

KILN' TIME



NOVEMBER 2006

THE OFFICIAL CLAY ARTS GUILD NEWSLETTER

Get Ready for the BIG 2006 December Studio Sale!

So...you want to be part of our
Big December Sale!

It's easy! Here are the highlights:

- You must be a current CAG member to participate and have taken at least one ceramics class during the 2006 year.
- There is no maximum number of items that you can bring in to sell.
- You must submit a TYPED inventory list of what you are selling. Download the forms from our website: www.clayarts.com
- Sign up for at least one work shift based on the number of pots you bring in:

Fewer than 15 items: one shift
15-30 items: two shifts
Over 30 items: three shifts

What's new for this sale:

- We will not be providing a special area to display each member's work.
- Participants in the sale at Shadelands are not required to provide any pots or sculptures for the CAG studio site but we ask that you sign up for at least one shift at the CAG Sale.
- Members selling only at Shadelands are not required to assist in clean-up at the close of the Studio Sale on Sunday but must be present at 4 pm to pack up your work.
- All participants in the Studio Sale are required to bring finger food for opening night or contribute \$10 at the time of signing in.

THURSDAY, DECEMBER 7 ~ OPENING NIGHT ` 5 pm-9 pm
FRIDAY ~ 10 am-8 pm • SATURDAY ~ 10 am-5 pm
SUNDAY ~ 10 am-4 pm

It's a studio tradition! And what's more...it's a lot of fun! Our big December Sale always brings in the shopping crowds and makes a lot of CAG members glad they participated. More importantly, revenue from the sale helps pay for new equipment and keeps the old in working order, allowing our studio to remain in the forefront of city-run art programs nationwide.

This year, sales chairs, **Ann Henderson and Mary Miller**, are hoping Opening Night on Thursday will be particularly exciting. In the past, customers have always lined up outside waiting for the doors to open. This time we plan to offer complimentary glasses of wine while they wait and then greet them, as the doors open with live music and plenty of finger food, passed around by CAG members. Our sales at this initial, four-hour event are usually the largest of any during the four-day sale.

Continued on page 3

Help Needed with Walking Distribution

We need about 20 volunteers to devote around two hours of time to help get the word out about our upcoming Fantabulous Sale!

What we want you to do:

- Carry small stacks of postcards around to stores, libraries and community centers in your local area – anywhere folks will see them. Small businesses are usually the best bets, but frequently chain outlets will take cards as well.
- Keep track of which businesses accept cards so that we can create some "Good Prospect" lists for future sales
- Pick a zone for card distribution from the list on a sign up sheet in the studio by the postcard display. A suggested pitch is included in instructions with the sign up list.

Please help.

Thanks to Fred Chen, Jeff Graves, Lin Marion, Sandy Ritchie, Janice Ketley and Ann Henderson for providing work for the postcard photo shoot.



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Kiln' Time Newsletter

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Editor ~ Ann Henderson

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

**Visit our website:
www.clayartsguild.com**

Of Special Interest:

**Please note the revised
Open Studio schedule for
2007 on page 11**



MOAR THOUGHTS ON POTS

Bridget Moar, CAG President

CAG Talks: CAE Talks: Our past board president, **Fern Skowlund**, has discussed in previous newsletters that we have been in discussions with **Kathy Nelson**, Supervisor of the Walnut Creek Civic Arts Program (CAE) and that there would be a change in the way we do business. The crux of the situation is that according to CAE's budget,

the clay program is running at a deficit, and there is a need to generate more revenue to manage the budget. (Please see article on Kathy Nelson to get a more specific understanding of CAE's position.) While we are still in discussion with CAE, no decisions have been made, and many details still need to be worked out; there are essentially two options to resolve this situation:

Option 1 — CAG would pay CAE a specific amount on an annual basis. This money would come primarily from CAG dues. With this option CAG would basically be renting the ceramics studio for open studio time.

Option 2 — CAE would assess an open studio fee on a quarterly basis. Students would pay this fee to CAE, just as they do now for class fees (it would be like a lab fee.). Anyone signed up for a ceramics class would be able to use the studio during open studio hours, provided he or she paid the quarterly open studio fee. Students would not have to be CAG members, however, CAG members would have the privilege of paying a lower lab fee. In either case, the CAG board will continue to serve as a liaison with CAE and will continue to support all ceramics students. If you have questions, concerns, or comments regarding this change, please contact me.

December Sale: Our next sale is December 7-10. We are looking forward to a fun, festive and successful sale. Start getting your pots ready and check with our Chairpersons, **Ann Henderson** and **Mary Miller** on how you can help.

People News: **Barry Gordon** has been appointed Director of the Arts, Recreation and Community Services Department for the city of Walnut Creek, replacing Gary Pokorny. Congratulations to our lovely **Sonja Biberman** who celebrated her 96th birthday in September. Have you missed **Fern Skowlund** in the studio recently? Fern has been MIA due to major back surgery. Fern's surgery went well and she is recovering nicely, but will be recuperating for some time and is not expected back working in the studio for several more months. *Get better quickly, Fern.*

STUDIO SALE ~ CAG can use your help!

Calling all shopping bags (preferably with handles) and newspapers (please, no magazines and inserts)! Bring them in as close to the opening day of the sale as possible. All those sold works of art need to be carefully wrapped before they are carried out the door.

Continued from front page

☛ For those of you who might be new clay and haven't participated in one of our studio sales before (or maybe need a refresher course), here's how it works: You gather some of your best pots and/or sculptures and decide how much you'd like to charge (there are plenty of seasoned folks around the studio who can give you some assistance with this...). Stick green tags on each item (available in the CAG library) and download an inventory sheet from our website www.clayarts.com

☛ But first... you must sign up for a shift (the number of shifts required are based on how many items you want to sell). Shifts range from helping set up the studio to being on hand during the actual sale. A well-organized **Sale Book** is kept right next to the open workshop sign-in stand. Look through it and choose your shift times. If you are unable to find one that suits your schedule, see one of the chairs about some alternate jobs that might be available.

☛ On Wednesday from 2 -8 pm, check your inventory in. At the end of the sale (Sunday at 4 pm) you are required to pick up all unsold items and assist with putting the studio back in order (you are excused from this latter duty if you are also selling at the Shadelands venue).

☛ Even if you aren't planning to sell this time, we still hope that you sign up to help out. You will be helping CAG and, at the same time, maintaining your active member status. Please also donate some of your work for our white tag inventory. Some of the best of our donations will be displayed during this sale; others will wait for our April spring clearance sale.

WHO IS KATHY NELSON?

By Ann Henderson

Besides many other programs, **Kathy Nelson** is the administrator who oversees Civic Arts Education (CAE). Clay arts is only one among many CAE programs that include: music, dance, drama, jewelry-making, fiber arts, photography, print-making, art glass, drawing and painting. In addition to her administrative role, Kathy is also a busy mom with daughter Kimberly, age sixteen, a junior at Northgate high school, and son Eric, twenty, who is at DVC studying for a degree in International Relations.



To work in the arts, Kathy took a cut in salary in 1968 to come to Walnut Creek as secretary in the arts program. From her clerical work, Kathy moved to CAE supervisor, where she has remained since 1979. She was well qualified for the position, having received her undergraduate degree from UC Berkeley in anthropology and design with a focus on primitive art. She put herself through school, continuing on to earn a post-graduate Arts Administration and Management Certificate.

When Kathy started as supervisor in the Walnut Creek arts program, there were forty classes. Today the program offers over one hundred and forty classes, and the program reaches well beyond the city borders, attracting students from as far as Sacramento, San Francisco and San Jose.

Since city taxes subsidize 30% of the CAE budget, I asked Kathy why there was not a higher charge for students from out of the area. She explained that the City considers the program as regional. Walnut Creek has only 60,000 residents and with students and volunteers from surrounding areas the city can offer a higher quality program and stimulate the local economy. She explained that for every dollar spent on the arts learning community, two dollars are spent in the community.

The mission of Walnut Creek CAE is to create an Arts Learning Community that provides a high quality in-depth art program with superior faculty. I asked Kathy what her vision was for the future and how she saw her role in that. She said that "with strong city and community support, an excellent facility to house these wonderful arts learning experiences can be created worthy of the quality of the faculty and instruction."

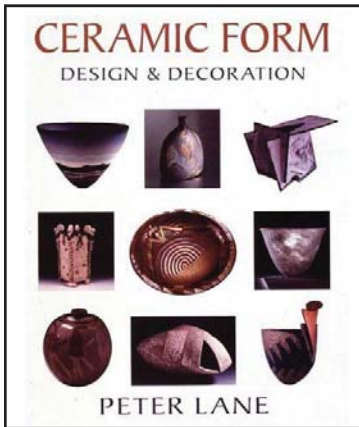
Clay Arts Guild says "good-bye" to one of its oldest members, Berniece Smith. Please turn to Page 10 to read a fond remembrance by Ann Henderson.

Book Review:

Ceramic Form: Design and Decoration

By Peter Lane

Reviewed by Catherine Coffman



A treasure trove of inspirational designs, Peter Lane's *Ceramic Form: Design and Decoration* book, first published in 1988, continues to be one of my favorite references for ideas in ceramics. Lane limits his book to ceramic *bottles* and *bowls*, discussing the evolution of these vessel

forms, the relationships between form and function and the assorted elements of design and decoration. Lane focuses his discussion on specific potters' creative processes and methods for achieving original design and decoration through the manipulation of form and the use of color, pattern, and texture in these three-dimensional forms.

The book is beautifully illustrated with the works of over 220 contemporary potters featured in color photos. Each illustration is labeled with the artist's name and generally includes a description of the size, decoration, and functional and aesthetic features of the vessels. Lane uses these photos to illustrate the points he is making in the text of the book when he discusses the various elements of form, design and decoration.

The final chapter of the book, "Forms in Profile" features flat, black shapes of symmetrical vessels including various interpretations of some simple forms. Lane suggests using these silhouettes to stimulate creative exploration of both complex and simple designs that will be aesthetically pleasing to the eye.

For anyone seeking a reference on ceramic form and inspirational design ideas, this is a must-have book for your library. The good news is it can be found in the CAG Library.

Help Requested from CAG

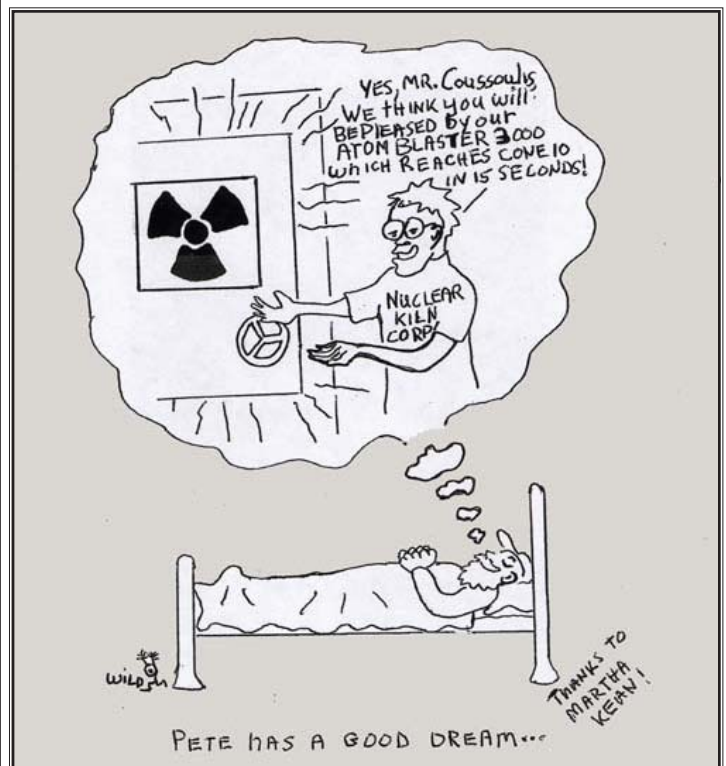
My name is **Katherine Beckner**, and I have been-teaching the Teen Clay Class for CAE approximately five years. I am also a full-time Ceramics Art teacher at Mt. Diablo High School in Concord. MDHS currently is a Title I school with many of my students unable to pay their \$30.00 lab fee.

I am organizing a **Holiday Sale December 13-15th** and am requesting pottery donations from members of the CAG. Any profit from the sale of your pottery will go directly to the MDHS ceramic studio.

My plan is to use the funds to buy canvas for all six tables and expand the choices for glazes. In return all newsletters to parents and flyers we create will mention CAG as a contributor to our sale. I will also be happy to make available the Fall class schedules for the Walnut Creek Civic Arts Center.

There will be a labeled box in the studio, and I will be at there after your sale on Sunday, December 10th for clean up with boxes ready for any of your donations.

Thank you!



KAZEGAMA WORKSHOP

By Ann Kalinowski

The Steve Davis workshop ads promised woodfire results in 5 hours rather than 5 days. They weren't far off.

The *kazegama* or *wind kiln* is a wonder of design efficiency the size of 2 large freezers. It sits on a car trailer, along with bins for wadding and ash, a toolbox, the burners, propane tanks, and other paraphernalia. The ware is stacked on two levels, each with ports for 5 burners at one end. Pots were arranged so that the tallest and lidded pots were placed toward the rear of the kiln, away from the burners, and the shorter ones in front, to maximize exposure to the ash. The remaining shelf space toward the front of the kiln was filled in with shorter pieces. Tall and narrow pieces were placed in the front 18 inches of the kiln, between burners. All pots and lids were wadded to prevent being fused to other surfaces from the melted ash.



The kiln gets loaded with the help of Ann Kalinowski (left) and Robert Shelton (on right)

The kiln was brought up to cone 9 in 6-7 hours, at which point Steve slowly hand-fed about 15 lbs of sifted wood ash to the blowers at the base of each burner. After the ash was introduced, the kiln was shut down to cool overnight. While we waited for the kiln to come up to temperature, we had a great pot-luck lunch, followed by a slide show and throwing demonstrations (photo at left). Steve develops and tests the clay bodies for

Aardvark, and he talked quite a bit about how he designs clay bodies as he was throwing.

Steve coined the name *kazegama* with the help of his Japanese-American stepfather, a painter who helped the teenaged Steve discover his love for art. The first minutes of Steve's slide show were a tribute to that extraordinary man.

Bright and early the next morning the lid was cracked to start cooling, and then opened an hour later. Steve commented on each piece as he unloaded it, and everyone had the chance to examine the pieces as they passed hand-to-hand from kiln to table. Some of my observations are that the pieces made from Death Valley and other high-fire iron-rich clays turned out beautifully. The orange flashing slips used in the salt class also gave nice results, particularly if the pieces were given some texture or shelves on which the ash could land.

Unglazed and unslipped porcelains became shiny clear unless they received a direct blast of ash, in which case they got a very nice marbled gray appearance. There were a very few pots that got no ash at all, tucked behind posts on the lower level.



Laura Morris, Don Porcella and Betty Wang admire the fired pots.

Given the *ooh!s* and *aahs!* over the results, it seems many others were as happy with their pots as I was. Personally, I'd love having Steve Davis come up at least once a year, since my landlord wouldn't be happy at the idea of such a kiln in his yard.

SONJA, OUR "GUILD ELDER"

By Mimi Wild

"I want to grow up to be Sonja."

A very tall order indeed, overheard in ceramics class. Sonja has been a role model for most of us who frequent the studio and a good friend to those of us lucky enough to have known her on "the outside."

Sonja was born in Shanghai, China on Sept 17, 1910 to a Russian mother and a Swedish father. She attended the British School for Girls and took modern dance classes as well. After a move to San Francisco with her mother in 1927, she enrolled in secretarial school for a year. Her first job was as a secretary in a bank from which she was promptly fired for drawing and daydreaming. Very boring, I was told..

In Los Angeles in 1928, she found activities far more stimulating - her friends were musicians and artists and many of Hollywood's progressives. Her first job there was editing film scripts - and even being invited to do several bit parts in movies.

It was through Sonja's work with the Women's Anti Nazi League that she met Edward Biberman, a well-known artist. They were married as WWII was approaching and each joined in the effort to help during the war. Edward was a Corporal in the State Guard and Sonja a Lt. Colonel in the Women's Ambulance & Defense Corps., a ranking she loved to remind him of when the moment seemed right.

Edward and Sonja moved to the Hollywood Hills (just below the second O) where he painted and she remained active in progressive causes: the office of the Institute of Pacific Relations, involvement in the Methodist Agricultural Aid Foundation to the Congo, and the office of Max Laemmle, a distributor of art films. It was Edward who suggested the Art Institute to Sonja as an outside interest, and there is where she fell in love with clay. She



Sonja serves cake to Mimi Wild at her 96th birthday at the studio.

sold her first piece for \$25.00 and she was hooked. As they say, the rest was history.

Edward died in 1986 after 51 incredible years together, and Sonya moved to Danville to be near her daughter, Sonja, and her grandchildren. She became involved with the Danville art gallery where she learned about this wonderful clay studio in Walnut Creek (Us!). She wandered in, fell in love, and has graced us with her humor, her kindness, and her cookies ever since.

Oh - did I mention her naked ladies? (see photo at bottom) We're not talking about flowers here!



ORIGINS OF THE AMPHORA

By Mary Leigh Miller

Ever since I visited Turkey, Greece and other regions of the Middle East, the classic amphora shape has always intrigued me. Several years ago I even made two amphora-shaped urns, which I raked and turned into bedside lamps (see photo at right). Recently I received some information on Amphorae from a ceramic website, passed on to me by Ann Testa.



Here's what archeologists have discovered: Amphorae first appeared around the Syrian/Lebanese coast in the 15th century BC, and apparently continued to be made until about the 7th century AD. Some were as much as 5 feet tall, but more often around 18 inches. Little ones under a foot long were called "amphoriskoi".

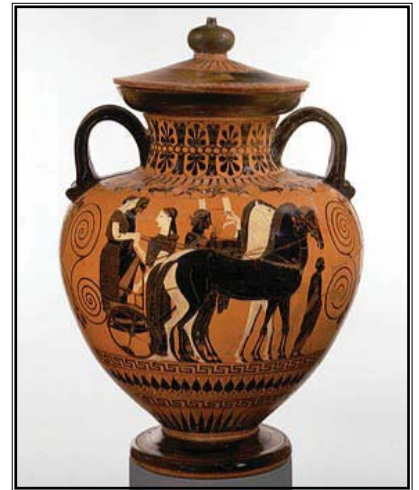
The amphora shape varies a bit and is determined a lot by the year and area where it was produced, and, more importantly, what it was intended to hold. For instance, wine amphorae were designed to hold 41 quarts, the "amphora quadrantal" being a unit of measure in the Roman Empire. Because they were porous, amphorae intended for liquids were lined with resin or beeswax, and sealed with wet leather, wax, plugs of fired clay, and cork where available. Olive oil was a big commodity for the shipping trade, as was a fermented fish paste called "garum". Garum was made from fish heads and entrails, fermented by the ocean to spare citizens from the smell, and is probably sort of like anchovy paste. Walnuts

were also shipped and stored in amphorae, as were olives, grains and dried fruits. Some amphorae were apparently reused as cinerary urns, or as coffins for small infants.

But why the pointy base on the long, crudely made ones and the "peg foot" at the bottom of the larger bellied ones? One theory is that the point at the base was where one hand could grab for balance when the other hand

had the handle or rim. These amphorae were basically shipping crates, probably passed hand to hand to load into a ship's belly, plus maybe hauled up by ropes. But a peg foot on big household storage jars could make sense in another way. By resting the urn on the ground and rotating it so that it "walks" on its bottom rim, someone might find it much easier to transport a heavy load. Wider tops/smaller bottoms would make that easier. It is very possible that these amphorae were thrown upside down as closed form shapes. Later amphorae, for instance, had a rim that hung down over the tops of the handles. This might be a clue as to how they were made: upside down, on the wheel head, handles attached and then the rim wheel-trimmed.

The term "amphorae" covers a wide range of urn shapes. "Black figure" refers to a style of Greek pottery in which only the figures represented on the clay are painted. The background remains red (clay-colored). The painted figures are black -- whence the name. Using engraving tools, details are inscribed through the black paint, revealing the underlying red.



Try making your own amphora sometime. Some potters around our studio have been experimenting with this shape for a while. **Don Porcella** and **Pino Pagni** come to mind. Metal stands like the ones supporting my lamps are readily available if you want to try a pointy bottomed one.

If you are interested in researching any ceramics related information, go to this website: www.ceramics.org/clayart/ described as the "electronic voice of potters worldwide." Subscriber-initiated discussions range from questions and answers on materials and techniques to business advice and philosophical debate.





Where have all the bats gone?

During cleanup after the summer quarter, it was noted that we were short many bats — as many as 50. It didn't take long into the quarter for us to run out.

Please note that CAG bats are not to leave the studio under any circumstances.



Frustrations Boil Over

Accidents happen — we all know that, but to soften some of the frustration potters experience when they find one of their pieces broken or damaged in the damp room or drying areas, *leave a note of apology*. Do not move the piece. Studio etiquette demands that you do not move another person's piece. If you need to slide a piece over an inch or so to get yours in, that would probably be acceptable, provided you took extra careful precautions not to damage it in the process.

For those of you who lose pieces, take a tip from the Hot Tip column. To carry that notion a bit further, keep a notebook tracking exactly where you put pieces. There are now numbers on the shelves in the damp room. That should help.



HOT TIP

Submitted by Susie Quan Wong

Ever lose your masterpiece in the damp room? Would you like the secret to finding your plastic covered clay-work quickly? Sticky notes or pieces of paper with your name on them sometimes get lost, or you can't see them through the plastic. That makes it hard to identify your own clay-work, and sometimes you can't remember where you put it.

Here is my tip:

For less than a dollar, get colorful plastic clothespins (at least 3 1/2 inches long) that you can spot right off the bat. Everyone probably has return address labels at home. Stick your name label on both sides of the clothespin and pin it on the outside of the plastic covering. The clothespin won't accidentally fall off or get lost, and you can find your piece quickly every time. You can buy a whole bag of plastic clothespins at the Dollar Stores.



Susie earned a bag of clay for her valuable tip. Now it's your turn. Just write a description and email annadele@comcast.net 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, it would be nice to acknowledge the source.

Meet Your Monitors ~ ROBERT SHELTON

By Victory Nichols

Monitor **Robert Shelton** has been making pots since 1965 (longer than this author has been around!) and it shows in his work. Robert's wife was looking for a new hobby and convinced him to take a class with her. She decided it wasn't her cup of tea, but Robert got clay in his blood during that first class, and he's still going strong.

Most of Robert's hobbies involve making things (metal work, wood working, etc.). He loves the idea of taking a project from a raw state to a finished work of art. Clay is his favorite though, because of its *unlimited possibilities*, and he throws himself into it without restraint. Robert explains, "most of us don't stretch the medium as far as we can."



Robert's work is almost entirely wheel-thrown. Lately, he's been focusing on lidded pots, and since taking Cynthia Siegel's carved pots class, he has added intricate carving to his vessels. Robert likes to see how light he can make a piece, both through construction and alteration. He loves altering his pots and changing their shape, saying that he likes to "give it an attitude." His goal is, "to keep developing larger, lighter pots with something about them that grabs the eye." This is why he loves altering pots so much. Robert maintains that, "the hand of the potter needs to show in the piece," and each potter should search for his or her own style.

Robert began monitoring to fill in an empty shift. "That's what makes CAG go, is volunteers," he reports. It's important to understand that CAG exists to support the clay programs, and without the volunteers, guild members

cannot get the full experience. He loves CAG because it gives him a sense of doing something worthwhile. He likes to give of himself by volunteering, and says that the nature of ceramics requires more time in the studio than once-a-week class time. Open studio time allows artists to refine and cement in their minds the techniques they learned in class. "Open studio time is crucial to the program. Volunteering for the CAG makes this possible."

Robert has a wheel and kiln at home, but he likes working at the studio because of the other guild members who are around. He enjoys working with people, and getting ideas from the work that others are doing.

Stop by the studio during Robert's shift and get to know this dynamic potter!



BERNIECE SMITH Is Coming Home to California

By Ann Henderson



In 2002 we sadly bid a fond farewell to a dear friend and fellow potter, **Berniece Smith**, who was moving to Maryland to be closer to her son. The Guild arranged a big send-off party, giving us all an opportunity to share our good wishes and let her know how she would be missed. Another kind of farewell is in order now, however. Berniece died Saturday, November 10th, at the age of 97.

She was born in Detroit, Michigan in 1909, married a sailor named Carl Smith in 1935 and settled in California after he retired from the Navy. Berniece learned to love clay when she took a potting class in Portola Valley. According to her son Mike, “She built a potting studio with a kiln behind their home and spent hours each day out there, throwing and firing pots.” When Carl died in 1992, she sold her large house and moved to an apartment in the center of Walnut Creek, within walking distance of the clay studio. She was an active member in the Guild and a good friend to all during the ten years she was here. Berniece was a *Lifetime Member* of the Guild, an honor bestowed on the few potters who have meaningfully contributed to the betterment of the studio.

Berniece always bought pots at the CAG sales to remind her of her friends. One of the times when I visited her house, she escorted me around, telling stories about the artists who fashioned her treasures, and treasures they certainly were to her. I heard about weddings and births, friends who had died and ones who had long since moved away, but they were all very much present in Berniece’s heart. I was very honored to have lunch with her at her place one day and noticed a couple of

my own pots among her treasures. I was embarrassed that she had purchased them, since, had I known she liked them, I certainly would have given them to her. She explained that this was also her way of supporting the Guild, knowing the money she spent went back into the studio she loved.

I helped Berniece pack when she moved east. Since she planned to live in a small apartment, she knew she would have to part with some of those beloved ceramic treasures. Picking up a piece, she would say, “I should leave this one,” but then I would hear a story about the person who had made it and the comment that she couldn’t part with that one. Because it was so painful, I suggested she pack them all and give them away to her new friends back east.

In addition to collecting pots from all of her CAG friends, Berniece, following her very generous nature, gave the pots she made away to her friends. Many of us in the studio own one of her famous *TOAD ABODES*. There is one I can see right outside my window. I have never seen a live one in it, but the ceramic toad she made for the top of the abode peeks up at me whenever I look outside. I also have a small vase and three small nesting bowls she threw on the wheel at age 93.



According to her wishes, Berniece is coming home to California. There will be a graveside ceremony, Saturday, 1:00PM, November 18th at Cypress Lawn Cemetery in Colma.

(above) Berniece shakes hands with Jack Ray at her farewell party in 2002. At right, one of Berniece’s “Toad Abodes”.





Friends of Civic Arts Education Foundation held its first, very successful fundraiser, ¡Viva Arts!, on September 29th. During the evening, over \$11,000 was raised expressly for CAE scholarships. Many of our CAG members stepped in to help support the cause by donating ceramic pieces for the silent auction. We would like to thank **Janice Ketley, Robert Shelton, Cindy Dakopolos, Jackie Gerry, Martha Kean, Don Porcella** and **Pitter Scanlan**. Current instructor, **Ellen Sachtschale** and former instructor **Mary Law** were also among those who contributed a piece of work. One of **Jane Burton's** pit fired sculptures was also auctioned off.

If you are interested in supporting Civic Arts Education's scholarship program, consider becoming a member of the Friends Foundation. Pick up a brochure on the rack outside Pete's office or talk to board members **Pitter Scanlan** or **Mary Leigh Miller**.



The silent auction table lures guests attending ¡Viva Arts!

FOR PETE'S SAKE

Notes from the Desk of the Studio Manager



Please check the studio calendar for last class meeting dates for this sessionsome classes end the week of Nov. 19th and others go until Nov. 30th

ALL WORK MUST BE READY for bisque or glaze firing by Friday, Dec. 1st and may be picked up during the Studio Sale

NOTE: CAG OPEN STUDIO SCHEDULE

- WED/NOV 22 9AM - 4:30 PM
- THUR/NOV 23 STUDIO CLOSED
- FRI/NOV 24 NOON - 7PM
- SAT/NOV 25 NOON - 6PM
- SUN/NOV 26.....1PM - 8 PM
- MON & TUE, NOV 27 & 28.....9AM - 7 PM
- WED/NOV 29 NOON - 4:30PM
- THUR/NOV 304PM - 7PM
- FRI/DEC 1 NOON - 7PM
- SAT/DEC 2STUDIO CLEAN UP PARTY
- SUN - TUE, DEC 3 - 5STUDIO CLOSED FOR WASHDOWN
- WED/DEC 6SET UP FOR SALE
- THUR - SUN, DEC 7 - 10STUDIO SALE
- STUDIO CLOSED..... DEC. 11 - JAN 5, 2007

STUDIO WILL RE-OPEN FOR CAG OPEN STUDIO ON SAT & SUN/JAN 6 & 7 AND CLASSES WILL START UP ON MONDAY / JAN. 8

THE CAG OPEN STUDIO HOURS FOR THE COMING NEW YEAR WILL BE AS FOLLOWS... FOR A TOTAL OF 30 HOURS

- Mon.....4 - 7 pm
- Tue4 - 7 pm
- Wed.....12 - 4 pm
- Thur.....4 - 7 pm
- Fri.....12 - 7 pm
- Sat12 - 6 pm
- Sun.....1 - 5 pm

What's Happening in the Clay World

WORKSHOPS:

POTTERS COUNCIL REGIONAL CONFERENCE

Berkeley, California
January 11-13, 2007
Space is Limited

Learn New Surface Techniques

Turn an ordinary surface into something beyond extraordinary!

Featured Artists: **Robin Hopper, Chris Gustin, Lana Wilson, Rikki Gill, Sarah Gregory, Gary Holt, Margaret Grisz-Dow** and **Willie Hulce**

Hosted by Potters Council &
The Berkeley Potters Guild
www.berkeleypotters.com

The conference will expand upon the following surface techniques:

- Altered Pot – Focus on removing the symmetry imposed by the wheel
- Layered Painting – Use of colorant slips on top of multi-glazed surfaces
- Color Effects – Using water soluble forms of metals
- Underglaze Painting – Learning how to achieve seamless color transitions and fine line drawing with an underglaze pen, *and much more!*

CALL for ENTRIES:

CALIFORNIA CLAY COMPETITION

The Artery

207 G Street
Davis, CA 95616

Entry deadline: February 20, 2007

Show: April 22 - June 2, 2007

Eligibility: California Ceramic Artists

Juror: James Frederick Melchert

Submissions: Max. 3 slides per entry (3 entries max)

For more information: 530 758-8509 or artery@davis.com

CLAYARTSGUILD

Civic Arts Education of
Walnut Creek

PO Box 8039
Walnut Creek, CA 94556

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