

KILN' TIME



NOVEMBER 2005

THE OFFICIAL CLAY ARTS GUILD NEWSLETTER

Don Porcella

Clay Arts Guild
Lifetime Member

The Clay Arts Guild Board has unanimously elected **Don Porcella** as a Lifetime Member, an honor bestowed on fewer than 5% of the total number of members of the Guild and given only to persons who have been members for at least ten years and contributed significantly to the Guild's improvement.

Don has been a Clay Arts Guild member for nearly fourteen years, serving two years as Secretary, two as Vice President and two as President; he still serves on the CAG Board as Past President. He also served as chair for the Guild's bi-annual sales three times, a monumental undertaking. He continues to work tirelessly for the betterment of the Clay Arts Guild.

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The Biggest CAG Sale Ever December 8 - 11

By Virginia Rigney



The CAG sale is just a month away!!! Get those pots ready and be a part of this fun and profitable traditional event. We need all of YOU —your pots, sculpture and participation. Sale proceeds benefit you by providing money for studio upgrades, equipment and supplies. And even if you are a stark beginner with nothing to sell, sign up for a work shift. It's fun and helps the CAG.

The sale starts Thursday December 8th with a kickoff opening reception complete with music and refreshments from 5 –9 pm. It's a party and a time to be together, see each other's work in a professional display and bring friends to admire and buy. The CAG sales studio continues Friday 10 am to 9 pm, Saturday 10 to 5 and Sunday 10-4. The Walnut Creek Civic Arts Sale of all other media plus pottery and sculpture will be at the Shadelands Campus with the same hours. CAG members may have their work at both locations but must have at least 50 % of work at the CAG sale.

Those of you who have not seen the transformation of the studio into a super stupendous pottery sales room are in for a surprise...and for all of you who look forward to this annual sale, there are a few changes this year.

Each member may bring in a maximum of 60 pots. On Saturday more pots may be brought in if needed. The sale depends on your help, so you are expected to work one to three shifts based on the number of pieces you have for sale. Artists must also take part in the cleanup on Sunday at 4 pm.

All potters and instructors must deliver work to the studio on Wednesday December 7th between 2 – 8 (no earlier please) with TYPED invoice sheet. Forms can be downloaded from the website (http://www.clayartsguild.com/studio_sales/)

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Kila' Time Newsletter

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Visit our website:
www.clayartsguild.com

Of Special Interest:

**Workshops
by our
Members**

*See pages 5 & 6
for the complete listing!*



THIS 'N THAT MESSAGE from the PREZ

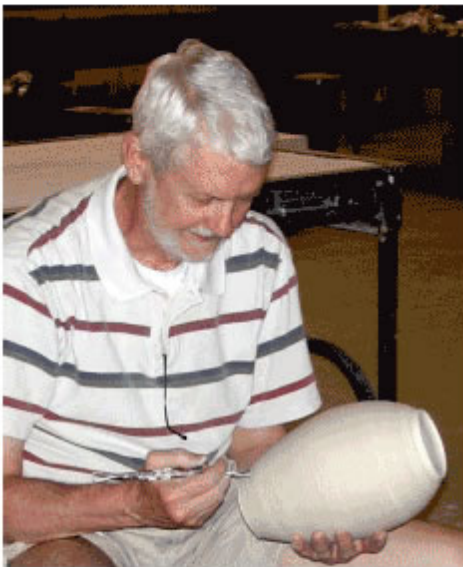
It seems not too long ago that we were welcoming spring, and now, suddenly it seems, late autumn and winter are upon us, and we find ourselves speeding up our production for the December sale. Open studio is busy and full—in fact, remember to join—it is a real value at \$85.00. Enjoy open studio, participation in sales, camaraderie, discounts on workshops, etc.

This is probably a good time to update what is happening in our journey to non-profit status. You are probably aware that DRAA decided to put their efforts in another direction, which did not include CAG, and the newly forming Friends of the Arts are concentrating their efforts on fund-raising (which will benefit us in the long run). Neither is in a position to shelter us under their 501C3. So after examining our options, the board unanimously decided we needed to become our own 501C3 entity. It is a complicated process which takes some time and requires, incorporation, restructuring of our bylaws in order to comply with the law, carrying our own insurance, etc. We have retained an attorney who specializes in the procedures particularly for the arts. His name is Richard Lee.

June Bowen, our CFO, formerly Treasurer, Martha Kean and I have been working on the process. It includes providing financial information, a narrative of our purposes and lots and lots of paperwork, since government loves forms. Beginning at our first meeting with the attorney, we adopted and filed both Articles of Incorporation and Application for Exemption, appointed directors, filed minutes of action so that we can operate and are close, I hope, to adopting our new by-laws. Essentially, we have structured them to agree as closely as possible with how we currently operate. Once these are filed, we are in the “hurry up and wait” portion of the program.

Although we no longer pay dues to DRAA, being our own non-profit means we have other monetary requirements; a one-time fee to our attorney of about \$2,000, and filing fees of between \$800 and \$1000. We will be carrying our own insurance, which will require a yearly payment. The amount is as yet uncertain, but should probably be under \$2,000 per annum. We do have an insurance agent who specializes in insurance for arts non-profits. Hopefully this gives you an idea of what is going on; for all intents and purposes, our programs continue as usual.

On another subject, we have ordered new T-shirts in hot colors of eggplant, sapphire and burnt orange as well as more aprons. If you own one or are planning to purchase one or many, why not wear it when you work your shift at the December sale? Now, how cool is that!



Don at work on one of his vases

Continued from front page

In addition, Don has represented the Guild in public forums a number of times, once being nominated and winning a well-deserved award for "Volunteer of the Year" from Diablo Magazine. That award carried with it a substantial cash donation to the Guild, yet another way he has supported it.

Don has presented workshops for other members of the Guild, demonstrating both his throwing and decorating techniques and is scheduled to share his talents in two more upcoming mini workshops next February, one demonstrating the method of bottle-making on the 5th, and the other a rerun by popular demand of his sodium silicate techniques, scheduled for February 12th.

In summary, Don is an exemplary member of the Clay Arts Guild, an ambassador for the organization and eminently deserving of becoming a Lifetime Member.

Continued from front page

studio_sale.php) and a stamped self addressed envelope. All pots must be color tagged. Look for shift sign up, inventory sheets, and instructions on the table by the studio door.

Studio D will showcase the donated pots and sculpture. Remember that members are expected to donate work throughout the year for this part of the sale—three pieces a quarter or one sculpture. Donate NOW.

This is your sale. Help make it a success

- ◆ Sign up to participate
- ◆ Donate 3 pieces of your work for the White Tag area
- ◆ Help at the event
- ◆ Tell your friends and neighbors to come

Also ... ◆ We need new names for our mailing list
 ◆ People to help distribute cards and posters
 ◆ We need you to get the word out.

We will send press releases to the local publications *but need bios and information about your work for them to use*. Check the table by the studio door for ways to get this information to us.

Postcards for artists to mail and distribute are available in the studio. There are lots, so use them!



Book Review

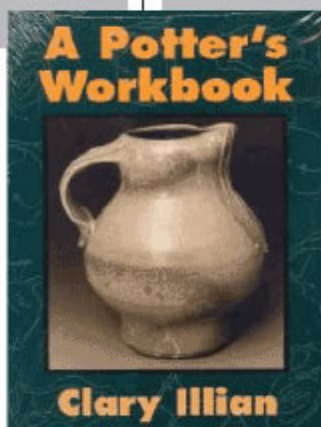
Reviewed by
Tom Wynn

If you already have the basic techniques of throwing on the wheel, *A Potter's Workshop* by Clary Illian offers insightful discussions on form and function that can take your pottery to the next level.

Individual chapters are devoted to different forms, starting with the simple cylinder and continuing with pitchers, bowls, mugs, lidded jars, casseroles, and teapots. The author examines how components of a piece combine to produce an overall visual impact, for example, by creating a visual flow as your eye moves from the foot, along the curve, and up to the rim of a bowl.

The book includes exercises that stretch your imagination by encouraging experimentation with visual relationships. A generous helping of photographs provides clear visual reinforcement of the concepts described in the text. Unlike some discussions of aesthetics, the book does not wander far from the practical, giving sound advice about maintaining a balance between aesthetics and usability when making functional pieces.

If you want practical instructions on technique, *A Potter's Workbook* is not for you. But if you find yourself stuck in an occasional creative rut, Clary Illian's book can heighten your awareness of form, further define your artistic style, and reinvigorate your time at the wheel.



CAG Library News

By Martha Kean

The best thing about being CAG Librarian is that I get first look at all the new books. I recently enjoyed looking through our four new purchases, all made at the request of CAG members:

The Ceramic Spectrum, second edition, by Robin Hopper
This is an update to an earlier volume by this well-known potter, who is particularly known for glaze and color development. This is a well-organized and comprehensive book, featuring many beautiful illustrations and a wealth of information.

500 Cup; 500 Teapots; 500 Figures in Clay

We already had the forth book in this series, *500 Bowls*. These are beautiful books featuring a huge variety of work within the stated forms. There is work in these books by people who at least some of you know!

Also relatively new to the library are:

Ceramic Form, by Peter Lane

The Encyclopedia of Mosaic Techniques, by Emma Biggs

Handbuilt Tableware, by Kathy Triplett

The Encyclopedia of Pottery Techniques, by Peter Cosentino

The Art of Handmade Tile, by Kristin Peck

These books, and hundreds of others, are available for check-out by CAG members. The library was re-opened a couple of months ago after being closed for several months due to a problem with missing books. We've put some new procedures in place that we hope will solve that problem. The check-out procedure is actually easier than before, but you do need to see the Librarian (that's me!) or one of the Library Aides to check out or return books. The Library Aides are: Fern Skowlund, Robert Shelton, and Clarice Judah.

I have noticed that use has been very light since the library re-opened. My assumption is that that's because people have gotten out of the habit of using it. However, if the new library procedures are not working for our members, I want to know that. Please contact me with any issues regarding the library. Also, please let me know if you have requests for books to be added to the library.

It's your library. Check it out!

Martha Kean
CAG Librarian
(925) 820-3012
mkjv@pacbell.net



Mini-Workshops Are Back!

Workshops
by our
Members

By Tamara Selvig

We all get enormous value from our CAG membership. Mini-workshops add even more value, fun, and are a great opportunity to learn more about a wide variety of ceramic techniques. This Winter we will once again hold FREE min-workshops Sunday afternoons at 2 p.m. Fellow members of CAG will present a special skill or project they have developed. This is a wonderful opportunity to learn the secret techniques of the talented artists in our community.

**Mini-Workshops
are Free to CAG Members
2:00 pm – Sundays**

JANUARY 29



Jack be Nimble, Jack Be Quick...Let's All Make A Candlestick! with Mary Miller

Mary will demonstrate how to combine extruded forms and slab shapes to construct candlesticks. If you wish, bring the size candles you would like to use for your candlesticks.

FEBRUARY 5



If one of those Bottles Should Happen to Fall — Make More Bottles with Don Porcello

Many people make excellent bottles already, while others fear to try this fascinating shape. Showing examples of fired bottles will begin the workshop. Then, Don will discuss bisquing dried work, trimming leather hard bottles, decorating them, and finally throwing them. Don will show how to form bottles of several types, including high and low shoulder pieces, pieced together bottles, and how easy it is

to alter the bottles. He will illustrate different diameter bottle necks as well as bases. Expect to spend an hour or two discussing the philosophy of design and decoration as well as the essentials of bottle making while watching a bottle rise from a lump of clay with very little effort.

FEBRUARY 12



Cracking Up is Easy to Do (back by popular demand) with Don Porcello

Use of sodium silicate (Na_4SiO_4) provides a particularly exciting technique for adding texture. Basically, SS is a deflocculant and is used for slips and glazes in the

studio. Here we use it as part of the throwing process in three steps at the basic level. These are making a cylinder, adding the SS, and then pushing out on the inside of the walls to create the texture. By letting the SS soak into the clay and partially dry for shorter or longer periods, one controls the size of the 'islands' created during the pushing out step. These steps can work on handbuilt pieces as well. This workshop was enormously popular last time. Don't miss it!

FEBRUARY 19



Cutup Cathy Teaches Carving Pots with Cathy Hawkins

Learn to add texture to your pots by carving the surface with a variety of shaped trim tools. Use a smooth surface clay to throw or hand-build a pot with a slightly thicker wall. Dry the pot to a soft

but not leather hard stage that can be handled without leaving finger marks. Bring it to our session and we will modify it in class, discuss leather hard clean-up, and how to glaze for best results.

FEBRUARY 26



Many Marvelous Mini-Bottles with Gail Ruvalcaba

Learn how to throw 3" bottles. There's a trick to it. Then, learn how to alter them into funky art forms or little creatures.

Continued on page 6, right column

MARCH 5



Clay That Sings
(back by popular demand!) with
Teri Sugg

Tired of making
the same old

silent sculptures, quiet cups, bowls
and vases? Teach your clay to
sing! It's easy to make a simple
whistle, and with a little practice
you can even make one that plays a
whole scale.

Teri will show us the six steps to
take to create a beautiful one of a
kind musical instrument in just
about any shape you would like.
We had a big crowd of very happy
artists the last time around. Please
come join us for this special,
unique workshop.

Note: Folks who don't want to
participate can, of course, still use
the studio during regular CAG
workshop hours.

If you have something you
could teach (Don't be shy, we
know you do!), please contact
Tamara Selvig at
tamaraselvig@yahoo.com or
(925) 299-1243, and she'll set
you up to teach a mini-work-
shop during an upcoming
quarter.



Farewell Trisha



Trisha Kyner, who has taught sculpture
here for several years, and her artist
husband David will be moving to Balti-
more, Maryland in December, a huge
loss to the clay arts studio. After three
years of trying, they have been unable to
find affordable work/live quarters in the
Bay Area. With a few connections in
Maryland and an adventurous spirit, they
have purchased a 3500 square foot 1950s
corner store on a 9,000 square foot lot
they will convert into a clay/metal
workshop with living quarters above.

Trisha was born here and has lived out west all her life. She remarked, "I
will really miss the Bay Area and especially the staff and students at
Civic Arts. The studio is the best I've ever taught in and this includes
university art departments." About teaching here, Trisha reflected, "Civic
Arts students have taught me so much about perseverance and perhaps
given me some clues as to what's really important in life."

She visited Baltimore during the NCECA conference there and found the
surrounding country prettier than expected, noting, "The housing costs
were so very cheap." She said that she hopes to teach part-time and have
more time to do her own work, is excited about the clay community in
and around Baltimore, and has already applied to Towson University for
an adjunct position in sculpture. She does plan to come to the Bay Area
regularly, and you can probably look for her teaching a workshop next
summer, possibly Expressive Por-
traits, or Gargoyles and Temple
Beasts. (See photo at right.)

Trisha explained, "My husband and I
are having a joint exhibit entitled
"Bon Voyage" at the Claudia
Chapline Gallery in Stinson Beach in
November. It's sort of a moving sale.
The opening party is Nov. 6th, 2-4 pm
and the show runs from November 4th
through November 30th. The gallery's
phone number is (415) 868-2308. I'd
like to invite all civic arts students
and staff to come out and celebrate
our mid-life crisis with us."



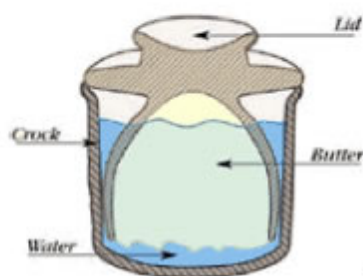
Butter Bells a Big Hit

By Kim Quay

Julia Child said she didn't understand America's "fear of butter." I agree. I like butter. A lot. I'm also a fan of olive oil. However, nothing makes baked goods more tender or a simple piece of toast more delicious than butter. I can't imagine sautéing shallots without using butter. But, it's frustrating trying to spread hard, cold butter on fresh bread.

So I was really intrigued when Ann Henderson had us make French butter keepers, butter crocks (or butter bells*, as they're also known) in her dinnerware class last spring.

Butter at room temperature can turn rancid when exposed to oxygen. Butter keepers have been used for centuries in France and Germany to preserve butter before refrigeration was available. The French town of Vallauris claims that the butter keeper originated there. They came up with a simple and ingenious solution. By sealing the surface of the butter in water, the butter lasts at room temperature up to a month. The butter keeper consists of two parts: a lid with an attached cone- or bell-shaped cup and a second, larger crock for the bottom. Slightly softened butter is packed into the top lid section of the butter bell and the base of the crock is filled about halfway with cold water. The lid is turned over and inverted into the water.



Source: www.webexhibits.org

To extend the freshness of the butter even further and prevent growth of mold on the butter, add 1/4 to 1/2 teaspoon of salt to the water. The water should be changed every other day. To use, simply lift off the top and turn it right side up. The butter is fresh and at perfect spreading consistency. On warm days, you can add some crushed ice to the water. On hot days, above 90° F, the crock should be refrigerated to prevent the butter from softening too much and leaking into the water.

The key to keeping the butter fresh is to make sure that the water level is high enough to cover the surface of the butter. Some designs have one, two or three holes in the side of the lid, about halfway up, to allow air to escape and the water to completely cover the butter. If you decide to use holes in your design, make sure you leave at least one of the holes uncovered when you pack the butter in the lid. Wash the lid and crock thoroughly before adding a fresh stick of butter. The ideal size holds a full stick of butter, but not more than one pound, as the weight of the butter will be too great to hold it in place. Some commercial butter bells come in individual serving size sets. It would be fun to make some of these small butter bells and glaze them in all different colors for parties or holiday brunches.

Flavored and herb butters can also be stored in the butter keepers. Here's a recipe that's wonderful with fresh grilled corn on the cob (or grilled prawns or even cornbread).

Chipotle Lime Butter

1/2 to 1 tsp chipotle chiles in adobo sauce, minced
Zest of one lime
1 T. fresh lime juice
2 T. fresh cilantro, minced
1 to 2 garlic cloves, minced
1/2 tsp salt
1 cube softened unsalted butter

Thoroughly blend all ingredients in a small bowl. Adjust the amount of chipotles to taste. I "de-bark" my chiles by removing the seeds and ribs before using. It reduces the sharp heat but leaves the great smoky taste of the chipotles.

Pack into your favorite butter keeper.

One last benefit — you use less butter when it spreads easily. I still get to enjoy my butter, but in modest portions.

*L. Tremain, Inc., a company that makes commercial butter keepers, has trademarked the name, "Butter Bell."



Source: www.wolfpottery.com

Next CAG Contest

Calling All Clay Art Students

By Jackie Gerry

Here's something everyone can eagerly anticipate — another chance to compete with your fellow artists in yet another CAG sponsored exciting ceramics contest. It will be early in March. Watch for the time and date. But plan ahead! Start thinking about your entry. This time it has to have an element of a **FIGURE**, either thrown or hand-built. Again, we will have a professional judge and there will be great prizes!

National Recognition

Make sure to check the September/October issue of *Clay Times*, *The Journal of Ceramic Trends and Techniques*. Martha Kean's article "Walnut Creek Clay Arts Guild" is presented within and includes Dave Haney's beautifully photographed pottery and sculpture of Guild Members. Those whose pieces are featured are: Virginia Macintosh's wheel-thrown fountain, Martha's carved, wood-fired pot, Ellen Codner's burnished raku vase with pop-off slip and another pit-fired vase, Ann Henderson's hand-built saggar-fired tower and a salt-fired teapot, a salt-fired slip-colored tea bowl by Pete Coussoulis, Jane Burton's 89-inch assembled piece with terra sigillata and poster pen design, and Jean Calicura's slab built sculpture. A copy of the article is on the studio bulletin board.

What is WATERSHED CENTER for the CERAMIC ARTS? By Virginia Rigney

This August, with the help of a *Laguna Clay Artist Residency Award*, I had the good fortune to experience two weeks at Watershed. "Watershed is a non-profit international residency program for artists working in clay. The supporting and nurturing peer-rich environment provides artists with undisturbed time to concentrate on their work." That is what the brochure says, but Watershed is that and a whole lot more.

Located in Newcastle, Maine on a former sheep ranch with an old brick factory building used as the major studio space, Watershed provides two-week summer residencies that bring together a diverse group of 12 artists. These artists are asked only to show up for meals — the place where most clay talk happens. We showed our slides in the evening to each other and to an invited group of California curators, museum directors and art critics. The art professionals gave slide presentations of their programs to initiate discussion. During the day, we learned what it is like to work with clay — the beginning of a Watershed effort to educate and influence the cross pollination between the world of craft and the world of contemporary art.

The highlights for me were the people and the art talk. It happened at the meals, where one side of the dining room was lined with shelves of plates, bowls and cups donated by prior resident artists for our use. I was not alone in the daily satisfaction of selecting a unique cup and plate created by some unknown artist. Small pleasures. And the people! What a pleasure to be in a group where everyone fondled the dinnerware.

...And of course, the work. The meditative mile long walk to the factory with the clean light reflecting on the barn, sheep and green hills of Maine began each day of personal clay exploration. The equipment is basic and there was clay dug from the site, so we could order from the local ceramic supply house or be challenged with use of what is there. I chose the latter...and found my old concepts and themes emerging in a new form. I fired the soda/salt kiln and it was only lack of time that prevented a wood fire. But no complaints...time was the gift to all of us at Watershed.



STOP!

Are you wearing the latest COOL fashion, the IN attire for the Clay Arts Studio?

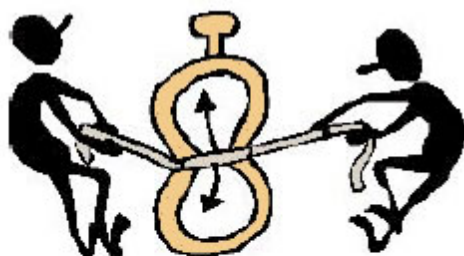


Now is your chance to *carpe diem* —Oops! we mean *carpe terre* (“Seize the Clay”) by buying a T-shirt or apron.

This trendy T-shirt style now comes in sapphire, eggplant and russet in addition to the original colors of black, royal blue and maroon.

And for all those people who missed the chance with the first order of aprons, they have been reordered and are available through the CAG.

Aprons are a bargain for \$20 and T-shirts for \$15.



Squeeze the time; we need help for the CAG sale.

Meet the Sunday Night Monitors JOHN HARNED & TOM WINN By Janice Helve

It's certainly not the high salary offered monitors! **John Harned** and **Tom Winn** have little free time from their positions at a software subsidiary of giant EMC where John is a marketing program manager and Tom is a writer for the local division's marketing staff. Their company focuses on backup and recovery system software. About three years ago, each was searching for a hands-on hobby to counterbalance work. After Artopia provided a start, they found CAG and have been fixtures in the Friday evening class ever since. Although John's precision boxes first drew the attention of fellow guild members, both John and Tom are now in virtual production mode making plates and bowls along with most members of Michael Berkeley's dedicated Friday crew.



Tom grew up in Boston attending several noted Universities in Massachusetts before traveling west to visit friends who were part of the software/dot.com gold rush. Leaving Boston's 20 degree weather, Tom arrived on a typical, balmy, 65 degrees San Francisco winter's day. He decided a life adjustment might be in order. He accepted a position with a Seattle software company before transferring to the Bay Area shortly thereafter. As EMC's

division offices are in Walnut Creek, it made sense to buy a condo in Concord. Tom is currently wrestling with an undisclosed-at-time-of-sale siding problem that is proving an expensive introduction to California real estate – but is feeling fortunate to be a homeowner at all.

John, a native Californian, grew up in El Sobrante and graduated from San Francisco State. Although he also tested life in another part of the country – living in Georgia for several years – he decided he really was a Californian at heart. John was active in campus and San Francisco politics for many years before finding career demands limited his time for activism. As he oversees his division's website, he practices web development on the side in order to understand the complexity of tasks he assigns. In the past, he has made jewelry and became proficient in the martial arts. Martial arts are the perfect background if anyone fails to clean up or acts out during open studio hours!



Tom and John accepted the monitor's position because they like being able to finish projects and practice skills outside of class. They think open studio hours are a vital part of what CAG offers members. Their only regret in assuming the Sunday evening monitoring position is not having the time to be part of Gisela's Saturday evening entourage.

Hot Tip of the Month

Cutting Design Sponges

Pat Healy wins a free bag of clay this month for her hot tip on how to create your own design sponge. Sponges make great design tools for printing with underglaze. There are commercial ones available in most craft stores, and although they do work, they are a little stiff for holding underglaze or printing on clay. You can design your own, however, and those work a lot better.

Fine-grained sponge, the kind used to stuff furniture, works the best. You can burn the design with a wood-burning tool, but the toxic fumes are apt to asphyxiate you in the process, or you can carefully wield a tiny nail scissors to carve a design. But here comes the hot tip — draw the design on the sponge with a permanent marker, wet it, then freeze it. Then you can easily cut the design into the sponge with an Exacto knife.

Now it's your turn to send in your tips. All you have to do is email Ann Henderson at 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, book or magazine, however, it would be nice to acknowledge the source.

ATTACHING CLAY PARTS

By Ann Henderson

One of the first lessons students learn in pottery classes is how to attach wet or leather hard clay parts, handles to cups or knobs to lids, for instance. Most of us learned first to score both connecting pieces with a pin tool, add slip, then attach. Larry Henderson, a former CAE teacher, convinced me that the scoring was unnecessary. He claimed that he had experimented over the years and was more successful using only slip than the traditional scoring and slipping. Being compulsively lazy and always looking for shortcuts, I took his word as gospel and rarely score my pieces. Using a little vinegar or magic water in your slip helps, I believe. And if both pieces are wet enough, I don't even use slip. Again, a bit of vinegar or magic water to connect the pieces helps.

If the parts are dry, in general, they cannot be attached. Tell a potter it can't be done, and that is the challenge to forge ahead. There are exceptions, and I have actually succeeded a few times. I know there are commercial menders available such as Magic Mender or APTII mender (available online at <http://bigceramicstore.com>), but I have never used either. I do know some people who have had success using them, however.

My success came in using paper clay slip, a blend I mixed myself. I used enough water in the bottom of a blender to cover the blades, added small pieces of torn typing paper, mixing until the fibers were pretty well broken up, and then added dry clay (same type of clay I was using for throwing) until it became a thick slip. Voila! It worked! I was able to repair a bone-dry piece that had a chunk removed from a thin horizontal section, the most difficult type of repair to make.

I am a believer, and I think I got that tip from the "Hot Tip" section of *Kiln' Time* written by Mary Miller. I now keep two plastic containers of paper clay in my locker, one with XX Sagger clay, and the other with 6-Tile, the two clays I use the most. I use about half water and half vinegar or the Lana Wilson Magic Water (above the sink in the glaze room) when I mix them now, and here's another helpful hint; add a drop of Clorox to the containers to prevent mold. They seem to mold a lot more readily with the paper fiber in them. I now use that paper clay to make all my attachments, even the traditional cup handles and lid knobs.

NEW CLASSES COMING THIS WINTER BEGINNING JANUARY 2006

- ◆ Raku on Tuesday mornings with Roger Yee.....
- ◆ Handbuilding and Lowfire Techniques class on Tuesday evenings (7 - 10 pm) with Coreen Abbott
- ◆ "Pot's With A Purpose" - Thursday's 1 - 4 PM with Ann Henderson
- ◆ Using the Extruder class - Sunday's (10 am - 1 pm) with Willie Hulce for 5 weeks beginning March 5

Plus ...

At press time we are interviewing for a new sculpture instructorsaying good by to Trisha Kyner who is moving to Baltimorewe'll miss her. (See article on page5)

And ...Master Potter Workshop with Italian potter Claudio Reginatto Saturday, March 4.

SPRUCING UP

The Glaze room is slated for a new coat of paint during Winter Breakalong with replacement of old kiln hood over glaze kilnsplus - there's a rumor that the exterior of the Ceramics studio will be painted sometime in 2006and keep your fingers crossed - we may be getting air conditioning installed in the studio in the new year.

DATES to REMEMBER

Notes from the Desk of the Studio Manager



Fri./Nov 11.....STUDIO CLOSED
(VETERAN'S DAY)
Wed./Nov 16.....Last Wednesday Night Class Meeting
Fri./Nov 18..... Last Friday Night Class Meeting
Wed/Nov 22.....Last Wednesday Day Class Meeting

NOTE:

**YOU SHOULD BE GLAZING ALL YOUR WORK
BY LAST CLASS MEETING !!!**

Thur/Nov 24.....STUDIO CLOSED (THANKSGIVING DAY)
Fri/Nov 25 - Fri/Dec 2 ...C.A.G. OPEN STUDIO (9 AM - 9 PM)
Fri/Dec 2.....ALL WORK OUT OF STUDIO
AND LOCKERS CLEARED OUT
BY 9 P.M.
Sat/Dec 3.....STUDIO CLEAN UP PARTY
(10 A.M.)
Sun/Mon - Dec 4 & 5Studio Closed for Washdown

Tue/Wed - Dec 6 & 7.....Set up for Studio Sale

Thur - Sun - Dec 8 - 11STUDIO SALE

STUDIO CLOSED ...DEC. 12 - JAN 2

Wed - Fri - Jan 3 - 6STUDIO RE-OPENS
C.A.G. OPEN STUDIO (9 AM - 9 PM)
Sat/Jan 7First Class of Winter Session

STUDIO CLOSED - MONDAY ...JAN 16 & FEB 20

IT'S NO SECRET ~ COSTS ARE RISING

Due to circumstances beyond our control — rising fuel and utility costs (we are expecting an increase of 50 -70% in Gas/Electric rates) and increased clay costs (we were charged an additional 17% fuel surcharge on top of an increase in wholesale clay cost from our suppliers) — clay prices will be increased at the start of new year....All clays will sell for \$15.00 a bag(Note: Recycled clay will still be a bargain at \$5.00)

**NOTE: NO OUTSIDE CLAY ALLOWED IN STUDIO
ALL CLAY MUST BE PURCHASED FROM THIS STUDIO
NO EXCEPTIONS !!!**

What's Happening in the Clay World

EXHIBITIONS AND SALES

☛ *San Francisco Clay & Glass Festival*

Nov. 5 & 6, 10am - 5pm

An annual sale and exhibit featuring ACGA artists.

Herbst Pavilion, Fort Mason Center

Buchanan at Marina Blvd.,

San Francisco

General Admission \$7. Seniors & Students \$5. Kids under 12, free

☛ *Fired at Davis:*

Figurative Ceramic Sculpture by Robert Arneson, Visiting Professors, & Students at the University of California at Davis, from the Paula and Ross Turk Collection

October 12, '05–February 26, '06
Cantor Arts Center at Stanford University
<http://ccva.stanford.edu/>
(650) 723-4177

WORKSHOPS

☛ *Mary Roehm*

"New Work in Wood-Fired Porcelain and Terra Cotta"

12 - 4 p.m. Sat., Nov. 5

\$40.00

TRAX Gallery, Berkeley CA

510-540-8729

Mother Earth Clay Art Center:

☛ *Jill Getzan:*

Brushwork for Potters

Nov. 19, 2005

\$65 non-members

Participation Fees: \$15

☛ *Paul Soldner:*

Master at Work

1/21/2006 - 1/22/2006

Fee: \$135 non-members

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CLAYARTSGUILD

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