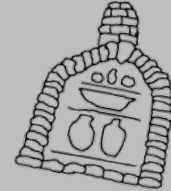


KILN' TIME



MARCH, 2007

THE OFFICIAL CLAY ARTS GUILD NEWSLETTER

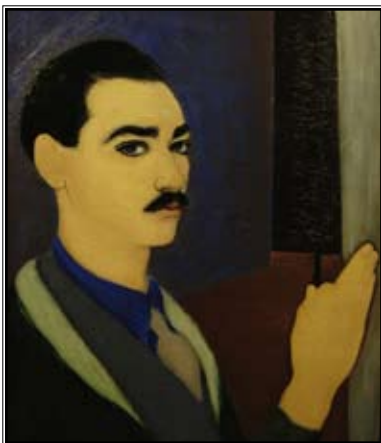
SUNDAY, APRIL 29th

You are invited to a special preview of an exciting new feature-length documentary directed and produced by Jeff Kaufman and featuring interviews with longtime Clay Arts Guild member, Sonja Biberman.

"BRUSH WITH LIFE"
The Art of Being Edward Biberman

WHERE: Shadelands Auditorium, 111 Wiget Lane, Walnut Creek
WHEN: Sunday, April 29 at 2 pm
HOW MUCH: \$10 donation
BENEFITTING: The Clay Arts Guild and the Friends of Civic Arts Education Foundation Scholarship Program.

Light refreshments will be served following the 1½ hour film



Continued on page 3

The Berniece Smith Memorial Scholarship

Berniece Smith was a lifetime Clay Arts Guild member, a dedicated potter, an avid hiker, a lover of nature and a wonderful friend to many, many Guild members. Berniece was especially noted for the toad abodes she crafted with wonderfully realistic toads on top. To this day, many of them still grace guild member gardens.



As a memorial to Berniece, who died in November at age 97, the Guild voted to give a one-time Guild scholarship. The scholarship committee determined that they wanted it to go to someone who knew Berniece. It should be a senior citizen, someone who loved nature, was a dedicated potter and also a friend to many Guild members. Who better fits these criteria than **Mimi Wild!**

For those of you who may not know her, Mimi is that quiet person with a warped sense of humor, the one who makes vulture pitchers, shocked egg plates and playful otter casseroles with starfish handles. She draws ants, beetles and cockroaches on her plates.

Mimi is also the Newsletter cartoon artist and the lady who rescues abandoned baby birds, feeding them every three hours until they are strong enough to fly away on their own. You may have seen her bringing her peeping charges into the studio and watched her deftly feed them with an eyedropper. She even rescues spiders that get into the house (or studio), carefully picking them up and releasing them into the wild.

As Member Liaison for the guild, Mimi is also the compassionate lady who sends you a card from the guild when you are sick. She is the person who rallies the folks to remember special birthdays and events for others in the studio.

Berniece would be pleased with the scholarship committee's selection.
Congratulations Mimi!

Are you ready for the
APRIL STUDIO SALE?
It will be here faster than you think!
Turn to page 3 for all the details . . .

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Kiln' Time Newsletter

Published 6 times a year

Editor ~ Ann Henderson

Layout Editor ~ Mary Miller

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

Visit our website:
www.clayartsguild.com

Of Special Interest:

Call today to reserve
your ticket for the

Biberman Film Preview!

A great way to support the
CAE Scholarship Program
AND Clay Arts Guild



MOAR THOUGHTS ON POTS

Bridget Moar, CAG President

I hope everyone is enjoying the spring!

Open Studio Fee: By now you should all be aware of the new fee being assessed by the City of Walnut Creek, for Open Studio. The fee is effective Spring Quarter and you must register with Civic Arts either by phone or mail (no online registration) if you plan to use the studio during any of the Open Studio hours. *Please see bottom of this page and page 8 for other articles in this newsletter regarding this new fee.*

Studio Clean-up: A great big THANK YOU to **Clarice** for organizing the cleanup on March 18th! Thanks to her efforts and the hard work of the 20 or so helpers, the studio was cleaned up in a blazing 1½ hours! For those who helped with the cleanup, be sure to get your “free bag of clay” certificate from Pete. THANK YOU to Michele for providing the pizza lunch!

April Sale: The Spring Sale is right around the corner. The sale dates are April 29-22. Start getting your pots ready and start thinking about how you can help with the sale. THANK YOU to **Robert Shelton** for his tireless efforts in promoting the sale! We have a new chair for the sale, **Sherman Beals**. THANK YOU to Sherman for stepping up to the plate! **Sherman desperately needs a co-chair as he has to leave on a business trip on Friday of the sale. Everything has been organized – we just need someone to carry through.**

Board Elections: We have four open position on the CAG Board for next year (beginning July 2007): President, Vice President, Treasurer, and Secretary (This just happens to be all of the elected positions on the board). We are lucky enough to have 3 volunteers for the open positions: **Florence McCauley** (Vice President), **Shirley Nagle** (Treasurer), and **Grace Goto** (Secretary). ***This leaves the President position still open.*** Who is ready to take this on for the benefit of the guild and the studio? Don't be scared - it's not that tricky - and I will remain on the board as Past President resource. Please — your guild needs you!

Happy Potting!

IMPORTANT NEW CLASS REQUIREMENT

When you sign up for any ceramic or sculpture class this quarter, you must also sign up for open studio time* by calling the Civic Arts Education office (925) 943-5846 M-F until 9:30 pm or Sat. 8:30-4:30 (or leave message). You may also pay for the open studio time in person at the CAE office.

* Fee for open studio usage varies according to whether you are a CAG member or not. See page 8 for more details.

Continued from front page

Brush With Life . . .

Edward Biberman's extraordinary paintings may not have brought him great fame and fortune, but there are far better ways to judge art and life. Biberman (1904-1986) followed a singular path that led to a visionary body of work, and along the way introduced him to some of the most creative figures of the 20th century, including memorable encounters with Paul Robeson, Lena Horne, Joan Crawford, Frida Kahlo, Isamu Noguchi, Alexander Calder, Salvador Dali, Georgia O'Keefe, Dashiell Hammett, Martha Graham, Diego Rivera, Gale Sondergaard, and Edward Weston.

To learn more about the incredible life of this painter, visit the website that Jeff Kaufman has set up: <www.edwardbiberman.com>



Portrait of Sonja by Edward Biberman

Sonja Biberman, longtime Clay Arts Guild member and wife of Edward Biberman, will be in attendance to share memories of her husband. On hand will also be **Jeff Kaufman**, director and producer of the film. This work will be released later on this year.

April '07 Sale

Thursday, April 19 – 5:00-9:00 pm – Opening Night

Friday, April 20 – 10:00 am-8:00 pm

Saturday, April 21 – 10:00 am-5:00 pm

Sunday, April 22 – 10:00 am-4:00 pm

Are you ready for CAG's next sale? It'll be here faster than you think! After the unusually hot weather condition last June, CAG followed the recommendations of Shadelands chair, Christie Taormina, and her committee by deciding to hold the joint spring sale earlier in the year.

If you want to be part of our April Sale, here's what you need to know:

- You must be a current CAG member to participate and have taken at least one ceramics class during the 2006-07 year.
- You must donate at least three pots (or one sculpture) for each quarter that you've taken a class during the past year. Please wait to bring in these items when you check in on the Wednesday before the sale.
- You must sign up for at least one work shift based on the number of pots you bring in.*
- There is no maximum number of items that you can bring in to sell.
- You must submit a TYPED inventory list of what you are selling.**
- For our gala opening night, we ask that you please bring in finger food or pay \$10 towards the purchase of food.
- All participating members are required to assist in clean-up at the close of the sale on Sunday with the exception of those also selling at Shadelands.
- If you are participating in the sale at Shadelands, you are not required to provide any pots or sculptures for the CAG studio site but we ask that you sign up for at least one shift.

* fewer than 15 items	one shift
15-30 items	two shifts
over 30 items	three shifts

** Inventory sheets can be downloaded off our website www.clayartsguild.com or by contacting Ann Henderson via email: annadele@comcast.net. If you do not use a computer yourself, please make arrangements with someone who does to help you.



Sale Chair Sherman Beals

If you've never been to a CAG sale, now is the time to give it a try. In fact, we encourage you to volunteer to work a shift even if you are not planning to sell. All students benefit from the money the guild raises at the sale. Donated work is especially important – 100% of the proceeds from the sale of white tagged items goes into the CAG treasury.

Check out descriptions of all the shifts on page 10

Interview with Author Barry Hall By Tom Winn

Barry Hall, a former CAG member now living in Massachusetts, recently published a book about building musical instruments from clay. In a telephone interview, Hall described his fascination with musical instruments and his motivation for writing the book: *From Mud to Music: Making and enjoying ceramic musical instruments.*

“I have been a musician since I was young,” Hall told me. “Both of my parents are music teachers, and my four brothers and sisters all play several instruments. I enjoy collecting instruments, and building them from a variety of materials. I built one of my first instruments when I was ten years old, from scrap materials I found in the trash.”

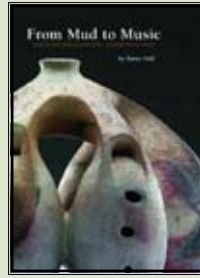
Hall began creating ceramic instruments when he signed up for classes at Walnut Creek’s Civic Arts Education program in 1992. He joined the CAG shortly thereafter.

“I started ceramics with the intent of making musical instruments,” Hall explained. “I signed up for an evening Civic Arts class for fun and was really blown away by the size and capabilities of the studio, as well as all the nice people I met and the excellent instructors.”

After building his first few instruments, Hall branched out to other, more exotic instruments such as nose flutes and fiddles and didgeridoos. Unfortunately, he had difficulty locating resources that described the intricacies, or even the basics, of building instruments from clay. That’s the primary reason why he decided to write his book.

“I set out to create the book that I wish had been available to me when I started making ceramic instruments. Along the way, I met many other highly skilled and extremely creative clay instrument builders. I set out to learn as much as I could from each of them.”

“Clay is a robustly fruitful medium for creating musical instruments,” Hall said, describing his motivation for working with ceramic instruments. “It can produce a multitude of sounds, and its plasticity enables it to be formed into virtually any shape. Instrument builders typically develop an almost spiritual connection to the instruments they build and play. I can’t tell you how deeply satisfying it is to perform music on an object that I have created myself from nothing but mud!”



Book Review: “From Mud to Music”

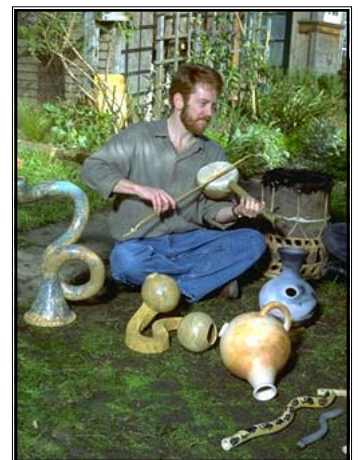
If you’re interested in making musical instruments from clay, pick up a copy of the book ***From Mud to Music: Making and Enjoying Ceramic Musical Instruments*** by Barry Hall. A former CAG member, Hall began making ceramic musical instruments in 1992 here in Walnut Creek before he moved to Massachusetts about four years ago. (See interview at left.)

From Mud to Music describes a host of useful tips and techniques designed to help any ceramic artist who wants to build instruments from clay. Hall describes a surprising variety of ceramic instruments, ranging from simple chimes and rattles to more complex instruments such as clarinets and violins. Aside from describing the acoustical mechanics that enable instrument to produce sound, Hall provides useful details that make it easy to construct instruments that function properly.

The book contains numerous photographs of finished instruments as well as diagrams that explain acoustic concepts and principles of construction. Hall includes a chapter with step-by-step demonstrations for creating drums, flutes, and an ocarina (a round-bodied recorder-like instrument), as well as a series of brief profiles on 13 artists who specialize in ceramic instruments.

Also included with the book is an audio CD that lets you hear many of the instruments pictured in the book, played solo as well as in bands made entirely of clay musical instruments. (Some of you may remember Barry’s clay band “the Burnt Earth Ensemble” that performed at several CAG events.) The recordings were collected for this book from artists all over the world.

For more info: <www.FromMudToMusic.com>





Sculpting A Baby Head By Joan Ibarolle

Sculpting a baby head can be fun. You can do it when you learn what makes a baby look like a baby.



Joan sculpts a head while Barbara Calhoon looks on.

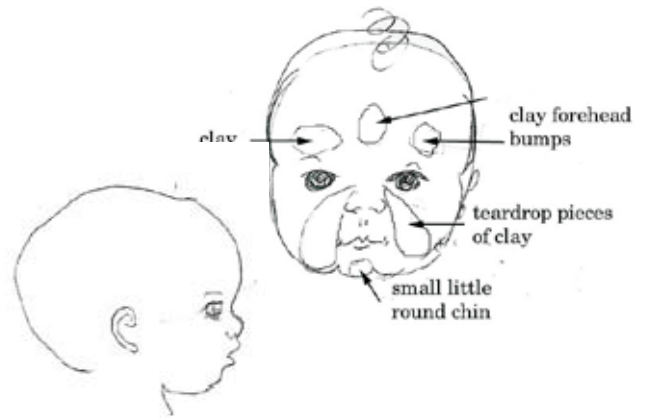
Baby Proportions:

Babies have a large cranial mass of the skull in relationship to the facial mass, broader foreheads, more protruding cheeks and their chins are set way back (*note drawings at right*). Two-thirds of a baby's total head is cranial mass, one-third is facial mass — reflect this in your sculpture.

Procedure:

All the additions of clay are worked in as you add them.

1. Carefully sculpt the shape of the baby head. This is an important first step. Use the proportions described above, two-thirds cranial mass, one-third facial mass.
2. Gouge out the eye sockets.
3. Depress the bridge of the nose.
4. Think of the mouth as the shape of a horseshoe, or a set of dentures; this will help you stay away from flat sculpting of the mouth.
5. Add a tiny nose.
6. Add a tear-shaped piece of clay on each side of the nose with the narrow part up to make the fat cheeks.
7. There are bumps on a baby's forehead, add these.
8. Keep the chin way back and add a little round piece for the chin.
9. Add oval clay pieces to the eye sockets; this is tricky and takes some practice to get the eyes correct.
10. Add ears. Make sure you get them in the correct position; look at pictures!
11. Good luck! The more you look at babies and baby pictures, the more accomplished you will become.



This sculpture of a child by Joan can be found in her back yard

Joan Ibarolle is an expert at sculpting baby heads. At one time she created the prototypes for 38 different porcelain dolls that were manufactured and sold by the Ashton Drake company.

THANKS TO TARGET

Target in Walnut Creek has given the guild a donation to be used for food purchases for the upcoming April sale. So, when you are shopping, remember the businesses that help us. I solicited Target in December but unfortunately, I was asking too late. Rather than just saying no to us, I was told to come back in February and try again. Following this advice, I did and they then donated. They went that extra step to help us get a donation. Remember that when you're out there buying things.

Laura Morris

Handbuilding with Tar Paper

By Gordon Ward



Constructing forms with wet slabs can be accomplished with the use of tar paper. By doing this, you will minimize distortion and allow for handling clay in a wetter consistency, thus making joining easier and less likely to separate. Shapes, which can be created from flat

pieces of paper, are suitable for this technique.

Once a pattern is decided upon, the shapes are cut out in 15# tarpaper. It is best to try something simple first to get a feel for the process. Clay slabs are then formed and the surface smoothed. The slightly dampened tarpaper patterns are then applied to the slabs and rolled down to assure adhesion. It is good to keep in mind the variation in clay bodies when it comes to stickiness. Some stickier clays will need to be dried a bit so that the tarpaper can be removed without too much trouble. This technique is well suited for the recycle clay used in the studio, as it is not too sticky. One of the features of the recycle clay, it's tendency to crack when bent, is overcome with the use of a tar paper veneer. With tarpaper on the exterior, and keeping the tarpaper surface to the outside, the clay is compressed as it is bent, rather than stretched, thus eliminating the cracking problem. In constructing a form with flat sides this is not an issue.

Once the tarpaper is adhered to the slab, the perimeter is cut, and the scrap is removed, the edges can be prepared for joining. Both beveled and butt joints are possible, and which type to use depends upon the form and desired finished look. Butt joints usually will show in the finished piece, whereas mitered joints tend to disappear. A variety of joint preparations can be used, and some experience with the clay is helpful in determining



what's best. Some people get away with water only; some score, use vinegar, or magic water, or, one I am tending towards, using paper clay slip. One of the nice features of the technique is that the scraps are soft and easily reused.

In assembling the piece, some thought about how the piece will support itself should take place, since once the piece is assembled, the tarpaper will be carefully peeled off so that the piece can dry properly. It is possible to leave tarpaper on some portions of the assembly if there is fear of a collapse, but it should be removed when the clay gets stiff enough. Most simple forms can have the tarpaper removed directly after joining parts.

There are some limitations in size and complexity of the piece, so, to start, it is good to keep the slab dimensions under twelve inches. Other types of more flexible papers can be used to create interesting small-scale pieces, such as those made by Mark Pharis who demonstrated his techniques at the studio in the summer of 2004.



There is now a roll of tarpaper in the studio for the use of guild members (thanks to Mary Miller for getting it), so try it out! It is stored next to the TV.



Dear Clay Arts Guild,

On behalf of the Mt. Diablo High School, art department I would like to thank everyone for their generous pottery donations in December. Pottery sales earned over \$300.00 dollars during our three-day sale! The money is currently in the ART club account. I am planning to open a purchase order for Claypeople to buy glazes. One of my goals is to switch to their OG dipping glazes, because it is less expensive then pre-made Amaco glazes that I am currently using.



One of the best parts of the sale was after school on the last day of the sale; I sold pots for \$1.00 to students. Students were happy to buy affordable high quality gifts for the holiday. Another benefit of the sale was having students experience the process of turning the clay studio into a gallery and watching customers purchasing handmade objects. Students were exposed to a variety of beautiful pottery. The pottery inspired dialog revolving around craftsmanship and clay building techniques.

I would like to organize another Holiday sale for the 2007/2008. Next year I need to work on more advertising through the newspaper, Mt. Diablo Medical Center and Serendipity (the school's restaurant academy). Only a few parents came to the sale, but many faculty members and administrators generously supported the sale.

Thanks again for your support for the Mt. Diablo High School Art Department.

Sincerely, Katherine Beckner

Levin Award

by Emily Blanc

Since 2004, the **Carol E. Levin Scholarship Fund** has awarded scholarships to *twenty-four* students in the clay arts program. The scholarship criteria are based on recognition of not only clay students with special talent, but also to students who show promise and are dedicated to advancing their skills. We have seen many of these ceramic students who received awards grow in skills and take on various volunteer activities in the studio as well.

Scholarships are in the form of vouchers toward a future clay class, workshop or CAG Membership. Any clay student who is taking classes in Studio E is eligible. This scholarship is not a needs-based scholarship. It is a public recognition of *work in progress*.

The scholarship is awarded as a memorial to a young woman, **Carol E. Levin**, who was a ceramic artist herself. Her family perpetuates this scholarship in hopes it will benefit and fulfill other artists. The scholarship in her name demonstrates that "her own beautiful creative spirit lives on."

Be a part of this inspiring program and nominate a student you feel fits the criteria described. The people who may nominate a student are the CAE staff, instructors and CAG members. We are accepting applications now. The cutoff date for the applications is **May 1, 2007**.

A party to honor the winners will take place on **Friday afternoon, May 18**. Application forms are in the green folder on the table in the studio library. The packets are all assembled. The nominee receives the top three sheets and the person doing the nominating keeps the last sheet (evaluation) and returns it to the Scholarship Committee. Directions for application are self-explanatory.

Any questions may be directed to **Emily Blanc (925) 825- 4077, Ann Henderson, Laura Morris or Pete**.



*The Clay Arts Guild
Extends Best Wishes
To
Katherine Beckner
The CAE Teen Ceramics Teacher
On her upcoming marriage to
Darren Scott Morris*

**NEWLY REVISED GUIDELINES for
OPEN STUDIO for CURRENTLY ENROLLED
CIVIC ARTS EDUCATION CERAMICS & SCULPTURE STUDENTS**

Clay Arts Guild

The Clay Arts Guild (CAG) is a valued non-profit partner who works with the City to support and enhance the ceramics/sculpture program. As an active CAG member, you will help to support the area's best maintained and equipped clay studio, share great camaraderie with other clay students, enjoy regular newsletters, and qualify for exclusive benefits such as participation in exhibits, sales, scholarships and significant open studio and master class discounts. CAG members are enrolled students who partner with the City to provide quality learning experiences through collective periodic donations of major equipment items, such as pottery wheels, lockers, tables and scholarships. Contact your CAG class rep for further information.

Thanks to the loyal and hardworking CAG Volunteer Monitors, the studio is open during the following hours for Spring 2007.

OPEN STUDIO TIME SLOTS

SUN	MON	TUE	WED	THUR	FRI	SAT
			12-4		12-4	12-3
1-5	4-7	4-7		4-7	4-7	3-6
4 hours	3 hours	3 hours	4 hours	3 hours	7 hours	6 hours

- CAG and City representatives have worked together for two years to address the challenge of increased operating costs for Open Studio. There was agreement in concept on this new plan and it is a "work-in-progress."
- City will pay liability, maintenance and daily operations for the facility and programs.
- CAG will no longer be asked to fund operational expenses, i.e. repairs or studio items.
- City will provide and maintain the studio as community resource for learning outside of classes as it does for other programs.
 - Painting, photo, printmaking users pay \$7.50 to \$12.00 per week for 3 hours/week.
 - CAG members pay \$43 per quarter (or \$4.30 per week for 30 hours/week).
 - Non-CAG member students pay \$100 (or \$10 per week for 30 hours/week).
 - Ceramics fees are based on past records of an average of 12 students per time slot.
 - New open studio fees will recover less than 40 % of the cost of open studio operations.
- This is a work-in-progress and evaluation forms will be provided at the end of the quarter.

Open Studio Ceramics Workshop Time

Open Studio provides an opportunity to enhance skills and knowledge of the ceramics craft and to engage with others who share this interest. ***Thirty hours per week of supervised studio time is open to all enrolled ceramics and sculpture students; no instruction provided.*** Clay must be purchased from the studio. The student provides personal tools. Glazes, firing and use of studio equipment/tools are included in the fee and cost of clay. Clay Arts Guild membership qualifies students for discounted open studio fee, participation in sales, exhibits and other benefits. Purchase of tools is available through the CAG. Use of the ceramics studio is strictly for non-commercial learning purposes and work produced may be sold only through authorized sales or donated to support the program. To enroll call the CAE Office at 925 943-5846, email to <artsed@arts-ed.org> or visit the Arts Ed office, first floor, City Hall, across Broadway from the park at 1666 N. Main Street (free 90 minute parking on Broadway.)

Getting Fired with Charlie & Linda Riggs

Some Hot Tips from their Master Potter Workshop on February 17



Samples of Rigg-ware: (counter clockwise from upper right) sagger-fired pot using Ferric Chloride and wrapped in aluminum foil; black & white naked raku piece using pop-off crackle slip; another sample of a saggered piece; two horse hair pots (bottom one sprayed with Ferrous Chloride); glazed Raku vase, sprayed with copper and cobalt carb; and several black & white vases using the pop-off slip.



Linda demonstrates the application of horse hair to a pot just pulled from the Raku kiln



Charlie demonstrates using a foam-tipped stick to trace a textured pattern on one of his demo pots.

Pouring slip on a pot that has been masked with blue tape. All of the Riggs' pots are coated with a layer of terra sigillata during the greenware stage to intensify the smoked effect on the finished Raku piece.



Applying Ferric Chloride (PCB Etching Solution)

A wheel thrown sagger (with the top half removed) holds a recently fired pot.



Some other hot tips from the Riggs:

- Heat the tips of your Raku tongs before pulling your piece.
- Use Grumbacher Myst-on Fixative #546 (instead of wax) to protect your piece and give it a nice satin finish afterwards.



*Anna Gabor
Friend and Former
CAG Member*

By Gunvor (Bibi) Sommerhaug

*Anna Gabor, friend,
long-time guild member
and fellow ceramic artist
died October 2nd 2006.*

I met Anna in Andrée Thompson’s clay arts education sculpture class, where she made a statement with her sculptural figures. Best said by Andre Thompson, and I quote, “Anna’s sculpture was as personal, unique and individual as she was. Her figurative forms expressed a sophistication of movement from her extensive dance medium. They were also layered with political and social commentary, reflective of her own activist passions. She brought to her sculptural works the same intense work ethic, energy, thoughtfulness and personal aesthetic as she did in her earlier performance work as a dancer. She was a unique artist, thoroughly one of a kind. She will be missed”

Anna told me about her love of dance. She earned her MS degree in anthropology from the University of Budapest, and was a research fellow in Hungarian Folk Dance when she and her husband Andrew fled communist Hungary.

Realizing Anna played tennis as I did, we got on the court in no time! She was a highly competitive tennis player, taking part in all the leagues in this area. Anna was the tennis coach at Athenian School in Danville for many years. Next challenge for her was cross-country skiing. Anna also kept her interest in dancing, enjoying a variety of dance productions in addition to starting line-dancing.

After leaving the clay arts studio, she kept up with her work in clay at Rossmoor where Anna and Andrew retired. Anna’s vitality and determination was an inspiration to me.

SALE SHIFT DESCRIPTIONS

TUESDAY

Prepare for Setup: 10:00am to about 1:00pm (3 hours)
Move equipment and tables, set up shelves and pedestals. Paint pedestals and shelves where necessary. We hire two people to help with the heaviest lifting, but be prepared to do some physical work.

Setup: 6:00pm to 9:00pm (3 hours)
Arrange room for sale, placing tables and pedestals in such a way as to show off ceramics at their best. Cover tables and shelves in preparation for receiving pots.

WEDNESDAY

Check in member pots.

Check-in: 12:00pm to 3:00pm (3 hours)

Check-in: 2:00pm to 5:00pm (3 hours)

Check-in: 5:00pm to 8:00pm (3 hours)

THURSDAY

Display Pots in Final Form: 9:00am to Noon (3 hours)
Set up display in final form. Chairperson will have final say on logistics, keeping in mind traffic flow and aesthetics.

Opening Night Sales 5:00pm to 9:00pm (4 hours)
• **Sales:** Mix with customers to answer questions, offer suggestions and offer to take pots to holding area. May be called on to help with wrapping or cashiering if chairperson sees fit.
• **Wrappers:** Work with one cashier to help remove tags for pricing and wrap pots.

FRIDAY & SATURDAY SALES

10:00am to 1:00pm (3 hours)

1:00pm to 4:00pm (3 hours)

4:00pm to 7:00pm (3 hours)

SUNDAY SALES & CLEAN-UP

10:00am to 1:30pm (3.5 hours)

1:30pm to 5:00pm (3.5 hours)

5:00pm to 7:00pm (2 hours)

Cleanup: Help with checkout and cleanup and stay until everything is completed. Usually less than two hours, but could run into as much as three hours.



BECOME a
FRIEND of
CIVIC ARTS
EDUCATION!

WHO ARE WE? 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.

WHAT DO WE DO? We provide scholarships, programmatic support and promote advocacy for the arts throughout the Diablo Valley.

HOW CAN YOU GET INVOLVED? If you are on the same page with us, 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.

DID YOU KNOW? Civic Arts Education is the oldest and largest community arts education provider of its kind in Northern California, serving over 16,000 area residents with more than 140 core arts classes each quarter, plus many special youth performance programs.

THE FRIENDS MISSION: *Friends of Civic Arts Education Foundation, an independent, non-profit 501(c)3 organization, advocates and funds community Art Learning experiences for people of all ages. The Foundation ensures financial support for scholarships, quality programming and facilities for all arts disciplines.*

For more info: Speak to: Pitter Scanlan or Mary Miller

CANDLESTICK COMPETITION

By Laura Morris

The Candlestick competition was a huge success. There were 20 contestants, some having more than one entry. The variety of candlesticks was amazing. They ranged from tiny flower-like creations to large modernistic ones. The competition was held on February 13th with Jackie Gerry and her team doing the organizing. There were many creative entries, a talented judge, wonderful prizes as well as food and wine. If you weren't there, you missed a great event.



Mannie (Emanuel) Rosenheim was the judge. Mannie has been working in clay and painting for over thirty years. He'd taught at DVC and was the Director of the Concord Ceramic Studio until it closed. Mannie is not a production potter and treats each of his pieces as one of a kind. In judging the entries he pointed out how hard it was to decide. He commented on the many talented artists in the studio and the difficult choice of selecting among them.



There were three main categories with winners in each awarded a \$50 certificate to be used toward workshop, open studio, or guild fees. In addition, each winner received a copy of *The Potter's Guide to Ceramic Surfaces* by Jo Connell. There were also four Honorable Mentions, each receiving a coupon for a bag of clay. Finally, there was a Most Popular award selected by all those attending the competition, and this winner was awarded a \$25 certificate to be used toward fees associated with the studio.

Riham Jweninat (at top) won in the **Most Imaginative category**. Her entry was a handbuilt flower. Mannie commented on her choice of a mirror base with crystals. **Mary Miller** (right) won in the **Combination of Form and Function Category** with her modernistic extruded square form, and she also won the Most Popular award. **Teri Sugg** (above left) won the **Best Figurative award** with her open bust figure.



Honorable Mentions went to **Carolyn Young, Sherman Beals, Janice Ketley** and **Lakshmi Katari**. Some of the entries are on display in the outside studio window.

It was a great competition that showcased the wide range of talented artists in our studio.

HOT TIP for Raku

Submitted by Jean Calicusa

When a blowtorch seems like overkill to clean carbon from a delicate design on your raku piece, try a combo eraser that has a regular eraser at one end and an ink eraser at the other. I have one that looks like a pencil and both ends can be sharpened. Until I locate another like this relic from “typewriter” days, there is a “handheld” Union Eraser made by PaperMate, Model 70522. that sells for \$1.28 for a pack of three, should do the trick.



Figure 1 Staples Item #
70522

Do you have a HOT TIP to share with the studio members? All you have to do is email Ann Henderson at annadele@comcast.net with your clever idea and win yourself a free bag of clay!

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.

New Salt Kiln

By Kathleen Seabury

Pete Coussoulis, an accomplished teacher and kiln builder, recently directed the rebuilding of the salt kiln. This is the sixth kiln he has built at the Walnut Creek facility. Ten thousand dollars was donated by the Clay Arts Guild to help purchase a new hood and other necessary materials. By offering a kiln building course, Pete was able to save the city money in addition to making money, as the students donated their time and labor. If the project had been contracted out, the estimated cost would have been \$5,000 plus materials.

Pete designed the basic plan for this thirty-foot catenary-arch kiln. It is built using one thousand high alumina bricks, each costing \$4.50. The one thing I learned from Pete was to use whatever materials are available. Just build the kiln, fire it until it collapses or melts, and then rebuild it. Salt kilns last an average of six years. The entire kiln was built with both used and new bricks.

It takes two to three firings with large amounts of salt to break in a salt-glazed kiln. Twenty-five pounds of salt are required for an excellent salting in a new kiln. Salting begins when the kiln reaches between 2,280 and 2,380 degrees Fahrenheit. Firing time is twenty-four hours and cooling time is three days.

After the first firing, Pete exclaimed, “*I’ve never seen a salting like this on a first firing. Wow, tight kiln!*” Following are comments from a few of the student kiln builders.

Lena Wernert: “*I love salt. I took time off of work to learn how to build this kiln.*”

Clarice Judah: “*Hard work, but fun. The same people work all the time. Pete is amazing and he gets it. He understands the intricacies and accuracy necessary during the rebuilding.*”

Janice Ketley: “*When unloading the kiln and viewing the finished product, it’s like Christmas when you get that one beautiful piece. I think that’s the addiction for most people.*”



One of the “gems” from the first firing.

Look for photos of the building of the new salt kiln in the next issue!

Many thanks to the 24 CAG members who took part in the end of quarter studio clean-upthey did a great job. And in the same vein.... hurrah to the 15 very energetic students who actually paid to build a new salt kiln for the studio....their labor was invaluable and it paid offwe just unloaded the first load from the new kiln and it was like opening up a giant Christmas present full of jewels.

Thank you to all !



Contest, Contest, Contest

Win a free firing for the pot of your choice in the new salt kiln. All you have to do is come up with the *winning name for the kiln*. Tell us why you chose that name and submit it by email to:

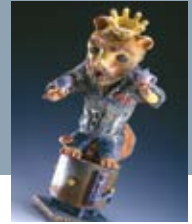
<annadele@comcast.net>

or write it down and put it in CAG locker #2.

Don't procrastinate, *SEND IT NOW*. **Deadline is May 1**. Submit as many entries as you like.

FOR PETE'S SAKE

Notes from the Desk of the Studio Manager



DATES TO REMEMBER:

Mon, 3/26	Spring Session Begins
Mon.-Wed., 4/16 - 4/18	Studio Closed for Sale Set-up
Thurs.-Sun., 4/19 - 4/22	Studio Sale
Sun., 4/29	class begins: "Art Tiles" with Ed Blackburn
Mon., 5/28	Studio Closed (Holiday)
Sun., 6/10	Last Class of Spring Session
Mon. - Thurs., 6/11 - 6/14	Studio Closed
Fri., 6/15 (9 am - 9 pm)	Studio Open for Pick-up of Work
Sat., 6/16 (10 am)	Studio Clean-up Party
Sun. - Fri., 6/17 - 6/22	Studio Closed
Sat./Sun., 6/23 - 24	Studio Re-opens
	Regular CAG Open Studio Hours
Mon., 6/25	Summer Classes Begin
Wed., 7/4	Studio Closed (Holiday)
Sun., 8/19	Last Class of Summer Session
Mon. - Thurs., 8/20 - 8/23	Studio Closed
Fri., 8/24 (9 am - 9 pm)	Studio Open for Pick-up of Work
Sat., 8/25 (10 am)	Studio Clean-up Party
Sun. - Thurs., 8/26 - 9/13	Studio Closed
Fri., 9/14	Studio Re-opens
	CAG Open Studio (12 - 7 pm)
Sat., 9/15	First Class of Fall Session

• PLEASE STAY AWARE OF NOTICES POSTED IN STUDIO PERTAINING TO END OF QUARTER FIRING SCHEDULES AND FINAL DATE FOR PICKUP OF WORK

THE CAG OPEN STUDIO HOURS

Mon.....	4 - 7 pm
Tue	4 - 7 pm
Wed.....	12 - 4 pm
Thur.....	4 - 7 pm
Fri.....	12 - 7 pm
Sat	12 - 6 pm
Sun.....	1 - 5 pm

What's Happening in the Clay World

CONFERENCES:

The 18th Annual California Conference for the Advancement of Ceramic Art (CCACA)

April 27-29, 2007

The annual Ceramics Festival, hosted by the John Natsoulas Gallery, brings the ultimate ceramic sculpture event to Davis, CA. Includes hands-on workshops and ceramic sculpture exhibitions.

For more information: contact the John Natsoulas Gallery at (530) 756-3938. 521 First Street, Davis, CA 95616, 530/756-3938~Fax: 756-3961 email: art@natsoulas.com or visit the website: www.natsoulas.com

COOL WEBSITES:

www.ceramicsmonthly.org/call.asp Gets you directly to Ceramic Monthly's latest list of workshops, exhibitions and calls for entries.

redlodgeclaycenter.com

Check out some really great photos from a recent exhibition at the **Red Lodge Clay Center**.

EXHIBITIONS:

If you hurry, you can catch a retrospective of work by **Marguerite Wildenhain: Bauhaus to Pond Farm** as well as **The Complexity of Simplicity: Edith Heath and Heath Ceramics**.

Sonoma County Museum, Santa Rosa. Both shows end April 15, 2007

CALL for ENTRIES:

"THINKING OUTSIDE THE BOWL" CONTEST

For innovative serving dishes
Deadline July 1, 2007

Pottery Making Illustrated

735 Ceramic Place, Suite 100
Westerville, OH 43081

Generous cash prizes

Details available:

www.potterymaking.org/contest

CLAYARTSGUILD

Civic Arts Education of
Walnut Creek

PO Box 8039

Walnut Creek, CA 94556

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