efficient. They have programmed firing cycles which mix the gas and air for optimal performance. They consume 30-40% less natural gas, provide more even firing and should last at least 25 years. They have much more even firing between the top and the bottom, giving us a more consistent outcome on our glazing choices.

We can have up to 7 firing programs on the kilns. Right now there is a long sculpture bisque, a basic 23hr glaze cycle, a fast 14hr. glaze cycle, plus there can be others. These kilns will mainly be used for glaze firings.

These seemed to be the perfect choices for our studio and all seemed to be going well until it came time for installation. Turns out the kilns were a bit bigger than expected and getting them into the studio was a problem. It took removal of the studio doors and everything sticking out from the kilns that could be removed: pipes, angle irons, knobs etc. Even with this, there was only 1/16" clearance. Once these 5,000 lb. kilns were jockeyed in place, all those removed parts had to be welded back on. Installation was completed, the kilns painted, and we were in business.

But it turns out that it is still a learning game. Peter controls the damper, but finds it is very sensitive to operate. The glazed ware has to be distributed differently on the shelves to improve heat circulation. With the initial firings, flames shot out the top and we found out the gas pressure was 16 lbs. (twice what we needed) coming into the kilns from the old regulator. A new regulator was installed to drop the range down to 5-8 lbs. pressure. That did the trick. The follow-up from Ceramic Services has really been great on any other problems. They're interested in getting this installation up and running smoothly, because they want this to be a showcase for their product. That sounds really good for us. It takes time to get things going perfectly, but based on what's coming out, it looks like we're going to be there sooner rather than later.



Mini-Workshops

C.A.G.
Workshop
Report

Guild Members
Sharing their Expertise

Often we marvel at the amazing pottery coming out of studio kilns; we admire beautiful sculptures, wonder about a rich glaze application, or are intrigued by the intricacy of a vase and question how a particular form was achieved. This quarter guild members attending open studio on Wednesday afternoons were privileged to learn from some of the artists who produce those masterpieces and who generously agreed to demonstrate their skills and artistry, guild members sharing with other guild members.

Last newsletter you read about how **Don Porcella's** workshop on making bottles captured his audience's attention. **Susie Franz** mesmerized her audience with



a demonstration of *neriage* or *nerikomi*, a technique in which different colored clays are built up to form a loaf with a pattern or image running throughout. The particular pattern she demonstrated was chevrons made by layering half-inch sheets of both white and red clays into a 25 pound block, cutting diagonally through the entire block at intervals and then turning every other one to form chevrons. Susie explained that she tamps the block and lets it rest for a month or more to set. She then slices thin slabs to shape her beautiful baskets and vases. Unused scraps are then wedged slightly and again sliced, creating fluid marble effects.

Slip trailing and carving in graceful swirls and swales is **Lin Marion's** signature style, and she had about twenty guild members watching carefully when she was wielding the syringe to trail the slip into the



low wide rimmed bowl she had thrown. Lin also demonstrated carving those swirls and swales and how to cut the rim on a vessel to get a graceful irregular edge.

We've all seen the Steve tool that Pete is now carrying among the tools in the office, but using it to get interesting texture on a pot is another story. **Laura Morris** has perfected the technique and demonstrated many different applications on bowls, vases and even plates. In addition to the Steve tool, she also demonstrated a more subtle texture wheel that produced fine leaf or flower-like designs.



Martha Kean, although not taking a class this quarter, generously agreed to come back to share some of her signature carving techniques. She demonstrated sectioning off a pot with careful

measurements, using a specialized measuring mat, before beginning the carving process. Her careful prior planning allows her freedom when the actual carving begins. This was obvious by her quick fluid strokes that evolved into the beautiful symmetrical patterns for which Martha's work is known.



These conclude the workshops for this quarter. Remember to thank the presenters if you see them in the studio for sharing their special talents and generously giving of their time to help others. Also thank **Tamara Selvig** who made all the arrangements for the workshops. Perhaps again sometime in the near future, more of the guild members will be willing to present mini workshops for their peers.



HOT TIP

By Fery Yashar

For anyone using the slab roller in our studio: if the slab setting is too thick for your needs, and you don't want to wrestle another board onto it, try using extra layers of canvas. This is especially useful if you want only one medium to small slab. It is quick and easy. Simply prepare your clay for rolling and set it on a piece of canvas. Then, to make it thinner, stack more layers of canvas either under or over the piece of clay you're rolling — presto, a nice uniform thin slab!

Now it's your turn. Fery earned a bag of clay for her tip this month. You, too, can earn a bag of clay. Just write a description and email annadele@comcast.net or put a copy in Locker #9 with your clever idea. We don't care where you saw it as long as you're the first one to submit it to *HOT TIP*. If you get the idea from a friend, teacher, book or magazine, however, it would be nice to acknowledge the source.

Techniques Used Before Firing Process

You can add any number of materials to alter the appearance of clay, both combustible and incombustible. You should be aware of the properties of what you are adding: combustible or not, melting temperature etc. Some materials will combust and burn out completely, leaving spaces in the clay after firing. Others will melt and become an integral part of the fired piece. Others remain unchanged even at high temperatures.

- **Paper:** adds strength and allows drier means of connecting parts (I have been told that bone dry pieces can be connected. I have not tried it). I do use ground paper with my slip for attaching parts, however.
- **Colorants:** stains, oxides will change the color of the clay. Can be added at the dry powder stage (best) or powdered stains can be worked into wet clay. Alter the clay as far as the color. Too much, however, can alter the texture and plasticity.
- **Grog:** as you find in sculpture mix. Grog is fired clay that has been ground to a fine grain. 60 grog is the size that will fall through a screen that has 60 holes per inch. 30 grog, thus is a larger particle than 60. Remains in the clay and adds strength, flexibility (not as subject to stress from thermal shock)
- **Metal:** such as nichrome, which can tolerate high temperatures, can be incorporated into design or used as a support (bead rack, for instance)
- **Sand:** which remains in the clay and adds strength, helps prevent thermal shock, especially if planning to raku the piece.
- **Rice, beans, pasta etc.:** burns out (or falls off before firing) and leaves texture on surface of clay. Can be placed in such a way as to leave holes in the clay after firing (Chinese rice bowls).
- **Straw:** burns out, leaving clay lighter, and sometimes textured or holey, depending on the amount of straw worked into the clay and size of straw pieces.

Meet Your Monitor Dinah King

By Kathy
Minard



If you've spent much time in the Clay Arts Studio in Walnut Creek, then surely you have seen some of **Dinah King's** beautiful blue and white-swirled clay treasures in the drying room or coming out of a kiln.

Dinah, a dynamic, energetic and cheerful member of the Clay Arts Guild, is a new monitor and a creative artist. Her specialty is making bowls and vases from clay that she has colored, layered and swirled into beautiful abstract designs.

Her first introduction to ceramics was in college when she took a couple of semesters of ceramics as a break from her academic classes. But it was only recently that she got her hands in clay again. Three years ago, she took a ceramics class at Civic Arts in Walnut Creek and has been a regular ever since. "It was like starting over," she said. But surprisingly she still has some of her original clay tools she used in college! She's enjoying the classes, but going to open studio, she admits, is where she learns so much. Everyone is so willing to share what they know; she really enjoys coming to work during open studio.

Dinah has taken classes from several instructors at Civic Arts, but it was a class with Lynn Meade that got her interested in mixing color into clay. This appealed to her, because she said she really doesn't like to glaze. So many times she would create a piece that she spent a lot of time on and really liked. Then she would glaze it, and the glaze wouldn't come out well, and the beauty of the piece was gone! Now she feels the beauty of each of her carefully crafted pieces comes through. When she glazes it with clear glaze, it just enhances the colors.

It is not a quick process though, and she is still learning and experimenting with dyes and clays. The process itself goes something like this.

Create a well in a slab of clay. Put the colorant in the well, (the colorant she purchases from Peter) and add a little water and mix it. Then wedge it until the entire slab is an even color. This step can be pretty time consuming, and a good workout! Next, shape it into a block and cut it up into slices. Cut up some plain clay into slices, and layer the plain and colored slices into one big block. Then wedge six times in one direction. Rotate, and wedge six times in the other direction. Then it is ready for hand building or throwing.

Porcelain, she has found, seems to work well, but when she has used some other clays, like B-mix, they had a tendency to crack with the dye in it. She also has experimented with different dyes. The blue and green work the best. The red and yellow don't hold their color in the cone 10 kiln firing.

On the day I talked with Dinah, she was trying to learn a method (from Lynn Meade) of making her bowls and vases bigger, without losing the color and definition of the swirl design. The method was a combination of hand-building and throwing which looked like it will take some practice. She definitely has the spirit to learn and experiment, which is making her unique pieces continually more beautiful.

Her bowls have been in two of the CAG sales, and although she did sell some things, Dinah feels she needs to learn more about pricing her pieces. She plans to continue participating in the sales.

Dinah lives locally in Walnut Creek with her husband and two children (ages 16 and 18) and has just landed a new job as a paralegal. She seemed very happy about securing a job, (in this economy that's quite a feat), but she seemed even happier that the job appears to be flexible enough to allow her to go to class, and work open studio time into her new schedule! So fear not, we will still see Dinah perfecting her craft in open studio, or de-stressing with her other addiction, a Sudoku puzzle.



Ceramics Activities

Excerpt from Kathy Nelson's March State of the Arts report to the Walnut Creek Arts Commission

Ceramics has good news and bad. Unfortunately enrollment dropped this winter from 427 in Winter 2008 to 289 in Winter 2009. This may be due to concern about parking during ice rink operations. From Winter 2008 to 2009, total enrollment in all Arts Ed classes dropped 10.89% due to the economy while ceramics enrollment for that same time period dropped 32.32%

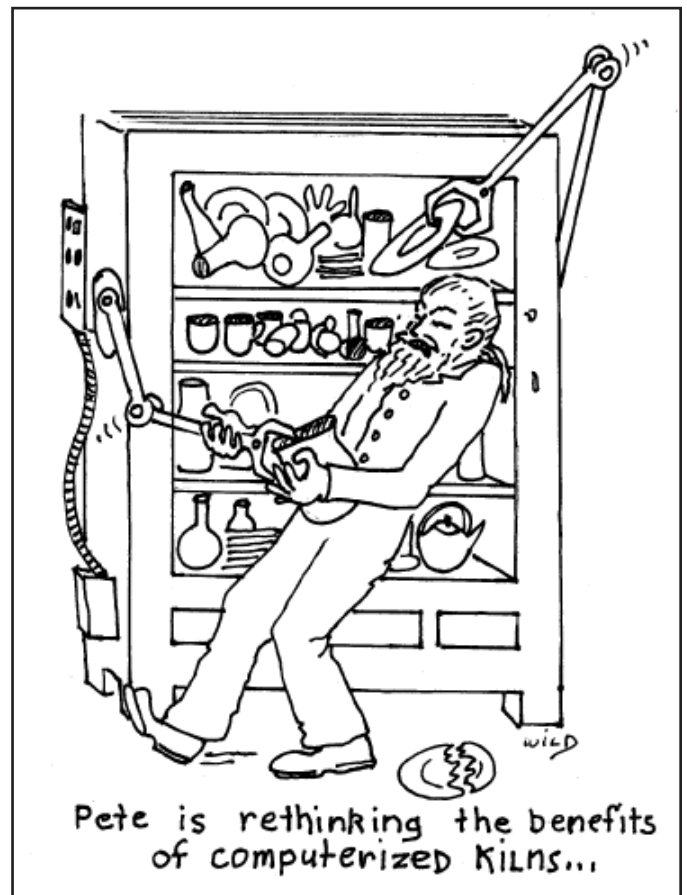
On the up side, after 22 years, the studio's two high-fire kilns were replaced and are 30-40% more efficient with state of the art computerized electronics to monitor fuel and air for cost effective firing. Purchased through Leslie Ceramics in Berkeley, a ceramics program vendor for over 45 years, the kilns were custom built by Ceramic Services, Chino Hills. They are so "green" that the 16 lbs water column gas pressure was too high and a new regulator was installed to lower the pressure to less than 8 lbs of which our decreased gas consumption uses about 6!

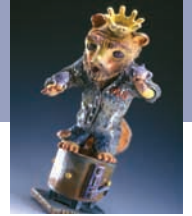
The installation exemplified the cooperation and collaboration needed for a large project and was endorsed by every Program Manager in the department. At a cost of \$60,000, the project drew on city CIP and Clay Arts Guild financial support. The CAG contribution of 50% of the cost and their 40 years of consistent support for the program and studio were recognized at a February meeting of the City Council. Resources and help came from several city departments including engineering, street crew, building maintenance and the warehouse. Each kiln weighed 3000 pounds. Pictured is the amazing feat to maneuver them through the opening in the back of the building with only 1/2" of leeway created by removing the huge metal double doors. The firings have been stellar and kudos were sent in writing to Studio Manager Pete Coussoulis. Students noted "...we are very happy with the pieces that are coming out of the new kiln. It's nice to see the glazes looking beautiful again. You did a great job getting the kiln up and running quickly!"



WORKSHOP SCHEDULE Spring Quarter

Monday	4 to 7	Lynne Bosko & Dinah King
Tuesday	4 to 7	Pam Bivins & Kathy Minarnd
Wednesday	12 to 4	Suzie Franz
Thursday	No workshop	
Friday	12 to 4	Michelle Ostrie & Tricia Ogilvy
	4 to 7	Pino
Saturday	12 to 4	Betty Wang
	4 to 7	Lisa Jacobs
Sunday	1 to 4	Clarice Judah
	4 to 7	Lee Ann Hollenbeck
	Head Sub: Bridget Moar	
	Down one monitor to be filled asap.	





Open Studio Workshop hour changes:

- Please double check open studio hours listing in studio for changes in Friday schedule.

- There will be a special “make your mark” program for gifted teens running in studio for 6 weeks...open studio schedule will be subject to change during this period.

News from the kiln room :

- Our new kilns are in place and firing...we had a couple of adjustments to make to the gas line and the firing programs, but the last firings came out beautifully...still somewhat of a learning curve to adjust to as the kilns fire a bit differently from the old ones...they are very sensitive to any adjustments made...just moving the damper 1/8” alters the firing...very even firings top to bottom..

Class Registration Notes:

- Please try to register for spring classes as soon as possible – at least by the end of this class session.

- Classes with low registration will be subject to cancellation one week before the start of spring session if there are not enough students registered to make it worth running. We are all looking at ways of cutting program costs and will no longer run classes with fewer than nine students enrolled in them.

**SUN.
3/8**

DAYLIGHT SAVINGS TIME BEGINS

**FRI.
3/13**

**LAST CLASS OF WINTER SESSION
* ALL WORK MUST BE REMOVED FROM DAM-
PROOM , DRYING ROOM AND BISQUE SHELVES
BY 10 PM – FRIDAY – MARCH 13**

**THERE WILL SAFE SHELVES FOR WORK TO BE
BISQUED OR GLAZE FIRED.**

**IF YOU ARE NOT RETURNING FOR SPRING
CLASSES, PLEASE CLEAN OUT YOUR LOCKERS.**

**SAT.
3/14**

STUDIO CLEAN-UP PARTY – 10 AM

**SUN.–FRI.
3/15 – 3/20**

STUDIO CLOSED FOR WASHDOWN

**SAT.
3/21**

**“MASTER POTTER WORKSHOP”
WITH JOSH DE WEESE**

**MON.
3/23**

FIRST CLASS OF SPRING SESSION

**SUN.
4/12**

STUDIO CLOSED

**MON.–WED. STUDIO CLOSED
4/27 – 4/29 (STUDIO SALE SET-UP)**

**THUR.–SUN. STUDIO SALE
4/30 – 5/3**

**MON.
5/25**

**STUDIO CLOSED
“MEMORIAL DAY”**

What's Happening in the Clay World

- **May 1-3**
20 Annual California Conference for the Advancement of Ceramic Art (CCACA)

John Natsoulas Gallery, Davis, CA For more information: www.natsoulas.com/html/ccaca/press.html

- **September 20th –October 3rd 2009**
La Meridiana in Italy — Under the Tuscan Soot with Malcom Davis, a two-week residential workshop about carbon trapping.

Contact Malcolm Davis: shinom@aol.com or visit: www.lameridiana.fr.it

Lafayette Gallery, Lafayette, CA
Food Glorious Food, theme of current exhibit through May 9th.

Sunday, April 26th, 1:00 to 4:00 pm
Reception and re-opening of sculpture garden.

Wanted:

Someone interested in gathering information for this page in future newsletters. It takes very little time, but it is something that should be an ongoing process using ceramics publications, the internet, word of mouth and other miscellaneous sources.

CLAYARTSGUILD

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Walnut Creek

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To view the CAG Newsletter in full color, go to our website: www.clayartsguild.com