

KILN' TIME



SUMMER, 2008 THE OFFICIAL CLAY ARTS GUILD NEWSLETTER NEWSLETTER

It's that time again!

CAG Dues are due

Join the Clay Arts Guild

*Fee Structure for 2008-09
Pay your dues one time only*

*Choose when you
want to join*

- 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 current CAG Memberships
expire September 1, 2008*

Guild Benefits

- Great community of friends with a common interest
- Reduced fee for open studio hours
- Reduced fee for master potter workshops
- Two studio sales a year
- Annual ceramics contest with fantastic awards
- Use of extensive guild library
- Receive Kiln' Time all year

CAG's New Officers

By Don Porcella

Beginning in 1964 some potters formed the Clay Arts Guild to enhance the ceramics program. As part of Walnut Creek's Civic Arts Education broad ranging arts for the community, ceramic arts began in a Quonset hut and penultimately came to its present facilities in the 1980s. The CAG has been a key part of the success of ceramics. We have contributed about \$500,000 worth of equipment and operations over the years, largely funded by sales and dues. Without leadership, none of this would have happened. On Friday June 6 the latest volunteers were elected unanimously by the attending membership: Florence McCauley is the new president, Fauzia Qureshi is the new vice-president, Grace Goto is continuing as secretary, and Elizabeth Burchfield is the new treasurer. The new officers are wonderful potters who give up a small part of their time to focus the Guild's activities by their interest and energy; we should all thank them.



After spending a year as vice-president, **Florence McCauley**, became the new CAG president. The Prez majored in art, graduating from the University of Georgia, after growing up outside of Chicago. Most of her family comes from the Georgia area and helped spark her interest in art. She says "... missed my passion and majored in advertising as a career ..."; in other words, she made a living like most of us and then indulged her true passion. Perhaps advertising experience will help our sales. She has calmed down now and is not as "ulcerfied about doing well" as she used to be and really enjoys being around the studio. Florence discovered salt firing, and with her interest in simple lines and Asian subtleties, salt on porcelain with greybird has provided a lot of real enjoyment. She has two children, and her four grandchildren are her real love. She is not standoffish, but her focus may make people think she doesn't unbend. Just ask her to lay a little southern talk on you, and you will see what I mean. In addition to being CAG president, she serves on the theatre board in Danville and helps with juvenile issues for Contra Costa County. Ask a busy person to help you, and that person will do it. Mostly art is very important in her life, but her schedule means that she is in the studio only on Wednesdays. We look forward to her leadership during the coming year.

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MEMBERS of the BOARD

President: Florence McAuley
fbmcauley@comcast.net

Vice President:
Fauzia Qureshi

fauzianq@sbcglobal.net

Financial Officer: Elizabeth Burchfeld

Secretary: Grace Goto
marcgoto@aol.com

Past President: Laura Morris
laurajmorris@sbcglobal.net

Ways and Means: Tim Hanrahan
tchanrahan@yahoo.com

Librarian: Lakshmi Katari
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Hospitality: Sue Ferro
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Historian: Mary Miller
mlmiller602@yahoo.com

Membership: Ann Henderson
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Curator: Jackie Gerry

Jackie.Gerry@cbtnorcal.com

Arts Ed. Advisory: Fern Skowlund
fernskow@aol.com

Membership Liaison: Mimi Wild
jnowild@pacbell.net

Other non-board positions

Friends of the Arts:

Patricia Scanlan
scanlanpat@hotmail.com

Mary Miller

mlmiller602@yahoo.com

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Editor ~ Ann Henderson
Layout Editor ~ Mary Miller
**Please submit all articles to Ann
at <annadele@comcast.net>**

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



Message from Florence McAuley CAG's New President

We all owe a big thank you to **Laura Morris** for stepping in this past year to lead the Guild. She is ever diplomatic and gracious. She will be a hard act to follow.

The Guild has some challenges in the fall with the placement of the ice rink on the Civic Drive side of the studio. As the location has been essentially finalized, we have been actively advocating on your behalf to mitigate its impact on the students, teachers and monitors. On June 17th, the Walnut Creek City Council will be making the final decision on the location, and any mitigation measures they wish to impose on the promoters. We will be testifying at that meeting and will keep you informed.

The kiln replacements will be another challenge. They will be installed as soon as possible, but most likely not until the end of this year, so we must be patient.

I look forward to working with all of you to keep the Guild vital and active. It is important for us to keep the lines of communication open, so please do not hesitate to talk to me at the studio, call me at (925) 837-9565 or email me at fbmcauley@comcast.net. *Florence*

Final Message from Laura

Hello All,

This will be my last message as President. Now I become the Past President and Florence McAuley takes over as President. Our incoming officers, Florence, Fauzia, Elizabeth and Grace, are a definitely talented group, so please welcome them all when you see them.

I must say we have accomplished a lot in this past year. We still have lots of things to deal with: the ice rink and the cooling, but we're making progress. With input from everyone and willingness to openly discuss our concerns, we move forward in a positive way. None of us knows the answer to all our concerns, but together we come up with the best solution.

On the ice rink: We went before the PROS Commission and spoke of our concerns about the parking, noise and placement of the refrigerator cooler in front of the studio. We found that the Civic Park site location for the ice rink was a done deal, but we also found they were willing to work with us.

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Continued from front page

Fauzia Qureshi is relatively new to the studio, having come to ceramics in 2005. Fauzia feels the need for some formal training in art is a way of expressing oneself. So she enrolled her daughter in some CAE classes, one of which was ceramics. When she saw how much fun her daughter was having, she signed up for clay classes at the studio herself. Fauzia found that many people have helped her (she won't name names!), and she expects to continue exploring her inner self with all the new techniques that she learns in every class and in the open studio. Perhaps, she will explore glass in addition to clay. She is also interested in salt firing, "The salt glazes are amazing, depending on what I am making," and she enjoys the mystery of not knowing exactly what you will get when the kiln is opened. Fauzia has two daughters who both love art, and also love clay. She loves learning of cultures, language, dress customs, diversity, ... and she gardens, designs clothes, likes to travel. Fauzia grew up in Karachi, Pakistan, where her childhood and education were completed, and so she speaks Urdu and English, and can read those two plus Arabic. She says that Karachi is a beautiful place to visit, but she has spent the last 19 years in America.



Ellen's handbuilding class. Grace claims that she doesn't have enough time, the eternal lament of the potter. She has a retired husband who likes to travel to distract her from clay, and insists that their four grandchildren are the focus of their life. Grace is a lot of fun to talk with, and provides invaluable service as secretary.

Our new treasurer is actually a financial person. **Elizabeth Burchfield** works as an accountant and planner, and for the first time since Andrea, will bring that financial experience to the CFO position for CAG. Although born in Berkeley, CA, she graduated from Northwestern with a major in piano, and went into finance to make a living. Perhaps the studio should find a piano so ... Elizabeth began working with clay in about 1990, mostly doing sculpture. She joined the guild a little over a year ago and commented, "I think the studio is wonderful — lots of light and great people to get to know in a supportive environment. The teachers all give one hundred and fifty percent; I have never seen anything quite like it. My main focus is to develop some sort of personal style — whatever that ends up being — and then to develop a body of work." In addition to taking on the role of treasurer for the CAG, she has also agreed to organize the guild ceramics contest for next year. And as reminder so everyone can begin thinking about it, the theme will be plates, chargers and platters too, perhaps with a category for a unique surface decoration.



Our secretary, **Grace Goto**, is the only true incumbent among the officers, and relates that her life isn't terribly exciting. That is good. Too much excitement is bad for the heart. She has spent some unspecified decades potting and is another member of the salt glazers. Mel Simpson was her first teacher,

and Grace comes to us from the former Concord studio along with others who have enhanced the quality of our studio pieces. But Grace says that many artists have provided inspiration. She finds the wealth of talent at the CAE studio interesting, and enjoys the challenge of Pete's salt class as well as the breadth of expression in

I think the new officers are all young and energetic, a good slate in these times of slashed budgets and raised expectations. I should note that the CAG provides liability coverage for the CAG board and officers, and that we look forward to more new people volunteering to lead our guild further into the 21st Century — in spite of your busy schedules.



Book Review

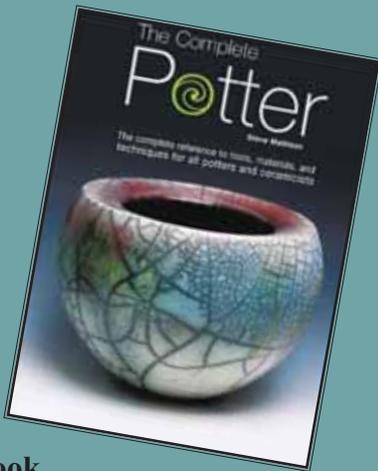
THE COMPLETE POTTER:

The complete reference to tools, materials, and techniques for all potters and ceramicists

By Steve Mattison

*A book review by
Elizabeth
Burchfield*

Don't be misled by the title, this is a fun book! Laced throughout with photographs of the finest examples of the techniques being presented, this book is a hard one to put down.



The book takes you through clay types and forming techniques, through decorating and firing, with real life examples of work by some of the best in the field.

Perhaps the most interesting section of the book for a struggling potter like me is the one on decorative techniques. The book covers methods like Sgraffito, use of colored slips, Burnishing, Terra sigillata, Resist techniques, and even post firing decorative techniques. The author illustrates Gold leaf applied to a cracked Raku piece with lustrous effects

Printed decoration and photo stencils were illustrated, stressing the use of the computer for image manipulation and transfer processes.

I would recommend this book to all: the experienced and the inexperienced. The book is widely available too. I picked up my copy on a lunch break excursion to Borders! No special order required.

Laura's Message continued from page 2

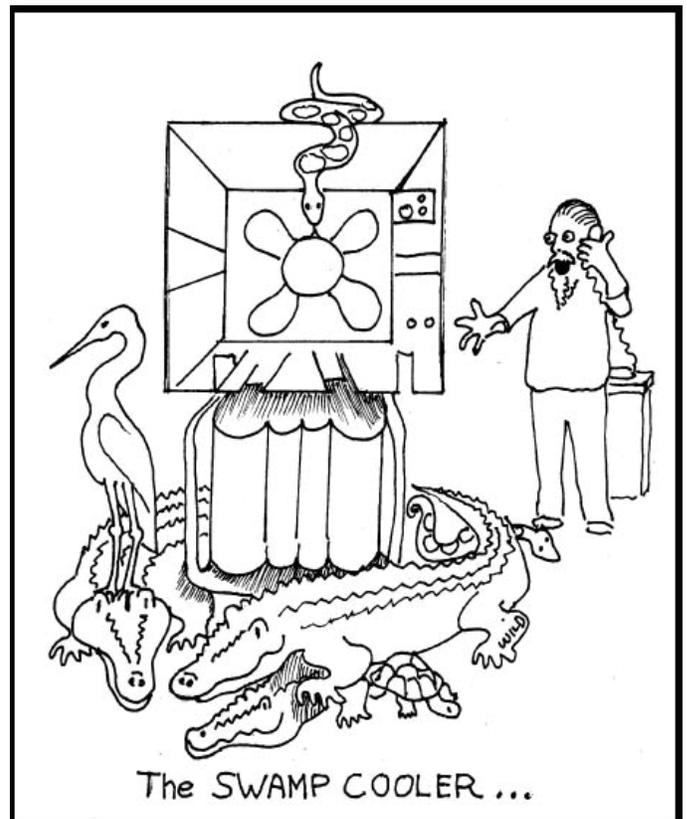
We will continue to work on a solution that will make this situation work.

On the cooler for the studio: We will be trying out the city purchased swamp cooler this summer to see how well it handles the heat. We're also continuing with our plans for a permanent installation. We need to determine the power consumption of the cooler we're considering and also find out if the studio power source can handle it along with all our other equipment. We'll keep you posted on the outcome.

At the General Meeting On June 6th, some questions came up for Peter, and during our discussion we came up with a great idea. Peter is willing to be available to discuss glaze outcomes when a cart with newly glazed pieces rolls into the studio. This will be our chance to find out what those great looking glazed pieces are actually glazed with, as well as tips on what to avoid so that we end up with something we like.

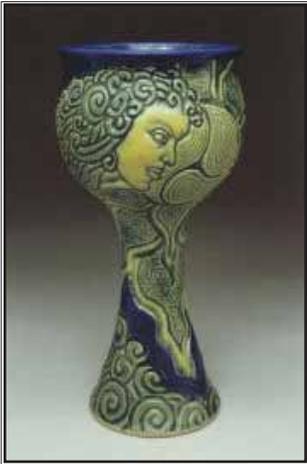
Also, I want to thank everyone for my gift card and the beautiful bouquet of flowers I received as the outgoing President. It's been great being your President, but I really don't mind being a Past President.

Laura



June/July Workshops

By Morgan Kardi



Decorating with Texture with Cynthia Siegel

Texture is everywhere — from the wrinkles in a blanket, to grasses in the garden, and the pleats in a skirt. In her workshop, *Decorating with Texture*, Cynthia Siegel will teach how to take inspirational textures that are found all around us and translating them into the clay. Siegel brings a wealth of world knowledge to

this workshop, having been around the art of ceramics for over 20 years.

In the workshop, Cynthia plans to expand the knowledge of wheel throwers and hand-builders alike. She hopes that the students will take away a greater understanding of the art of carving and using other techniques to layer and transform their pieces. “I’d like to get people thinking about adding in different techniques from wet clay all the way through the bisque state,” Cynthia added.

Cynthia’s workshop will be held 6/18 - 6/20/08 (Wednesday, Thursday and Friday) from 9am - 5pm. For further details, or to sign up, please call the Civic Arts Education Center - (925) 943.5846.

Carved Vessels with Lynne Meade

Having worked with clay since the young age of eight, Lynne Meade has mastered the art of carved vessels. Using no molds or templates, her pieces are one-of-a-kind or form a limited series. Much of the inspiration behind the pieces is drawn from various plant life and sea forms. In her workshop, *Carved Vessels*, Lynne will teach how she uses a variety of tools, from traditional pottery trimming tools to dental tools, to create such gorgeous works of art.



When asked what she hopes that participants will take away from the workshop, Meade said, “Every new technique that we learn is like adding words to our creative vocabulary. If this workshop can inspire [the students] to go back to their own work and take it to another level with another layer of skill, another expressive tool at their disposal, then I will feel that I have served them well.”

Lynne’s workshop will be held on Sunday 7/20/08 from 10am - 5pm. For further details, or to sign up, please call the Civic Arts Education Center - (925) 943.5846.

August Workshops

By Rob Savre

August brings us four extraordinary workshops that will not only stimulate your creative juices, but will entertain you with the energy and creativity of our noted instructors.

Altering and Faceting Wheel-thrown Forms with Bruno Kark

This hands-on four-day intensive event will cover wet altering and then facet carving on leather-hard wheel-thrown forms. Explore drier throwing and the blown out globe vase as well.



“In the realm of art and craft, my favorite medium is wheel-thrown pottery clay. I am more drawn toward the three-dimensional vessel form than two-dimension painting or drawing. I like vase forms that have been well crafted by traditional pottery techniques showing their wheel-thrown origins. I prefer wear that has been truly high fired to stoneware or porcelain temperatures, having had withstood the intensities of those processes.”

Bruno’s workshop will be held 8/ 18 – 8/21/08 (Monday through Thursday), 9am-12noon. For further details, or to sign up, please call the Civic Arts Education Center - (925) 943.5846.

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Creative Tiles and Wall Works with Ellen Sabtschale

Apply a broad range of creative surface treatments to your handmade tiles and wall-hung creations. Learn mold-making techniques for creating unique relief tiles. Techniques for making one-of-a-kind layered relief will also be explored. A broad range of hanging methods will be demonstrated.

“In my Creative Tiles & Wallworks Workshop, I’ll demonstrate a combination of techniques from my recent Surface Treatments classes and from my Wallworks classes of a few years ago. Texture, form, color and wall-mounting techniques will come together. My goal is to inspire each student to create exciting works for the wall with techniques that are new and interesting to them!”

Ellen’s workshop will be held 8/ 18 – 8/22/08 (Monday through Friday), 1pm-4pm. For further details, or to sign up, please call the Civic Arts Education Center - (925) 943.5846.

The Human Head in Clay with Chris Kanyusik

Develop your understanding of the anatomical structure of the human head, ceramic building and modeling techniques and prep and post-firing surfaces.



“The class this summer will focus on the human head as a means of expression. Students can expect to learn or explore different building techniques, surface treatments, as well as the anatomy of the human head. Some students find it easier to use portraiture and others are more interested in sculpting from their imagination. Either way, they can expect an introduction to or a deepening of their understanding of the structure of the head and its potentials as a sculptural object.”

Chris’s workshop will be held 8/18 – 8/22/08 (Monday through Friday), 6pm-9pm. For further details, or to sign up, please call the Civic Arts Education Center - (925) 943.5846.

Clay that Sings: Whistles and Ocarinas with Teri Sugg

This hands-on workshop with Teri Sugg will cover how to make everything from whistles to finely tuned ocarinas. Create your own sculptural ceramic whistle or single and double-chambered ocarinas. Double ocarinas play two tones at once, with a full octave on each chamber, creating a haunting sound. Tuning, fingering, and how to play these user-friendly instruments will also be covered, as well as Teri’s burnishing and carving techniques. *(tools will be available for purchase.) Beginners and non-musicians are welcome!



Teri has moved to the Big Island of Hawaii, but is missing the studio and her buddies in Studio E and is looking forward to being back in August to teach this workshop.

Teri’s workshop will be held 8/23 – 8/24/08 (Saturday & Sunday), 10am-5pm. For further details, or to sign up, please call the Civic Arts Education Center - (925) 943.5846.

HOT TIP

Earn a free bag of clay! No HOT TIPS were submitted this time! Just write a description and email <annadele@comcast.net> with your clever idea. We don’t care where you saw it as long as you’re the first one to submit it to HOT TIP. If you get the idea from a friend, teacher, book or magazine, however, it would be nice to acknowledge the source.

Meet Your Board Members ~ Sue Ferro

By Janice Holve



Food and drink enhance conviviality. **Sue Ferro** currently coordinates providing refreshments for all formal clay arts guild events. Each event requires harnessing volunteer contributions, then calling for additional dishes or buying added supplies as needed. Sue makes sure that adequate dishes are brought for

workshop potluck lunches and for workshop breakfasts. In addition, she orchestrates donations and contributions for receptions at CAG sales events and CAG awards presentations. Currently, Carol Young provides invaluable backup and assistance in keeping the tables well stocked. Hospitality requires many ad hoc volunteers to make sure that events go smoothly, so please be prepared to answer Sue's call throughout the year.

Sue attended her first pottery class at Clay Arts almost twenty years ago. Clay therapy captured her interest, and Sue has been an integral part of the guild ever since. Sue's ability to coordinate guild events was honed through her expertise in running a business in Fairfield for many years. Since selling her business, which required managing 40 employees, Sue has had more time to practice her ceramics and to watch her two daughters and three grandchildren's lives blossom.

Her three grandchildren live locally and are doing interesting things. Michelle is in nursing school, Justin is an engineer in a very green design and construction company and Blake, the youngest, is about to graduate from high school. Blake writes for and performs in his own band, as well as at the Willows and his high school.

However, "retirement" allowed Sue to tackle another ambitious goal. Bringing together an active, like-minded group of thirty-two households, she joined in founding a co-housing community in Pleasant Hill. This community, which shares several meals each month and maintains common activity space, was built from the ground up — from designing a self-governing plan, finding land for such an enterprise to getting required zoning approvals through construction and maintenance.



Sue, along with her cat, Bella, continues to live in and be an active participant in this community. A low fire kiln and ceramics workshop within the community's common facility provides opportunity for her to expand the type of pieces she can create. There she can combine her painting talent with pottery using soft pastels or vibrant color to decorate many of her low fire pieces. She has just begun taking sculpture classes as a new direction within her clay arts career.



Studio Etiquette

Try to avoid situations in which you need to move another person's piece, either greenware, bisqueware or pieces that have already been glazed. And if you absolutely have to move something, do so with the utmost care.

Once in awhile, the worst could happen and you accidentally dent, chip or break someone else's piece. The inclination is to hide it or ignore it, but the better thing to do is leave the person a note and own up to the accident. It can be horribly disappointing to anticipate a finished sculpture or pot, and then find it in pieces or damaged. An individual's apology helps to mitigate that disappointment.

The bottom line, however, is not to put yourself in a position to have to apologize. You can imagine Mimi's disappointment when she came upon the vulture that took her at least three hours to paint, in addition to throwing and shaping the bird.



A Bit of History

By Tom Winn

In 1979, when Jimmy Carter was president and disco was the latest rage, the clay arts program was just settling into its current home in Studio E at Civic Park. Although a lot has changed over the past three decades, the ceramic arts studio has been a constant fixture in downtown Walnut Creek.

The studio building was constructed in 1951 by the non-profit Walnut Festival Association. For 25 years it functioned as a community youth center while also housing the association offices and serving as the hub of the city's annual four-day Walnut Festival.

In 1976, the festival and the recreation center relocated to Heather Farms on Ygnacio Valley Road. The vacant building was up for grabs, and the clay arts program was one of the contenders. At that time the Clay Arts program occupied an army surplus Quonset hut located across the parking lot and over the bridge.

Members of the Clay Arts Association approached the city about moving into the recreation center. They had a solid reputation as a dedicated and industrious group, and they brought an added incentive of \$10,000 in treasury funds acquired from previous years' ceramics sales.

In 1979, the city agreed to provide the additional funding to convert the building into three studios: a central studio (Studio E) for the clay arts program and two smaller studios (D and J) for other civic arts classes. The move to the new building signified another milestone for the ceramics program. When the studio opened, the Clay Arts Association officially changed its name to the Clay Arts Guild (CAG). 🖐️



Throwing pots in the old Quonset hut

CIVIC ARTS CERAMIC WALL EXHIBITION

~ on display outside the Civic Arts Education Office in City Hall
Now through July 8th

Exhibitors include instructors Ellen Sachtschale, Corinne Abbott, Ed Blackburn, Lynne Meade and CAG members Jean Calicura, Shirley Nagle and Mary Leigh Miller.

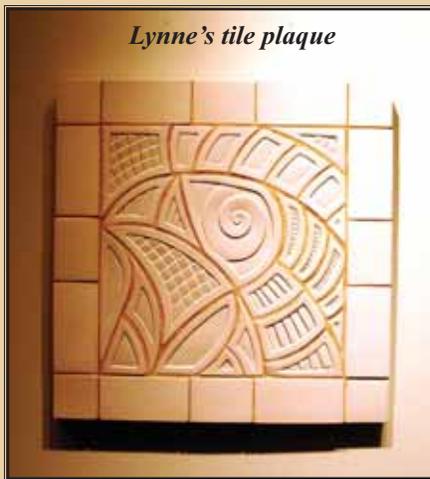
Also ~ check out the Ceramic Exhibit at the Arts and Culture Commission of Contra Costa County (AC5), 1236 Escobar Street, Martinez.

Displayed in the Office of the County Administrator, this exhibit features the works of both teaching artists and student artists - including Michael Berkley (*pictured below*), Karen Horn, Irene Lee, Leslie Jensen, Ellen Sachtschale and Mary Leigh Miller.

This exhibition will be on display through July 31, and is viewable by appointment only. Please contact AC5 at 925.646.2278 or write ac5@ac5.org to view.



Jean's tiles & Corinne's plates



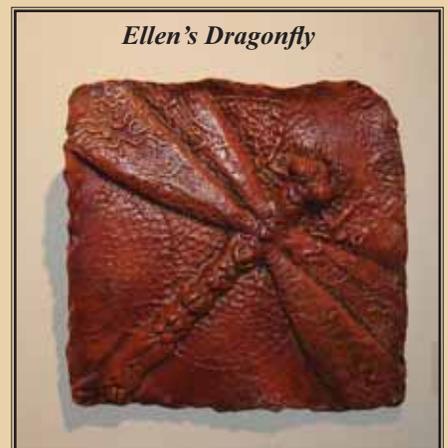
Lynne's tile plaque



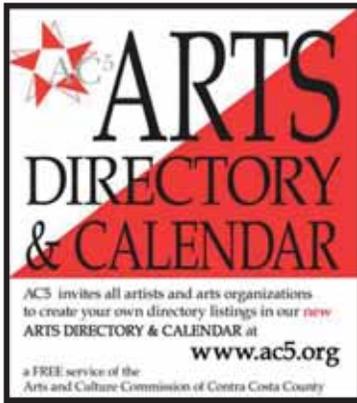
Shirley's sculpture



Mary's wall vase



Ellen's Dragonfly



The Arts and Culture Commission of Contra Costa County (AC5) has recently launched an online *Arts Directory and Calendar*, where artists and arts organizations can create free profiles, upload samples of their work, post exhibits or sales events on the calendar, and connect with each other and the community. The Directory is also a resource for county residents to learn about local artists and arts events.

(AC5) is providing Clay Arts Guild members with a free opportunity to create an online profile to appear in this new Arts Directory and Calendar. AC5 is already helping to promote CAG member artists by sponsoring the current CAG exhibit in the County Administration Building. The Commission is hoping that it can continue building on a relationship with CAG and further promote the guild and its members.

Would you like your friends and your community learn about you and your work? If so please take a moment to create a free profile on the Directory. Creating a profile is easy, and you can start the process by simply going to AC5's website <www.ac5.org>.

If you would like more information on how this works, please contact **Anne Atkinson. (925) 646-2278 or <anne@ac5.org>**

Glazing Suggestions

Those wonderful arrays of glaze samples on the wall in the glaze room can tell you a lot more than just color possibilities. You can see the difference between a white clay and an iron bearing clay, you can see how glazes change when they are combined, you can see the difference between a light coat and a heavier coat of a glaze, but far more important, you can see that *some glazes are more prone to running than others*.

Each sample was dipped approximately four inches in the base glaze and held there from three to five seconds. The sample is dried and then dipped about two inches into a second glaze. Look at Graybird over Yellowbird, for example. Note how the entire sample is covered with what looks like one glaze. That is an indication that combination is highly susceptible to running. Some glazes just drip in places, but others completely covered the base glaze and continued even further down the clay model.

When you want to combine two different glazes, it is recommended that at least one of them is sprayed, but it is even more preferable to spray both glazes. The following is a list of suggestions for glazing.

1. Wax any part of your piece that will touch the kiln shelf and wait for it to dry thoroughly, an hour or more for the brush-on water-base wax. Keep in mind that wax does not prevent glaze from running. The *only* thing it does is resist the glaze as you are applying it. If you accidentally get wax where you do not want it, try scrubbing it with alcohol and sanding lightly.
2. Mix the glaze thoroughly for at least 10 seconds with a power mixer, moving it around the bottom to blend all the settled particles and lift the mixer up and down as well.
3. Using tongs so as not to have finger marks on your piece, dip into the mixed glaze and hold there no longer than five seconds.
4. Wipe the waxed area well. Wax resists the glaze, but it still tends to bead up on the wax.
5. If you are using only one glaze, then you are done. Fill out your green slip and put it on the glaze rack to be fired.
6. If you are using a second glaze, it is strongly recommended that you spray the second one to prevent the glaze from getting too heavy on the piece. Make sure to strain the glaze through a sieve before running through the sprayer.
7. If you are going to dip just the top of a piece into a second glaze, make certain the first glaze is thoroughly dry to prevent contaminating the second glaze.

Much more could be said about glazing, but this covers the basics. It is very important for you to clean every area you use and return the cleaned sprayer if you checked it out. 

Save the Date!

Barnes & Noble BOOKFAIR

Supporting Civic Arts Education Scholarships



**August 18-24,
2008**

1149 So. Main St.
Walnut Creek
925-947-0373

Mention *Civic Arts Education* during these bookfair dates and Barnes & Noble will donate a percentage of your net purchase to Friends of Civic Arts Education.

The purchase of gift cards, Barnes & Noble memberships, textbooks and magazine subscriptions are not included in bookfair totals.

DATES TO REMEMBER



SUN-TUE 6/15-6/17	STUDIO CLOSED
WED-FRI 6/18-6/20	INTENSIVE WORKSHOPS NO OPEN STUDIO
SAT, 6/21	FIRST REGULARLY SCHEDULED CLASS OF SUMMER SESSION
FRI, 7/4	STUDIO CLOSED ~ HOLIDAY
MON-SUN 8/18-8/4	INTENSIVE WORKSHOPS NO OPEN STUDIO
FRI-8/15	LAST CLASS MEETING ALL WORK OUT OF STUDIO & LOCKERS CLEARED OUT BY 10 AM
SAT-8/16	STUDIO CLEAN-UP PARTY (10 am)
SUN-8/17	STUDIO CLOSED
MON-SUN. 8/18-8/24	MASTER POTTER WORKSHOPS IN SESSION "NO OPEN STUDIO"
MON-TUE. 8/25-9/9	STUDIO CLOSED
WED-9/10	STUDIO RE-OPENS WITH OPEN STUDIO REGULARLY POSTED HOURS
SAT-9/13	FALL CLASSES BEGIN
SAT-11/1	MASTER POTTER WORKSHOP with MATA ORTIZ POTTER GERARDO TENA



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

What's Happening in the Clay World

CALL for ENTRIES:

• **July 18 entry deadline**
“Artful Drinking Vessels”

October 3–November 1

Open to cups, mugs, goblets, tea bowls, teacups and tea services.

Juried from digital and slides.

Contact Pottworks Gallery
3765 Lincoln Rd.

Hamilton, Michigan 49419;
(269) 751-5839; wmcpc@verizon.net; www.pottworks.com

• **August 1 entry deadline**
“Clay³: National Juried Ceramics Exhibition”

October 24–November 21

Open to functional and sculptural ceramic art that fits within one cubic foot. Juried from digital.

Contact ClaySpace Ceramic Studio
28 W. 210 Warrenville Rd.

Warrenville, Illinois 60555

(630) 393-2529; info@clayspace.net; www.clayspace.net

• **August 1 entry deadline:**
“Soda National IV”

November 7–28.

Juried from digital or slides.

Contact The Clay Studio of Missoula,
1106 Hawthorne Unit A, Missoula,
Montana 59802

info@theclaystudioofmissoula.org
www.theclaystudioofmissoula.org

• **August 1 entry deadline:**
“Fourth International Biennial Ashes to Art/Scattered”

September 26–November 30

California, Graton

Open to non-traditional funerary urns, scattering vessels, reliquaries, biodegradable and ritual objects. Juried from digital and slides.

Fee: \$35 for three entries; \$5 each for additional entries.

Contact Funeria, PO Box 221,
Graton, CA 95444

(707) 829-1966; pros@funeria.com; www.funeria.com

• **August 15 entry deadline:**
“Beyond the Brickyard”

January 2009

Open to artists working in clay. Juried from digital.

Contact Archie Bray Foundation for Ceramic Arts,

2915 Country Club Ave.

Helena 59602;

(406) 443-3502, ext. 18

www.archiebray.org

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