

KILN' TIME



NOVEMBER, 2007

THE OFFICIAL CLAY ARTS GUILD NEWSLETTER NEWS-

THURSDAY, 12/6/07 -
OPENING NIGHT – 5-9 pm
FRIDAY – 10 am-8 pm
SATURDAY – 10 am-5 pm
SUNDAY – 10 am-5 pm

Requirement Highlights

- You must be a current CAG member to participate and have taken at least one ceramics class during the 2007 year.
- There is no maximum number of items that you can bring in to sell, but hours worked are associated with items for sale.
 - 1-15 items: one shift
 - 15-30 items: two shifts
 - Over 30 items: three shifts
- You must submit a TYPED inventory list of what you are selling. Download the forms from our website:
www.clayartsguild.com
- We will provide individual display areas for each artist who requests it.
- Members selling at Shadelands also are not required to assist in cleanup Sunday, but must be present in Studio E at 5pm to pack up any of their unsold pieces.
- All participants in the Studio Sale are required to bring finger food for opening night or contribute \$10 at the time of signing in.

2007 Pot Sale Approaches – Promises to be Better Than Ever! –

By Jackie Gerry, December Sale Co-Chair

Last year's December sale was fabulous, and this year's promises to be just as successful - or even better!!! But of course, we need help from everyone! Many new CAG members participated last year, and not only gave their "fresh" new input, but helped make the sale as successful as it was! Hopefully, this year those members will be returning, and the newer members will pitch in as well.

Don't forget, revenue from the sale helps all of us. It pays for new equipment and keeps the old in working order, allowing our studio to remain in the forefront of city-run art programs nationwide. I'm sure most of us in the studio appreciate the wonderful teachers we have, the modern equipment, the range of clay and firing options and the storage space for pots waiting to be fired. We know we have one of the best studios in the nation!

This year's sale co-chairs, **Jackie Gerry** and **Tim Hanrahan**, are hoping that opening night will be the festive successful occasion it was last year. We will serenade our guests with live music, provided by **Terri Sugg** and her family, share delicious finger food, and provide awesome ceramic work for sale in an inspired setting.

For those of you who are new to the guild or haven't participated in the studio sale before; it's easy: gather pots or sculptures you are willing to sell, decide on a fair price which reflects your effort and market value for handbuilt pottery and bring them to the studio. If you are unsure about pricing, check with other experienced artists in class or open studio. From the library in the studio, pick up enough green dots to price your pieces. Inventory sheets are available on our website making it easier to enter your items and prices via your computer. All inventory sheets must be typed.

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

**Visit our website:
www.clayartsguild.com
See the latest *Kiln' Times*
in full color!**



Message from Laura

Hello All,

Life moves on in the studio. Nothing earth shattering to report, but please note the sign-up book for the upcoming December sale is now near the kick wheels. Whether you plan to sell or not, we need you helping. Please do your share. Should you work on any day other than opening night, make an effort to come then. You'd be surprised at the wide range of work you'll see. This is one of the best times

to get ideas on what to make as well as what glazes to use. If you've been wondering about your glaze ware and worried that it hasn't come out, the reason is one of our kilns is limping along and things slowed a bit. Peter is doing his best to keep up with it all now that Roger isn't around so much. Guild members have offered to help with both recycling clay and unloading bisque kilns which will give Peter the time for loading and unloading the glaze kiln. He's assured us that with our cooperation, he'll be getting your pieces back to you right on schedule. So, start moving on what you plan to sell, because time will fly between now and December.

Of Special Interest:

The Latest Sale Postcards available in the studio now!



Grab a pack of sale postcards and help spread the word about our upcoming sale! Mail them to your special friends! Leave a stack of them at your office or favorite place to shop and hang out! The more people who know about our sale, the more chances we have to show off our work and raise money for CAG.

Continued from front page

Being a volunteer organization, the member sellers must staff the sale from setup through cleanup. Working the sale is fun and a great way to meet other guild members as well as see some of the spectacular pottery produced by the artists in our studio. Sign up for one or more shifts whether you're selling pots or not. Shift jobs range from helping set up the studio, to cashiering, wrapping, and assisting customers during the sale hours or delivering post cards to merchants to advertise the sale ahead of time. A well-organized Sale Book is located on the bookstand near the door. Choose your shift times and enter your contact information. If you are unable to find a time slot that suits your schedule, see one of the chairpersons listed in the binder about some alternate jobs that might be available.

Check in any time from 10am to 8 pm Wednesday, December 5th. We expect everyone to help with cleanup at the end of the sale on Sunday, December 9th.

**December '07 Sale Chairs,
Jackie Gerry & Tim Hanrahan**



KUDOS

Thank you to **Beryl Snyder** and **Elizabeth Burchfield** for their wonderful display in the Clay Arts Studio exhibit window — especially appropriate for this spine-chilling, ghostly season.

Master Potter Workshop with Malcolm Davis Saturday, January 26, 2008



**Visitors: \$55.00
Guild Members: \$50.00**

The Clay Arts Guild is proud to present a workshop hosted by **Malcolm Davis**, January 26, 2008. Also known as the “Shino Man”, Malcolm Davis brings his artistry and brilliance in shino-type form and glazes.

Shino ware is a type of 16th century Japanese pottery most identifiable for thick white glazes, red scorch marks, and texture of small holes. Forms are usually squat and cylindrical, thick but lightweight. Dishes, bowls, and tea utensils are most common. Pieces can be grey, red, or white, painted with iron oxide or decorated with glaze.

Malcolm Davis' work exemplifies the traditional shino ware and his works are exhibited at numerous shows across the country such as The Smithsonian Craft show, The Clay Studio in Philadelphia, and Red Star Studios in Kansas City. His work is included in various collections at the American Crafts Museum, The Schein-Joseph International Museum of Ceramic Art, and the Bailey Ceramics Collection to name a few.

A full-time potter since 1984, Malcolm Davis left his life as a campus minister and maintains his mountaintop studio in Upshur County, West Virginia. His work is exclusively in porcelain and his goal is to “make fresh, spirited, and graceful pots for daily use.” He has created a unique shino-type glaze formula which encourages the trapping of carbon in the early stages of firing.

“The characteristics of Shino ware, simple and tough, warped and distorted, make them expressions of delightful spontaneity and lively individuality.” Malcolm Davis adds, “I seek not to imitate the forms nor the processes of their making, but to emulate the vigor and spontaneity in the making of lively utilitarian wares”

Shinos are full of magic and mystery so plan to attend this unique educational and entertaining experience.

By Rob Savre



Book Review: *Architectural Ceramics for the Studio Potter*



By Peter King
Reviewed by
Elizabeth
Burchfield

Another in a
series of Lark
C e r a m i c s

Books, *Architectural Ceramics for The Studio Potter* provides imaginative and ambitious projects for potters and hand builders alike.

Peter King has assembled a book that is both a practical introduction and a springboard for the imagination aimed at those who would like to try ceramics on a larger scale.

Have you ever thought of throwing a sink? How about constructing a countertop or a fireplace? King takes us through the basics, including clay bodies appropriate for freezing conditions (with recipes), sectioning, drying, firing, and glazing.

The book is aesthetically appealing with photographs throughout of King's work and the work of other contributors as well. I have spent many an hour just pouring over the pages, imagining how and when I could begin a project on such a large scale.

I'm up for building something BIG.
Anyone else?



New Library Books

By Martha Kean, CAG Librarian

We have added four new books to the CAG library in the last couple of months. Here are brief descriptions to pique your interest:

Wheel Thrown Ceramics by Don Davis

This book starts with basic information on tools and equipment, clay and glazes, and basic throwing. The rest of the book is organized around projects, showing each step in making a carved bowl, for example, or a teapot, a useful book for both the beginner and the more experienced potter with many beautiful illustrations. See review by Susie Quan Wong in the September, 2007 Kiln' Time, or check the book out yourself!

From Mud to Music by Barry Hall

Also reviewed by Tom Winn in the March, 2007 newsletter, this book is of special interest as the author used to be a student in our studio, and our copy of the book has a personal inscription. Barry Hall both makes and writes about an astounding variety of musical instruments made from clay. There are rattles, bells, drums, whistles, flutes, horns, harps, and more, discussed in groups relating to how they are played. This is followed by a section of profiles of various people who make and play clay instruments and a section with step-by-step illustrations of how to make several types of instruments from clay.

The Potter's Encyclopedia of Color, Form, and Decoration by Neal French

This looks like a very useful reference book and is dense with information. The first section, Form, includes hundreds of variations on many different forms (teapot, cup, bowl, etc.) in both photographs and outlines. The second section, Color, takes three base glazes and shows the color and surface effect achieved by adding a variety of oxides, stains, and opacifiers. It includes both low-fire and high-fire examples. The third section, Decoration, shows many examples of surface decoration such as colored clay, slip, carving, underglaze, glaze, overglaze, and more.

500 Pitchers by Lark Books

One of the latest in a series showing 500 variations of a particular form, this is a beautiful book. There is very little text, but it's an amazing visual feast of the variety of interpretations that different potters bring to the "humble" pitcher. There are more than 350 artists represented from all over the country, with some international entries. We also have *500 Bowls*, *500 Cups*, *500 Figures*, and *500 Teapots* in the CAG library.

Most of the purchases I make for the library are at the request of CAG members. If there's a book you think we should have, let me know. If it seems to have enough general interest and the budget allows, we'll get it. And don't forget to use this great CAG resource.



It's your library. Check it out!

Summer Workshop at Archie Bray

By Katherine Beckner

I had the pleasure of receiving a fellowship offered to high school teachers to pursue their own artistic endeavors through the East Bay Community Foundation. I choose to attend Richard Notkin's *Plaster Mold and Casting Techniques* workshop offered at the **Archie Bray Foundation** in June 07. I went, not only to learn more about mold making, but to visit a ceramic institution rich in history.



Archie Bray Foundation for the Ceramic Arts is located in Helena, Montana. It was once Western Clay Manufacturing Co. brick manufacturing company but in 1951, brickmaker Archie Bray, changed it to its current name, intending it to be, "a place to make available for all who are seriously and sincerely interested in any of the branches of the ceramic arts, a fine place to work." Its primary mission is to provide an environment that stimulates creative work in ceramics. It provides short and long term ceramic residencies for talented contemporary ceramic artists from around the world. Former residents include Peter Voulkos, Akio Takamori, Rudy Autio and many more!

The *Plaster Mold and Casting Techniques* workshop was eleven days of intense work. Class generally ran from 9-5, but participants could work all night. I got into

the routine of being in the studio from approximately 11AM until 2AM. It was like being in college again! I thoroughly enjoyed the intensity and the deadlines under which we worked. The workshop included a diverse demographic of people, but most of us were enthusiastic and hard workers. One of the highlights of the workshop was Richard Notkin hosting a tour of his studio/home. He showed us his multitude of molds. He even demonstrated slip casting one of his teapots.

By the end of the workshop I had made multiple figurative molds and learned more than I wanted to about plaster and slipcasting. But I don't think you make the pilgrimage to the Bray just to learn about ceramic techniques. I found it to be a way to recharge artistically. I highly recommend a workshop at the Archie Bray Foundation for Ceramic Arts, not only for the workshop, but to have the opportunity to see the grounds against the backdrop of the big sky state, to see the best gallery of seconds littered about the grounds, to meet the residents and their innovative work, and most importantly, to work solely on ceramics without the interruptions of life at home.

The Archie Bray Foundation for the ceramic art website:
www.archiebray.org/workshops.html



Walnut Creek Clay Arts Guild Sale!

December 6th - 9th Thurs - Sunday

Offering sculpture, art & functional pottery by students and instructors of Civic Arts Education. Helps to support

Walnut Creek ceramics program. www.clayartsguild.com

Hours Thu 9-9; Fri 10-2; Sat 10-2; Sun 10-5

HOT TIPS

Hold That Bat **By Susie Quan Wong**

Need a bat grabber? Buy the Contact Brand of Non-Adhesive Ultra Grip Liner (the kind that you use to line your knives or utensils drawer so that they won't roll around in the drawer). It comes in a 20- inch by 4-foot roll. Simply cut to size, cut the small holes for the bat screws and you have an instant bat grabber. You could also use a second bat grabber on top of the bat to hold your leather-hard pottery for trimming without clay "feet" pressing against your piece and damaging or misshaping the pottery piece.

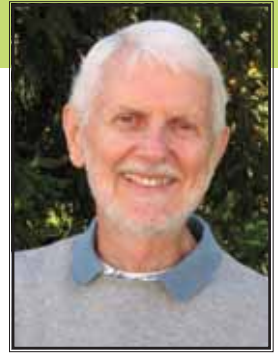
Save Time & Shower Caps **By Betsy Kaye**

Save those hotel shower caps. When spraying glaze, cover the wheel head with a shower cap. Cleanup is as easy as rinsing it under water. Use different caps for different glazes. Speeds up the glazing time too!



Betsy and Susie each earned a bag of clay for their valuable tips. 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, however, it would be nice to acknowledge the source.

Symbiosis in Art



As an old timer around the studio, I realize there are many things that everyone needs to learn. I have not always been an old timer – I started learning pottery at the studio in 1992. Actually, it was my first art class, but I had a love of art satisfied only by going to museums to see other people's work.

One of the things I learned doing pottery during those early years is that art is expensive for the artist. In our case we have Walnut Creek with a long history of fostering and encouraging art. The City's Civic Arts Education runs the Arts Education programs and provides overall direction, facilities, administration, etc. The studio helps the artist by providing wheels, kilns, instructors, clay, chemicals, space, technicians and a manager to make it all work. The Clay Arts Guild works with the City to help buy equipment and provide monitors, thereby enhancing the quality of the studio experience. Art more than pays for itself through tax revenue to the City in return. Without these symbiotic relationships, we would not have the opportunity to make our creative hands muddy.

One of the ways that the studio is supported – in addition to the class fees and studio fees – is through the purchase of clay. We pay more than the actual cost of clay to help defray the costs of firing and chemicals. By using studio clay we avoid the problems of outside clay possibly melting and destroying your and fellow potter's pieces, while damaging kilns and kiln shelves. Finally, I find it convenient to have trustworthy clay at hand when I need it. So we have an imperative to buy our clay here and support studio operations, while protecting our equipment and pots. The use of clay as the means to collect this support makes sense, because clay-use is proportional to production and the consequent use of glaze chemicals and kiln space.

All of us potters strive to improve. Improvement leads to production of quality pieces that are saleable. Most of us try to sell this production at studio sales. Otherwise our houses fill up with pots! This supports us, supports the Guild, and publicizes the studio classes. The Guild takes 25 percent of individual artists sales, and then buys wheels, lockers, bins, kilns, gives scholarships, etc. In addition, some potters sell pots that were fired at the studio at other venues. For example, I sell a few pots at the Valley Art Gallery in Walnut Creek. At the end of the year I add up all of my sales income – sales to individuals as well as the VAG – and write a check for 10 percent of my income to the Clay Arts Guild. Our bylaws require this, but it is largely self-enforced. As treasurer I note that few people seem to honor this requirement. If this applies to you, please do your part and write your check.

All of this fabulously complex symbiotic relationship has evolved over a 43-year period of time. We would not have this wonderful studio without everyone working together. I hope that you will support sharing and learning together.

Symbiotically yours, Don Porcella

Underglaze Notes:

Classroom Notes from Ann Henederson

DEFINITIONS & USE

Engobe: a ball and custer clay base with colorant (oxide or stain) in it. Because it shrinks when dry, it is recommended that you apply engobes before bisque firing when the piece is still wet or leather hard.

Slip: in this studio slips are made with 6-tile porcelain as the base. It is very dense clay with small particles and smooth texture. Again, slip is simply clay that contains colorants. Because these slips are made with this very fine-grained clay, they tend to shrink more than most other clays, thus using them on rather wet clay is far more successful than applying them on very dry or bisqued pieces. When applied thickly, because the slip will shrink more than a bisqued piece, it is likely to chip off. Very thin applications can sometimes be applied successfully, but it is better to apply slip to the piece when first made or one that is leather hard, not one that is bone-dry or bisqued. Although brush strokes may not show before the piece is fired, be aware that they are likely to show up once it has been fired, thus be careful in the way you apply the slip.

Cal Slip: cal slips are thinner than the other slips and engobes and contain a flux, which lessens the shrinking factor, thus you can successfully use cal slips on bisqueware, but they can also be used on wet pieces or leather hard pieces. Very thick applications on bisqued pieces are still subject to cracking and chipping off, however.

SOME DESIGN TECHNIQUES

• **Direct application:** Painting color or a design using engobe/slip is the simplest form of decoration. Paint a design using one or more colors on a wet, leather hard or bisqued (cal slip only) piece. If painting on bisqueware, you can glaze over the slips without firing your piece first. If on greenware (unfired clay), it must ALWAYS be bisque fired first.

• **Using templates:** A positive or negative template will form a design by painting the color over it, removing the template (paper, plastic) before the slip completely dries.

• **Sgraffito:** Creating fine lines in a piece can be accomplished by scratching through an application of slip on the surface of the clay. A reverse of this method can be achieved by painting a leather hard piece with wax, scratching the design through the wax and then applying slip to the scratched area. The slip will wipe off of the area that is covered with wax. This is an effective way of making fine-line designs

• **Inlay:** Building up colored slip in incised marks on a clay piece is one way to achieve fairly clean distinct lines in a design. This is done either by incising into clay, then painting with slip, followed by scraping slip away from the surface. Another way is to cover your leather hard piece with wax, then scrap through the wax and apply slip. Wipe the slip off of the wax. The slip will remain in the incised places. The wax needs to be thoroughly dry for the slip to bead on it. Slip should also be thin. Several layers of thin slip work better than one layer of thick slip.

• **Stamping:** Here I refer to stamping a design onto a piece, but not using a clay or plaster stamp that actually impresses a design into the clay. You can use sponges shaped to your desired form, newspaper cut to your desired form or commercial sponge stamps. If your clay is leather hard, you are less likely to mar the surface than if you try to stamp on something that is still very soft. Simply paint the slip onto the surface of the stamp and transfer it to your clay piece. I suggest testing this on a piece of paper to find the desirable amount of slip to use, too much and it smudges, too little and it leaves bare spots in your design. You can also use sponge stamps to decorate bisqued pieces with Cal Slip. 🖐️

Meet Our New Ceramics Instructor

Lynne Meade

By Tamara Selvig



This spring we have a new instructor, **Lynne Meade**, who will be teaching two beginning throwing classes as well as a Carving Workshop on Sunday, February 26.

When I met Lynne at a local coffee shop to interview her, I was immediately struck by her big smile, her enthusiasm, and her beautifully carved ceramic necklace and bracelet. After talking to her for an hour, I was even more impressed with her gifts as a ceramic artist and teacher.

Lynne's love affair with clay began at the age of eight when her mother bought her some modeling clay, and she created a bunch of little animals. As a teenager she cleaned the studio of a local ceramic artist in exchange for ceramic classes. At Wesleyan University in Connecticut Lynne got her B.A. in visual arts with a concentration in ceramics. Part of the curriculum involved learning how to teach, and Lynne became a teaching assistant. She has participated in over 20 group exhibitions, as many trade shows and craft fairs, and has been featured in over 12 publications. Lynne has been a ceramic instructor in nine different art centers, including eight years at MIT.

Lynne specializes in teaching beginners how to throw and has a special technique involving the placement of one's elbow. She explained that she can teach students to center in two weeks. First she holds the student's elbow in the correct position as they center the clay. She can look at a student from across the room and call out "elbow!" and the student will correct their position immediately. She recommends her classes to anyone who is a beginning

student or needs a refresher course on basic centering or throwing skills.

The Carving Workshop promises to be an amazing day. Lynne's techniques involve placing a two or four-sided symmetrical design on a pot, quickly and easily, using a grid. She does her carving when the pots are bone dry, as this allows more control, sharper cleaner lines, and makes it less likely to poke a hole through your pot. She finds dental tools are the best for precise carving.

Her beautiful carved pots are made with porcelain clay and covered with a clear glaze. She found glazing frustrating, and loves the clean look of a clear glaze over white clay. Each of her pots takes her two to six days to carve. She also creates murals, tiles, and jewelry.

In addition to being an accomplished ceramicist, Lynne enjoys raising her 12-year-old son and playing competitive softball two to three times a week.

We are fortunate to have Lynne Meade as another wonderful instructor for our clay program at Civic Arts.



CAE Scholarships Available

Did you know that scholarships based on financial need are now available through the Civic Arts Education office?

CAE, through the fundraising efforts of the Friends of Civic Arts Education Foundation, has awarded over \$20,000 in scholarships to students enrolled in its many classes. Most of these scholarships are given to young students, enabling them to continue in ongoing programs such as music and drama. Now, however, at least two scholarships have been set aside on a quarterly basis to be awarded to adults, especially seniors.

If you are interested in applying for one of these scholarships, please call the CAE office at (925) 943-5846 to find out more information and to obtain an application. You will need to supply income records in order to meet the scholarship requirements. Confidentiality is assured.

The Friends of Civic Arts Education Foundation is a newly formed organization dedicated to raising funds to benefit the myriad of art programs offered each quarter in Walnut Creek's Civic Arts Education curriculum.

Contact the Civic Arts Education office about joining, or visit our website <www.friendsartsed.org> For as little as \$35 you can become a member.



Meet Your Board Members

Jeanne Franke, Board Member and CAG Publicity Chairperson

By Pitter Scanlan



Jeanne Franke is our Clay Arts Guild's new publicity chair! Fourteen years ago she first became a member of CAG. She was on the board as Hospitality Chair, took classes for seven years, then took a seven-year break. She returned in January. Welcome back, Jeanne!

As she sees it, it is her responsibility as Publicity Chairperson to increase awareness of the Clay Arts Guild in the art world. Jeanne is the liaison between CAG and Sally Hogarty. Sally is the liaison between CAE and the newspapers.

Local papers have been contacted about the December sale. Together, Jeanne and Sally will do follow-up calls, suggesting to the newspapers that their readers might be interested in knowing who their community artists are. Currently, she is collecting bios on different people in the studio. It's important for her to know who's doing what! Her advice to everyone is to get their best piece out and photograph it for future publicity opportunities! Take good pictures that local community newspapers would want to print!

Jeanne has sent a public relations notice to *Diablo Magazine*. Jeanne explained, "We've gotten a pretty positive response. They've asked a lot of questions. We don't know yet, but we are hoping that they will put something in their December issue."

Last May Jeanne was the proud recipient of the **Carol Levine Scholarship**. Jeanne is currently taking Michael Berkeley's Wednesday night throwing class. She LOVES functional ware. Bowls are her specialty. Outside of class, she is the owner of Creative Listening Center, wife, and mother of two sons.

Jeanne would like to acknowledge **Robert Shelton**, the man behind the scenes, for making her job easy. "He's amazing" she says, "so organized and extremely generous with his time". 🙌

Two Gentle Reminders...

• Please folks, when a class is in session, *come in only if you are registered for that particular class*. There are no valid reasons to disrupt a class that is in session. Please wait for your class or open workshop time to pick up your piece, move your piece to the wet room, etc. If open studio hasn't yet started, you need to wait in your car or the park until it starts and not come into the studio (including the library) during the last ten minutes of a class in progress. Thank you for honoring this so we can all have a great learning experience.

• Also...A lot of stories have gone around about people having lost tools that were never turned into the lost and found. We think it would be a good idea for all of us to check our own tool boxes just to make sure



we have returned any borrowed items from others. In most cases we bet it's just

oversight, but to have a favorite tool returned would make someone's day! *Thanks.*

Support the Guild BUY A T-SHIRT!

T-Shirts ~ \$15
Regular Apron ~ \$20
Split Leg Apron ~ \$25



DATES TO REMEMBER: CALENDAR

- Mon. - 11/12 Studio Closed Veteran's Day Observed
- Wed. - 11/21 Last Regular Class Meeting of Fall Session
- Thur. - 11/22 Studio Closed Thanksgiving Day
- Fri. - 11/23 thru Fri. - 11/30
Studio Open for CAG Open Studio
(Regular Open Studio Schedule Hours)
- Fri. - 11/30 Friday Night Raku Make-up Class
(Please Do Not Disturb Class IN Session)

NOTE: BY 7 P.M. - FRIDAY - NOV. 30

All work must be removed from studio or placed on greenware safe shelves in kiln room and bisqued ware may be glazed and put on carts for firing during the winter break CLEAN OUT LOCKERS

- Thurs. - 11/18 "Walnut Creek On Ice" opens at 4:30PM
- Sat. - 12/1 Studio Clean-up Party (10 A.M.)
- Sun. - 12/2 thru Wed 12/5
Studio Closed for Pot sale Set-up
- Thurs. - 12/6 thru Sun. - 12/9
STUDIO SALE
- Mon. - 12/10 thru Thurs. 1/3/08
Studio Closed
- Fri. - 1/4/08 Studio Re-opens
CAG Open Studio (12 - 7 P.M.)

- Mon. - 1/21/08 Studio Closed Martin Luther King Jr. Day
- Sat. - 1/26/08 **Master Potter Workshop**
"Shino Man: Malcolm Davis"
- Mon. - 2/18/08 Studio Closed Presidents' day
- Sun. - 2/24/08 **Master Potter Workshop**
"Carving on Pots" with Lynne Meade

CAG Workshop Schedule & Monitors

| | |
|-----------|---|
| Monday | 4:00 pm – 7:00 pm <i>Carolyn Young/ Tim Hanrahan</i> |
| Tuesday | 4:00 pm – 7:00 pm <i>Pam Bivins/ Robert Shelton</i> |
| Wednesday | 12:00 pm – 4:00 pm <i>Susie Franz/ Jean Calicura</i> |
| Thursday | Classes all day |
| Friday | 12:00 pm – 7:00 pm <i>Trisha Ogilvy/ Pino Pagni</i> |
| Saturday | 12:00 pm – 7:00 pm <i>Janice Holve/ Gisela Barrett</i> |
| Sunday | 1:00 pm – 7:00 pm <i>Clarice Judah/</i> |

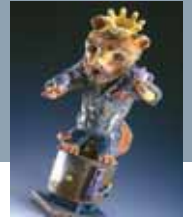
Substitutes: *Janice Holve
Robert Shelton
Jean Calicura*

Interested in serving as a monitor?
The benefits include free open workshop time for each quarter that you serve. Currently there are several openings.

Please contact Michele Ostrie for more information at <michele@ostrie.com>

FOR PETE'S SAKE

Notes from the Desk of the Studio Manager



New Emergency Equipment

Please make yourselves familiar with the studio emergency procedures....notice that we have rechargeable flashlights placed in the glaze room under the phone....in kiln room on greenware shelf.... in CAG library, and in Ceramics Studio office. There is also an emergency earthquake container in the CAG library and first aid kits above the sinks in glaze room and throwing area. If you need police for emergency dial 9-911 on phone in glaze room (non emergency dial 300).

From the Kiln Room

Our #2 glaze kiln is being phased out of service and will be fired only sparingly for the next year until we secure funding for glaze kiln replacements.....total estimate for removal of old kilns and purchase and installation of two new Geil downdraft kilns slated for fall of 2008 comes in at approx. \$60,000.00

“Going the Extra Mile”

Thank you to CAG volunteers including **Tim Hanrahan** and **Pam Bivins** for asking to be trained on running the pug mill for recycling clay and helping us keep on top of the scrap clay. **Robert Shelton** has put the finishing touches on the glaze example wall with his latest installment on the timing for dipping glazes and the corresponding runniness of particular glazes..... Thanks him for going that extra mile.



What's Happening in the Clay World

EVENTS:

**Lisa Clague, Arthur González,
Patrick Dullanty**
at the **John Natsoulas Gallery**
October 31 - December 1, 2007
521 First Street, Davis, CA
Website: www.natsoulas.com
Gallery Hours: Wed-Th: 11am-
5pm, Fri: 11am-10pm, Sat-Sun:
12pm-5pm

**ACGA Holiday Clay & Glass
- Exhibition and Sale**
**Friday, November 2 through
Saturday, December 22**
**ArtObject Gallery, 592 North
5th Street, San Jose, in the heart
of Japantown**
Website: www.acga.net

OPEN STUDIOS

Open Studios — San Ramon

The San Ramon Valley has had an **Open Studios Tour** in June for about 10 years now. The San Ramon community has grown, and its arts community is growing as well.

For Open Studios 2008 they are expanding. There will be a juried show, art demonstrations, music, and bigger venues. You are invited to be a part of this exciting and fun event. Join us to learn about special perks for committee members on **Monday, Nov. 5th**, 7pm, at the San Ramon Community Center at Alcosta & Bollinger, in the Alcosta Room.

For more information call Fred Turner, 925-216-4590.

CLAYARTSGUILD

Civic Arts Education of
Walnut Creek

PO Box 8039
Walnut Creek, CA 94596



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