

KILN' TIME



SEPTEMBER, 2008 THE OFFICIAL CLAY ARTS GUILD NEWSLETTER NEWSLETTER

It's that time again!



**CAG Dues
are due**

Time flies when you're having fun, and that's what we do here – have fun. Unfortunately, while we were doing that, another year flew past and Clay Arts Guild dues are again due. The fee structure remains the same as last year. Choose when you want to join, **but pay only once a year:**

In the fall dues are \$80

In the winter dues are \$60

In the spring dues are \$40

In the summer dues are \$20

All CAG memberships expire September 1, 2008, and new memberships will expire September 1, 2009.

Great Benefits:

- Fantastic community of friends with a common interest
- Inspiration from association with Guild peers
- Reduced fee for open studio
- Reduced fee for Master potter workshops
- Two studio sales a year
- Annual ceramics contest with terrific awards
- Use of extensive Guild library
- Best of all: personal copy of all *Kiln' Time* issues

When you sign up, make sure to mark your area of interest for your work contribution to the CAG.

Reasons to Join the Guild

By Lisa Jacobs

Even though I've been a CAG member for three years, I still feel like a new member with tons to learn. I used to do printmaking at Kala Printmaking Institute in Berkeley. Some of my most memorable experiences were of working alongside other artists in the large printmaking studios.



Being a CAG member and working alongside so many creative ceramists during Open Studio hours here gives me the same rush of adrenaline. It is both comforting and energizing. There is space to concentrate and focus intently on finding solutions for the issues at hand in one's own work. The CAG is full of fun and friendly artists of all ages and backgrounds sharing encouragement, knowledge and camaraderie. I am inspired by each artist's uniquely gifted expression. Every time I come into the studio, there is some new form or glazing combination that takes my breath away and expands my awareness of possibilities.

I stumbled on the CAG when I followed the signs for a Holiday Sale. I was overwhelmed by the size, spaciousness, equipment, supplies and the extensive class schedule. Of all the funny coincidences, when I attended my first class, I discovered that the teacher, **Leslie Jensen**, was in my graduating class at Acalanes. The CAG has an amazing group of outstanding instructors. I've been able to learn valuable methods and techniques from classes with **Leslie, Bruno, Michael, Ellen and Roger**. This fall, I'm excited to learn about salt-firing with **Pete**.

On top of all that I've mentioned, I am also impressed by the long and rich history of the CAG, their wonderful lending library, the great master ceramist workshops and the display cases full of varied inspirational work. The CAG is a fabulous vortex of creative energy, learning and support. I feel very grateful to have found this wonderful group of artists with whom to explore ceramic expression.



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Message from Florence McAuley

Welcome Back!

I hope you have all had a great summer doing what you love to do, I am sure that those who took classes at the studio this summer appreciated having the evaporative cooler. It has worked so well since its installation that Pete has requested that the City of Walnut Creek purchase another.

With the beginning of the fall quarter, it is time to renew your CAG membership. Membership envelopes are available in the box by Pete's office. The benefits of membership are well worth the cost: significant reduction in open studio fee, newsletter subscription, reduced workshop fees and most importantly, your membership helps to improve the studio. A manifestation of our efforts will be apparent to all when two new kilns will be installed in the studio in time for the Winter Quarter. CAG supplied half of the funds for their purchase, which I am sure was the deciding factor for the city to include the purchase in their 2008-10 Capitol Improvement Budget. CAG also provides two scholarship opportunities, the Levin Scholarship and the Hats Fund. Read about this elsewhere in the newsletter.

As I am a novice in the workings of CAG, I will need all the help I can get in the coming year. It takes a lot of volunteers to make things work and run smoothly. There will be many ways to lend your support. We need you to be part of the CAG TEAM. If we all help, one individual is not burdened. One example is when the newsletter is published; they are brought to the studio to be labeled. Many hands make it short work! Another example is the December Sale. **Jackie Gerry** has kindly agreed to again chair this most important fund raising activity for the Guild. Everyone needs to pitch in to help her. One of the ways is to start thinking about your sale items now. (See more in the newsletter)

CAG membership also carries responsibilities: respect each other and everyone's work, show leadership in class and open studio time by abiding by the Studio Rules and Rules of Etiquette posted on the bulletin board.

I would like to personally thank those CAG members who have agreed to be monitors for Open Studio time. It is not always an easy task. Let's give them our support.

Please note that the Walnut Creek Ice Rink will be relocating to the north side of the studio as the new library construction has begun at the previous location. We have been working diligently with the Ice Rink Committee and city staff to mitigate the impact on our studio and its students. We are still in

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negotiations regarding parking. The north side parking will begin to be unusable when the installation starts on October 21. We will keep you informed. It will be an inconvenience for sure, but the Guild will also be receiving some benefits, so we must try to make the best of the situation. Thank you for your understanding.

I look forward to the coming year with all of us working together.

Florence

December Studio Sale

The time is almost here to start thinking about the December Sale. This year the sale will run from Thursday, December 4th, thru Sunday, December 7th.

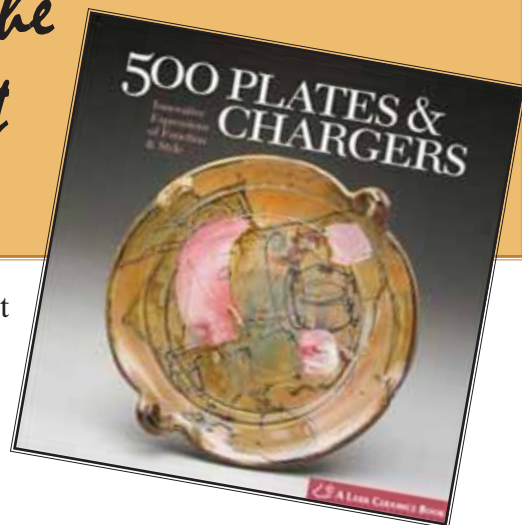
You must be a member of CAG, have taken at least one CAE class in the past year and work at the sale. If you have fewer than 15 pots to sell, you need to work one three-hour shift, between 15 and 30, two shifts, and over 30, three shifts.

I will need many chairpersons and lots of strong, willing helpers to do some of the heavy work. Please call me with any questions if you can help — it would be **MUCH APPRECIATED!** (My cell - 925-209-5130)

More details will follow in the next newsletter!

Jackie Gerry

In Time For the CAG Contest By Elizabeth Burchfield



The timing couldn't be better! Just in time for us to begin planning our entries for the the early March CAG contest, a Lark book has done it again with **500 Plates & Chargers**.

As one takes in page after page of this beautiful book, it is obvious that plates, chargers and trays are not merely functional vessels, but they are like blank canvases. The artist can use this space to express an artistic idea. What are you going to fashion on the plate you will enter?

The collection displayed in this publication reflects the infinite variety of techniques and aesthetics that ceramic artists bring to this conventionally familiar form. Wheel thrown, hand built and slump molded pieces are all there in this book, with both low and high fire techniques.

The artists here are many and varied. Some are very familiar to CAG members like the piece with wax resist and shino glaze by **Malcolm Davis**, who presented a master potter workshop here last year. Also included is a raku plate by **Skip Esquierdo**, the judge from our 2008 contest and a soda fired porcelain platter decorated with fluid lines of slip by **Matt Long**, also a CAG master potter presenter. The juror for this book in the 500 series was **Linda Arbuckle**, a master potter presenter here in our studio as well.

You will find contributions from several Bay Area artists: **Carol Ann Wedemeyer** (*Smoke Rings Party Tray*) reflects her playful and colorful style. Berkeley Artist **Rikki Gill**'s Dinner Plate, a loose floral design, stamped on using multiple glazes. **Jiri Minarik**'s Square Plate, which is constructed in Porcelain with Shino. **Tiffany Schmierer**'s *Oakland Platter* is a handbuilt earthenware piece, screen-printed with images of Oakland.

Check it out! If you want to take a look at a copy of this book, there is a new copy in our library. Take advantage. You may pick up some great ideas for the contest!





Alternative Kilns and Firing Techniques

By James C. Watkins
and Paul Andrew Wandless
Review by Jackie Nelson

Alternative Kilns and Firing Techniques is a beautiful book on the exciting possibilities of fast-firing techniques at low temperatures. I took a class recently at Sierra Nevada College in Incline, Nevada and saw for myself the most amazing results described and pictured in the pages of this book.

Randy Broadnax and **Don Ellis** and others share many very unusual methods, using things like ferrous chloride, copper glaze alcohol-reduction process and, oh my gosh! fire and smoke and downright insanity that gives birth to the most wonderful pots! Raku, pit and barrel-fired work along with secrets and recipes fill the pages and truly much more! I have read this book and shared it with many potter friends who also found it a great source of ideas, kiln building and more...just looking at the gallery-quality pictures is an inspiration and worth the price of the book. **Enjoy!** 🙌

Note: Jackie Nelson was a longtime CAG member before moving to Eldorado Hills, NE of Sacramento.

Open Studio Monitors for Fall Quarter

Help support the monitors who make it possible for all of us to enjoy open studio hours. Check in and give your name to the monitor immediately when you arrive. The monitor may have known you for years, talked to you numerous times, know that your great uncle used to roll cigars for a living, yet not know your last name. When the monitor gives you a half hour warning, finish your last project and clean up. Don't make the monitor wait after open studio shut-down time. And speaking of cleanup, try to leave your workspace cleaner than you found it. What a sparkling studio we could have if everyone did that!

Monitor Schedule

Monday	4-7	Carolyn Young Lynne Bosko
Tuesday	4-7	Pam Bivins Shirly Nagel
Wednesday	12-4	Suzie Franz
Thursday	NO WORKSHOP	
Friday	12 to 4 4 to 7	Michelle Ostrie Trish Ogilvy Peno (Joe Pagni) Lisa Jacobs
Saturday	12 to 4 4 to 7	Lee Ann Hollenback Gisela Barrett Sub: Lisa Jacobs
Sunday	1 to 4 4 to 7	Clarice Judah Shirley Towbis


Head Sub: Janice Holve

The H.A.T.S. Fund



Helping Artists Toward Success (HATS) is the financial aid fund sponsored by the Clay Arts Guild. Originally called Pat's Fund (named in memory of a former CAG member, **Pat Schmidt**), it changed to a more generic name when **Sonja Biberman's** daughter, **Sonee**, donated 25 of her mother's hats, which were auctioned off at a special party held in Sonya's memory. This auction added more than \$1,300 to the fund, to which the guild contributes \$500 annually.

These monies are for CAG members who are having difficulty meeting the increased expense of taking classes, joining the guild and paying for open studio. Because so many of our members are on fixed incomes, the added expenses are eroding their budgets beyond tolerable levels. Sometimes the situation is only temporary, such as the loss of a job or an unanticipated major expense.

If you know of such a person who is having difficulty meeting expenses, please let the CAG president, the scholarship committee or Peter know about it. 




Time Again for Levin Award Nominations

In memory of **Carol E. Levin**, her family donates funds annually for ceramic scholarships. Carol was herself a potter, and each year, in her name, deserving ceramic artists receive a financial award toward ceramic classes or workshops with Civic Arts Education. Instructors generally submit



nominations for these awards, but anyone can nominate a candidate. The nominated artists are asked to fill out an application form, write a short biography about their ceramic work and why they would like to receive the award. On a specified time and date, each candidate delivers samples of his or her work to the district office where the award competition takes place.

The artists receiving the awards are honored at a guild-sponsored reception held in the clay arts studio, and their work is exhibited in the library window, which, incidentally, was also donated by the Levin family.

If you are interested in nominating a candidate, the appropriate forms with clear directions are located in a file in the library. Completed forms can be put into the blue folder in Locker #2, the CAG locker. 



Wanted

Someone interested in researching information for the back page of the *Kiln' Time* Newsletter each month.

We get our information from a number of different sources, and it is an ongoing process, but takes just a little bit of time. Peter often gives us information; pottery magazines (the guild subscribes to a number of them) and the internet are also key sources. If you are interested in contributing to the guild in this way, contact **Ann Henderson** at <annadele@comcast.net> or stick a note in Locker #9.

MASTER POTTER WORKSHOP... OLE'!

Jerardo Tena of Pueblo
Mata Ortiz Comes to CAG



By Devany
Vickery-
Davidson

Saturday, November 1, 2008, CAG

members and guests are going to be in for a serious treat. **Jerardo Tena** will be sharing the traditional techniques of the potters from Mata Ortiz, Mexico. Mr. Tena is from the village which now stands in the spot where the ancient *Paquimé* Indians had their city. This particular style of pottery is some of the most prized in the world.

The Mata Ortiz tradition began when twelve-year-old **Juan Quezada** had abandoned school to work in the fields and make a contribution to his family's income. His surroundings were the same as they had been 600 years ago for the members of a sophisticated culture called *Casas Grandes*, who erected the city of *Paquimé*, that evolved and then disappeared.


Over the ruins of that lost civilization was built a small town named *Juan Mata Ortiz*. There, young Juan Quezada found pottery shards among the ruins of the *Casas Grandes*. Through extraordinary intuition, Juan began to reproduce the techniques used hundreds of years ago using serrated knives and his fingers. He created his own method of firing using cow dung.

Juan's pots ended up in a junk store in New Mexico where an American anthropologist found them, bought them and then proceeded to promote Juan's work.

Today about 400 potters of *Mata Ortiz* dig and process their own clay and form it into the traditional vessels which they call *ollas* by using a coiling and pinching technique, which they call tortilla-chorizo method.

These potters dry, sand and burnish their pots and then paint and decorate them using human hair brushes in the style of *Mimbres*, designs shared by other Southwest, Native American cultures. They fire the pots using wood or cow dung in a single firing process.

Jerardo Tena will be demonstrating how the *ollas* are made in each step of the traditional process. He will sand and burnish the *ollas* and decorate them using a brush made from the hair of his daughter and we will be firing a pot of his at the end of the day.

- The workshop, held on November 1, is limited in space, so sign up soon!
- Cost for CAG Members is \$75,
- \$85 for non-members.
- Potluck lunch; bring a dish to share.
- You can sign up at <www.arts-ed.org> or call (925) 943-5846
- You can learn more about pottery created in the village of Mata Ortiz by going to their website:<www.mataortiz.com> 



Meet Your Board Members ~ Mimi Wild

CAG Member Liaison

By Morgan Karadi



More than 38 years ago, **Mimi Wild** found herself needing a break and an escape from the house and children. After wandering in from the park, having noticed pottery drying outside, Mimi began ceramics classes at the Walnut Creek studio. What started as a once-a-week hobby quickly became a life-long passion.

Mimi explained her fascination with pottery by describing, "...that you can do so much with it, and it's open for all kinds of textures, colors and decorating techniques – it's an open book." Her work is greatly influenced by nature and specifically animals. You may have seen some of her whimsical creations around the studio, a raccoon staring at you from a glaze shelf or a vulture waiting to be bisqued. What she loves most about the art of ceramics is the malleability of the clay

Mimi's board position is Membership Liaison, and as such, Mimi acts as a *goodwill ambassador* for the CAG. She sends cards and words of encouragement to those who are sick or unable to come by the studio and makes sure they know we're thinking about them; she even does hospital visits. In addition to being the goodwill ambassador, Mimi also shares her wonderful sense of humor with all of us — she is the *Kiln'Time* cartoonist.

Mimi has a huge heart, and with her kindness creates a sense of family amongst the studio community. "I rely on the members to keep me informed about fellow members. I always like to keep abreast of both sad and happy occasions." When asked what she most enjoys about being part of CAG, Mimi responded, "It's simple, the people. The people in the studio are a great *mélange* of all kinds of backgrounds and I just love being there."

When she's not at the studio, Mimi spends her time volunteering at the Lindsey Wildlife Museum in Walnut Creek. She also enjoys traveling with her husband, John. As a get-away-from it all, Mimi and John also love to spend time in their cabin in Mendocino County. 🖐️



Footprints in the Studio

By Rob Savre

We've all heard about *carbon footprints*. It may not be carbon, but we all leave symbolic *footprints* when we work in the studio. We all like a clean studio, and to keep my footprint light, I attempt to make the area I work in cleaner than I found it. I place newspaper on the worktables and in the glazing area, which makes cleanup much simpler. I keep track of my twist ties; it can be so annoying to find a twist tie wedged in the clay.

When cleaning the wheel and floor, I make sure that floor scrapings do not end up in the recycled clay bin, which potentially creates foreign matter in our recycled clay. I scrape my used bats into the bin and wash them before returning to the bat shelf. Simple things can make it a little cleaner for everyone and less for us to clean up between sessions.



Thought for the day

A man of genius makes no mistakes. His errors are volitional and are the portals of discovery.

James Joyce

HOT TIP

This **HOT TIP** comes from your editor. I received no tips for this issue, so I decided to include one of my own. It's easy to submit a hot tip to *Kiln' Time*. All you have to do is write it up and email it to <annadele@comcast.net> or put it in **Locker #9**. If yours is selected, you earn a free bag of clay. We don't care where you got the tip as long as you're the first to submit it, but it is nice to acknowledge the source if you received it from a friend, an instructor or read about it somewhere.

MAKE YOUR OWN SANDBAG

Although I do very little handbuilding, this seemed like such a good idea, I wanted to share it with you — so simple and yet so effective. I read about it in the November/December issue of *Pottery Making Illustrated*. I am also a strong believer that hand-fashioned tools are often the best. Japanese potter Kaori Tatebayashi apparently used this tool in a workshop she presented, which prompted the article.

It is easy, quick and inexpensive to make from everyday materials. It is a small bag of sand used with a gentle beating motion to press clay into and over molds. It helps to fill in hollows and crevices without leaving sharp marks, which often occur when using metal, wooden or even softer plastic tools. The gentle thumping compresses the clay, minimizes stretching and eliminates air pockets.

To make a sandbag you'll need: rubber bands, a square of cloth and a similar sized square of thin plastic as well as a cupful of dry sand. The cloth you choose will leave marks, so make your choice with that in mind; finely woven thin cotton leaves an almost imperceptible mark, yet a loosely woven square of burlap would definitely result in a texture.

Simply cut both the plastic and cloth into about a twelve-inch square, pour the sand into the middle of the plastic and gather the corners together, wrapping one rubber band tightly around the neck. Set the resulting bag into the middle of the cloth and gather the cloth the same as you did the plastic, wrapping a second rubber band around the cloth. There, you have a great tool for easing slabs over or into molds.




Ann Henderson



Value in Online Video

Online videos can be a great help in learning ceramic skills. Two wonderful sources of short video demonstrations are available on YouTube <www.youtube.com> and Ceramic Arts Daily <www.ceramicartsdaily.org> They include a wide range of ceramic techniques, often presented by renowned master potters. Just this past week there was a short video introduced by Matt Long on how to make one of his signature drinking vessels. If you will recall, Matt was one of the presenters for a very popular CAG master potter workshop a couple of years ago.

On YouTube there are 31 videos just on handbuilding pottery, including everything from making an ocarina to handbuilding a large vessel. Some are far better than others, but on YouTube there are viewer ratings, which can help guide your selections. Ceramic Arts Daily carries only ceramics related videos, and they are already screened, so most of them are excellent. Just pick a title that interests you, and you can be fairly certain the video will be worthwhile. Do *Altered Vase Forms* or *Making Squared-Off Mugs on the Potter's Wheel* interest you? How about *An Unconventional Method for Throwing a Pitcher on a Pottery Wheel* or *Applying Decals to Glazed Pottery and Ceramics* — give it a try; take a look at one of the videos.

Being there and watching a potter actually make an item and being able to ask questions are definite advantages to learning, but there are some advantages as well of online videos over in-person demonstrations. You can watch a video at your leisure, three o'clock in the morning if you wish, and you can watch it over and over. 

Types of Firing: Oxidation, Reduction, Salt, Wood, Raku

Information from bigceramicstore.com website

We are fortunate to work in a studio offering such a wide range of firing options. This studio offers oxidation, reduction, salt and raku firings. Although we do not boast a wood kiln, we do offer an alternative firing class annually whereby students do two forms of wood firing, one a pit fire at the beach and a sawdust firing. *The following descriptions are good basic information for beginning studio potters.*

Oxidation firing is typically done in an electric kiln, but can also be done in a gas kiln. Oxygen is free to interact with the glazes when firing. Oxidation firing allows very bright, rich colors. This can be done with low and high temperatures.

Reduction firing is typically done in a gas or other fuel-burning kiln, since the corrosive effects wear out the elements on an electric kiln. In reduction firing, oxygen is prevented from interacting with the glazes during glaze maturation. This is done by adjusting the fuel in a gas kiln, or by adding organic material such as in Raku. As the organic material burns, it uses oxygen, leaving an oxygen-depleted environment. Reduction firing typically results in mottled, rich, earthy colors, and often the iron from the clay shows through and gives a speckled look. Typically reduction firings occur at high temperatures.

In **Salt and Sodium firings**, salt or sodium are introduced during the final stages of firing. The atmosphere allows pieces to get a glaze-like finish without glazes. Sometimes it takes on the appearance of orange peel. Interiors of pots are generally glazed since the salt atmosphere often won't reach deep into them.

Wood firing uses wood as fuel instead of gas or propane and can be done in a specially designed kiln, a garbage can or in a pit. For pit firing, a large hole is dug in the ground, wood and pots placed in and covered with cow dung, the wood started on fire. Pots can also be buried in a metal can filled with smoldering sawdust. There are many variations of wood firing.

Raku is a technique where a pot is heated until glowing, then pulled with tongs from the kiln and placed into a reduced atmosphere, such as a metal can or nest filled with combustibles such as pine needles, newspaper or leaves. In Raku, unglazed areas of clay become black due to the carbon from the burning fuel. When the carbon is scrubbed off the glazed areas, they often reveal a metallic luster such as copper and bronze.



Friends of Civic Arts Education Foundation invites you to an evening of entertainment benefiting Civic Arts Education scholarships!

Viva Arts!

**Saturday,
September 27th
6:30 ~ 11 pm
at the
Shadelands
Art Center**

**111 N. Wiget Lane at
Ygnacio Valley Road,
Walnut Creek**

Enjoy food, wine, scholarship student performances and dancing to 40's & 50's music of Generations in Jazz Plus... Silent & Live Auctions

Cost per person: \$ 65 (\$75 at the door) includes food, wine, dancing and bid card for both auctions.

**FOR MORE INFORMATION
and to BUY TICKETS:**



Call (925) 939-2737 or go to
www.friendsartsed.org



Dear Ann, (and Ceramic Friends)



It's the end of May, the school year is almost over but it seems to me as if we just landed. Some things seem remote, but I still feel that I have to readjust to the Israeli reality. Everything here is so different. My oldest daughter, Ofek (13) is totally at home by now. She is surrounded by friends, and her life is full and happy. Tal (9) is still struggling. The Middle East mentality is challenging for her, and she tries very hard to figure out right and wrong. Mia (4), has completely forgotten her English — as if she was born here...

We finished building the addition to the house, and I have a real potter's studio with everything I need but a kiln. Once the electricity issues are solved, I will buy a kiln as well. I also enrolled in a pottery academy for next year, so I can have a better understanding about glazes and other theoretical issues. So I am trying to take myself seriously...

Life is very intense. One holiday comes after another. We had 40 people over for the Passover formal dinner, and nearly 80 for Israel's Independence Day BBQ. These are the things that brought us back here, our friends, family, language and culture. All the rest is more pleasant in the States, but when you have to make a choice, you have to bear with the disadvantages as much as you enjoy the advantages.

I miss the studio in Walnut Creek very much. For me it was not only a place where I could learn, interact and enjoy people who share the same values as I do, it was also a getaway from the Musts in life. It was a place where I did what I did because I wanted to do it.

When I sit in front of my brand new Brent wheel, I often still hear a voice saying: "keep on breathing" or "push from your belly" that I assimilated there in Civic Arts. The place I enrolled for next year reminds me a lot of the studio, and I hope to enjoy the academic in it as much as the social interaction with people who share the same passion as me.

Well Ann, as you can see by now, it's mid June and I'm still typing this email. So this is it for now. Say a big hello to everyone in the studio, and let yourself and everyone else know that the fact you hear nothing from me means nothing about how often I think of you and miss you all.

Take care, Hagit



Word to the wise...Please note that due to installation of new glaze kilns during the winter break, there will be no firing of any kilns, and it is highly recommended that everyone remove all work from studio by their last class meeting. Please plan accordingly.

And since I am on the subject, for all those who have not heard yet, the city has approved the bid on two new 30 cu.ft. downdraft glaze kilns and the contract went to ceramic services kilns out of So. California, with the assistance of Leslie Ceramics in Berkeley to both remove the old kilns and install the new ones. The bid came in at approx \$54,000 not including extension of existing kiln hood. The Clay Arts Guild has agreed to pay half the cost of the new kiln project, with the city absorbing the rest.

These new kilns are estimated to cut glaze firing costs of natural gas by 30 - 40 %.....

One last item...Many thanks to the hard working 25 volunteers who showed up for the last studio cleanup party. All earned their "free" clay coupons.

**THE CAG OPEN
STUDIO HOURS**
Mon.....4 - 7 pm
Tue4 - 7 pm
Wed.....12 - 4 pm
Thur.....No Open Studio
Fri.....12 - 7 pm
Sat12 - 7 pm
Sun.....1 - 7 pm

- WED., 9/10 — STUDIO RE-OPENS for "OPEN STUDIO" WORKSHOP
- SAT., 9/13 — FIRST CLASS MEETING of FALL SESSION
- SUN., 9/14 (1 - 5 PM) — LIBRARYFEST in CIVIC PARK
- SAT., 11/1 — MASTER POTTER WORKSHOP with MATA ORTIZ POTTER, JERARDO TENA (NO "OPEN STUDIO")
- SAT., 11/8 — ICE SKATING RINK OPENS
- TUE., 11/11 — STUDIO CLOSED (VETERANS DAY)
- SUN., 11/16 — LAST MEETING FOR TILE CLASS
- SAT., 11/22 — LAST CLASS MEETING FOR FALL
- SUN. - WED., 11/23-11/26 — "OPEN STUDIO" (10 AM - 7 PM)
- THUR., 11/27 — STUDIO CLOSED (THANKSGIVING DAY)
- FRI., 11/28 — STUDIO OPEN (10 AM - 7 PM) ALL WORK out of STUDIO and LOCKERS CLEARED OUT by 7 PM
- SAT., 11/29 — STUDIO CLEAN-UP PARTY (10:00 AM)
- SUN -WED., 11/30-12/3 — STUDIO CLOSED FOR SALE SETUP
- THUR.-SUNL, 12/4-12/7 — STUDIO SALE
- DEC., JAN. 4 — STUDIO CLOSED
- MON., 1/5 — FIRST CLASS OF WINTER SESSION



What's Happening in the Clay World

Upcoming Workshops:

Sat. & Sun. September 20-21
Surface Decoration and Majolica Techniques, a two-day hands-on demo workshop with Linda Arbuckle. Sponsored by the Orchard Valley Ceramics Arts Guild. For more information: <workshops@ovcag.org>

Sat. November 1
Mata Ortiz Workshop with Jerardo Tena, a one-day demo workshop in Studio E, Civic Park, Walnut Creek. Potluck lunch. \$85 (\$75 for CAG Members)

January 11-13, 2009
Explore the Surface, a three-day workshop hosted by the Bay Area Potters Council at the Holiday Inn Express in Berkeley, CA. For further information check out <www.ceramicartsdaily.org/education/workshops/explorethesurface.aspx>

Interesting Ceramic Videos:

Benjam Gufford demonstrates his technique for altering the rims and bottoms of vase forms to create interesting shapes
<www.ceramicartsdaily.org/video/index.aspx>

Keith Phillips demonstrates his technique for throwing squared-off mugs on the pottery wheel.
<www.ceramicartsdaily.org/video?square-mug.htm>

Mark Peters on making a home-made Wire Faceting Tool and a Wire Faceted Bowl
<www.ceramicartsdaily.org/feature/featuredetail/2008-07/videowirefacetbowl.aspx>

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