

KILN' TIME



MARCH, 2008 THE OFFICIAL CLAY ARTS GUILD NEWSLETTER NEWSLETTER

Help Publicize the Guild and the Spring Sale

By Jeanne Franke,
CAG Publicity Chairperson

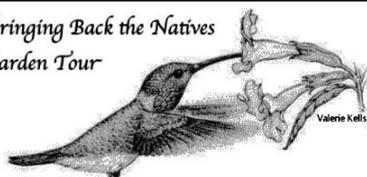
Thanks to everyone who quickly responded to my request for CAG Bios. We have such a delightful and diverse membership whose stories vary as much as the art. To generate public interest and attendance at our sales it is important to mine our own resources.

Newspaper publicity is generated on the timeliness of stories. With our April sale, any art or story relating to Mother's Day or Gardens is especially relevant. Let me know if you have something to share.

CAG member, **Kate Chenok**, will have her Orinda garden featured in the May "**Bring Back the Natives**" **Garden Tour**. She is welcoming fellow artists' work appropriate for outdoor display that weekend. She will be able to post a sign about CAG, but cannot offer any works for sale. More information on the tour can be found at: <http://www.bringingbackthenatives.net/slides/Chenok/index.html>

Contact Kate or me by April 1st to be part of this Bay Area garden event. Kate: <kchenok@comcast.net> Jeanne: <jeannefranke@hotmail.com>

Bringing Back the Natives
Garden Tour



Spring Sale is Just Around the Corner

By Gail Sanfore

Are you ready for the Spring Sale? It will run from April 17 – 20. Time is moving fast and another opportunity to sell your great clay pieces is just around the corner. This sale is an especially good chance for beginners to sell their work. Now is the time to take command of your nerves and show your great and emerging talent in clay.

For this sale we will be introducing a more efficient system to label your items and record each sale. **All sellers will be given preprinted labels containing a unique seller identifying code and item number.** The seller will write in their price on the labels and attach them to the pot. You will use this code on your inventory list. The main purpose of this change is to make it easier to record the individual sales correctly. We want to have only two or three people in each tab or divider of the sales book so when we record the hundreds of end-of-day sales, we can easily flip to the tab and find the correct seller. The tags will be numbered from 1 to 80 and look something like this:

AA01 \$	AA02 \$	AA03 \$	AA04 \$
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Remember to get your preprinted labels from me. Also, we need you to volunteer to help at the sale. For every 15 entries, please sign up for one shift of work. The sign-up book will be in the front of the studio. Please price your pots or sculptures at a minimum price of \$5.

I have redesigned the inventory sheet, and it will be available online at <http://www.clayartsguild.com/studio_sales/studio_sale_instructions.php> It is still essential that the inventory sheet be typed. I'll leave some blank tags for anyone wanting to sell sets of items and they can fill them in with the appropriate coding themselves. *Happy selling – Gail Sanfore*

Read more about Gail on page 3

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See the latest *Kiln' Times*
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Message from Laura

Hope everyone is happily potting, because our spring sale is just around the corner. Remember that we have our sale in April now, April 17-20 to be exact. That gives us about 6 weeks before the sale, but with that 2-week break between quarters, we really have to plan our time. The sign-up book is out, and we need all members to do their share. Whether you sell or not, you benefit from the monies generated by the sale. So, since you benefit, please take part and help out.

This sale is going to be slightly different. We are attempting to make the recording of sold pots a simpler process. Fortunately, we have to thank Gail Sanpore for her help in getting us started. This year we will be using pre-printed white tags for the artists' work. White you say, yes white, because we can get them in sheet form and print them easily. We will be able to differentiate between the donations and the artists' work because of each artist's designation code. Donations will just have a price.

As we sell the backlog of already marked donations, we will start to mark them with colored tags. So, if you have a stock of old colored tags at home, please bring them in, because you will not be able to use them for the sale anyway. This also means that those pots of yours already priced from prior sales will have to have the new stickers put on them. Prior to pricing your pots, you will need to pick up your individual sheet of coded stickers, insert the sale price on them and put them on your pots. When the stickers are ready, we'll put up a sign. Your inventory sheets will also have to correspond with your particular inventory code.

This IMPROVED system will benefit us all, so just follow the instructions. We need everyone to use this new system, so should you be having difficulty, just ask Gail or me to explain it.

You've probably noticed the missing payphone by now. The city was paying \$80 per month and decided that was too much, so they had it removed. The board is looking into alternatives to replace it. Pay phones are too expensive, so we'll see if there is a cheaper way to go. We'll keep you posted on what we come up with. Should there be some family emergency before we come up with a solution, and the CAG member doesn't have a cell phone, Kathy Nelson of Civic Arts has advised us of what to do. If it's during regular business hours (M-F), family can contact the Civic Arts office at 943-5846, and they will alert the CAG member in open studio. If it's during the evening or weekend open studio time, you're to notify the police to make the contact. Hopefully, we don't have to go this route for long.

Gail Sanpore, Spring Sale Chairperson

Although relatively new to the Clay Arts Guild and pottery itself, **Gail Sanpore** has volunteered to take on the responsibility of running the CAG spring sale. When I asked her how she got interested in clay, she responded, “I couldn’t get Reed to make the pots that I wanted.” She further explained that her teenage son, Reed, was enrolled in the teen class, and she was intrigued with what he was accomplishing. But he was interested in doing his own thing, not making the kinds of things she wanted. Thus, in 2006, Gail enrolled in her first class and the rest is history. You will see her in the studio for her classes as well as just about every open studio time she can manage.

Gail worked with Laura Morris to record all the purchases for individual artists at the Christmas sale, and when Laura approached her to chair the Spring sale, she consented. We urge everyone to support her by stepping up and volunteering to work a shift or two. We also encourage you to submit some of your pots to sell. It is through the 25% artist commission that goes to the guild as well as your donations that make Studio E the best studio in California — and probably most other states as well. It is those funds that have purchased, among other things, the tables, wheels, lockers, chemical bins and kilns in our studio.



The Levin Award Winners Two Artists Find Their Groove

By Emily Blanc



Artists **Alice Lasky** and **Dink Van Pelt** shared the **Carol E. Levin Scholarship** awarded at the clay studio recently. The celebration consisted of the award ceremony accompanied by a festive party on February 8, 2008. Attending the occasion were several members of Carol Levin’s family along with friends and family of the two awardees. Carol Levin’s family awards this prestigious scholarship in her memory. Carol was a woman who expressed her love of people and her spirituality through her clay art.

Alice Lasky (*posing with her husband, below*) has been working in clay for over 4 years and she looks upon that time as her journey into seeking her place in the ceramics world. She found, as many of us do, that it is not as easy as it looks. She persevered and in time she *found her groove*. She credits her success to two factors: one, her ceramic teachers, “who were very patient and generous with their time,” and two, “the invisible power of creativity and the welcoming atmosphere,” found in the clay studio.

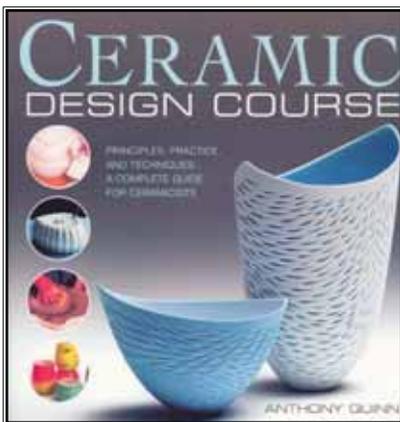
Dink Van Pelt (*photo at top*) has been attending clay classes for many years and found that he enjoyed, “creating sculptures mostly mythological creatures of the friendly type, mystical cats, mice and just strange critters.” However, he found that it was difficult for him to create the delicate parts of his critters as they just continued to fall off or break. Dink *found his groove* when he was introduced to paper clay. He could not only construct his critters both bigger and better, but he also found that he could make delightfully delicate and whimsical waterfalls that really work.

Some examples of their work are currently on display in the outside studio exhibit window of the ceramics studio. All are invited to view and enjoy both Alice’s and Dink’s work.



Book Review

Ceramic Design Course Principles, Practice, and Techniques: A Complete Guide for Ceramicists By Anthony Quinn A Review by Jean Calicura



This book is available at most bookstores for \$21.99 and can be ordered from Amazon, by name, for \$14.95. It is 144 pages of sheer delight. Richly illustrated and beautifully printed, I would judge this paperback book a “must have” for every ceramics library.

Quinn is a designer for the British Tableware industry. Clients include Wedgwood, Royal Worcester and Denby Pottery. He recently designed the in-flight dining experience for British Airways First Class and Club World.

The thing that is so interesting is its diversity, and, despite its focus on certain techniques we might never use, those very items can provide creative stimulus for areas more to our own interests.

The book is divided into four sections:

1. The Design Process
2. Practical Considerations
3. Processes
4. Creative Concepts

For me the Design Process was very interesting in that it provided the discipline for creating a project to fill a need. I especially enjoyed the techniques for getting started with a design. Quinn uses small summaries such as: “Try this, Stand Back And Take A Look. As your

sources of inspiration take shape, lay out all the primary and secondary research material. Begin to analyze the work, making links between objects, images, text and ideas. These links will help you develop the concept for the project.” Other helpful suggestions appear in boxes throughout the book (too many to refer to in this space). Quinn’s ideas of sketching in conjunction with considerations for materials is a great point here, but more important, he emphasizes the importance of developing self confidence in your work.

The other sections of this book deserve more space here than can be afforded, but a few more sentences seem worthwhile. Obviously when Quinn discusses Practical Considerations, he is also concerned about shape and the necessity to understand the practical possibilities of clay and what it will do.

Processes are probably the most familiar to most of us. Quinn discusses different construction methods: Throwing, Coiling, Slab, Sledging or Profiling, Plaster Turning, Press Molding, Slip Casting, etc.

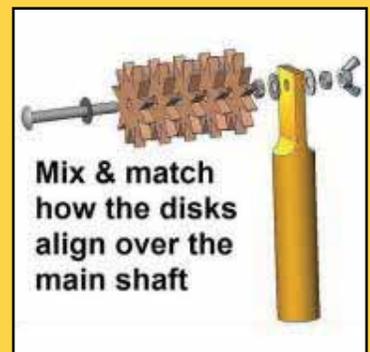
In the final section of the book — Creative Concepts, he spends time with the work itself. Such terms as “The Natural”, or work concerned with nature, work inspired by nature’s own motif, like fluidity, form, color, both as concept and as a means of creating abstraction and texture. He emphasizes craftsmanship and how craftsmanship is important even in a production setting.

Ultimately he includes such areas in concepts as politics, satire and so forth.

This book is a beauty despite it being a paperback, and I think it is well worth the price.



Pete ordered a new texture tool for students in the studio. It is called **The Steve Tool** and has a number of different settings for a huge variety of textural effects. They are available in the office for \$15, checks made out to Clay Arts Guild.





China Painting with Gerry Wallace

Mark your calendars. In conjunction with the surface decoration class, the talented **Gerry Wallace** will be the guest instructor teaching china painting. This one session is open to all Guild members Thursday, May 8th in studio E from 1:00 to 4:00 pm. Gerry has a way of teaching potters to transform a ho-hum \$10 piece into a WOW! \$100 piece by enhancing it with drawing and coloring with china paints.

Gerry works with poured porcelain slabs to hand build whimsical teapots, houses and sculptures. She will demonstrate drawing and painting on glazed pieces with china paints. There will be hands-on practice with china painting and drawing. She has been actively involved in ceramics for about ten years, has a BA and MA in Fine Art Practice from UC Berkeley, and taught art to teenagers at her studio for many years. She continues to learn and be excited about the possibilities and challenges of working with clay.

Gerry talks about the process, “I have been working almost entirely in clay for 15 years. I have been very interested in the teapot and its parts. My teapots are usually made of porcelain, glaze fired in oxidation to (cone) 10 and then china painted and refired to (cone) 018. I am very interested in the play between the surface, shape and painted images on a piece.”

If you would like to participate, bring a pot already glazed, preferably with a light color. Bring your own brushes as well — very small ones work the best; you can use fairly good brushes with china paints; Chinese script brushes are especially appropriate. The guild will supply the china paints and medium needed for simple designs. If you have something in mind, it would be helpful to bring some sketches as well.



CAG's Master Potter Purchase

Attendees at the sold out Malcolm Davis workshop were treated to an entertaining day as Mr. Davis regaled them with stories of his venture into pottery, while demonstrating his techniques for throwing. He also showed slides of his work, sharing with the crowd samples of his early pieces and continued with examples revealing his gradual transformation into the master potter he is today. He described his early beginnings when he made his decision to become a potter explaining that he bought 50 pounds of clay and threw cups, cups and more cups, never firing any, just recycling that original 50 pounds of clay.

Known as the *Shino Man*, Malcolm also distributed a 33-page handout that included, along with the 70 formulas for shino glazes, his many views about shino glazes, a complete bibliography and a series of his own meditations about the art of clay.



As do most of our Master Potter presenters, Malcolm brought a number of his own pieces including cups, plates and teapots. As is the tradition of the Guild, we purchased one of the pieces, this time a stunning example of his carbon trapping shino glaze on a tall footed teapot with an over-the-top handle.

It is by purchasing pots from master potters who have given workshops at our studio over the past forty or fifty years that the guild has amassed such an amazing and valuable collection. The exhibit cases where this collection is stored will be cleaned over the break, so make sure to take a closer look when you return. There are examples of pots from such famous potters as **David Leach, Ruth Duckworth, Otto & Vivika Heino, Don Rietz, David Middlebrook, Jenny Lind** and **Toshiko Takaezu** to name a few.



Meet Your Board Members ~ Tim Hanrahan

By Gary Gugliemino

As a part of a series on CAG Board members and the jobs they do, I recently had a long conversation with Tim Hanrahan, whose job on the Board is titled “Ways and Means.”

Tim has been involved with ceramics since about 1996. His introduction to ceramics was about as convoluted as any. In his business role as a management and IT (that’s information technology, I think) professional, Tim had a co-worker who promised to make him a coffee mug. The mug, when it arrived, was more of a teacup-sized thing, which Tim thought was really funny. When Tim jokingly complained about its size (he’s a serious coffee drinker), the lady produced another one for him...again, pretty small! Tim decided as a joke to take a ceramics course and make a really BIG one for her in return...and the rest is history

He found out that he really enjoyed ceramics, but it didn’t turn out to be as simple as he thought (Can I relate to that!). It took him awhile to be able to make that first real mug, but ten years later, he’s got the knack. The first thing I noticed about Tim was his ability to sit and crank out a brace of mugs, a pitcher, a bowl in the time it took me to get a piece of clay half centered on the wheel

When he first came to the Walnut Creek studio, he was impressed. His first teacher was Leslie Jensen, from whom he says he learned a lot. He describes her, among other things, as the “Queen of fixing broken pots,” in the sense that she knew how to patch a broken bottom, repair a nicked rim, fix a wobbly base, and so on—all really helpful skills for the newbie potter.

Anyone who has spent time “at the wheel” around Tim knows that he is friendly and helpful, always willing to answer a question, offer a suggestion, or lend a tool. Tim credits his upbringing for this “give as well as take” attitude, and this helpful attitude made him interested in becoming involved with CAG.

Tim interprets his “Ways and Means” title as helping keep the CAG strong and financially ahead. His business background makes talents useful for the Board, providing another viewpoint in getting things done. When CAG funds new kilns, wheels, or other large equipment for the pottery studio, Tim feels a sense of satisfaction. Perhaps you have used the new microwave oven in the studio; Tim donated and installed it a few weeks back

Looking towards the future, Tim hopes to see CAG remain strong, and continue to do its share to support the Walnut Creek Arts ceramics program. He would like to see CAG perhaps have more input into the process, however, with some input in classes offered, teachers enlisted, and so on. He has lots of ideas to encourage enrollment in classes and make the program more profitable. He thinks class surveys will help to identify what students like and dislike about the program, and it sounds like a survey process may be in the offing.



Ingrid Baring

June 16, 1921 – January 17, 2008



The Guild says goodbye to another of its longtime members, Ingrid Baring, who died this past January. Although not a Guild member for about the past five years, Ingrid was an active Guild member for many years prior. A few people who were here when she was have shared their memories of her. **Mimi Wild** recalled that sitting next to Ingrid when

she was throwing was a hazard if she were using different color clay than you were. Ingrid threw herself so avidly into her work that she would often get carried away and bits of clay would spin from her wheel. **Clarice Judah** remarked that she literally threw herself into her exercises as well, recalling the time she breezed into the studio with two black eyes, explaining that she had walked when her treadmill wanted her to run. Everyone remembered her wonderful smile and that lilting Swedish accent.

Patricia Scanlan recalls...

Thanks to Ingrid, I have permission to accept my mistakes and acknowledge the divine opportunity that they provide. It was within my first two weeks of taking ceramic classes, while at the wheel creating my best little pot to date, my piece wobbled and collapsed on me. Crushed at life's cruel blow, I lamented with her that I would have to throw it away...but no! In the thickest of Swedish accents, she assured me that would not be necessary, because what I had created "was aaaaaarrt!" pronounced in her thick Swedish accent.

Andrea Christie recalls...

Ingrid was a character...no doubt about it. She always had a smile for everyone and was sometimes zany. In her early 80's when I knew her at the studio, she had more energy than many women half her age. She'd come in to the studio and say "Helloooo Amanda" with that Swedish accent of hers (never mind that my name is Andrea.) In fact, over the years I've always sent my Christmas cards from Amanda (I never knew if she'd know who they were from otherwise.) At the studio, she'd always say my pots looked so perfect that they could be from Cost Plus. That was her ultimate compliment.

Ingrid had a flare for fun lunch and dinner parties. At one such party I was the second to arrive and found smoke billowing out the front door. Ingrid was in a tizzy and Pat Schmidt was trying to find all the windows and fans. The old family recipe for Yellow Pea Soup had burnt...badly. So Pat and I set out to salvage as much as possible and find other things in Ingrid's cupboard to feed people. The lunch definitely had a smoky flavor about it but we all had so much fun. The burnt lunch broke the ice and everyone enjoyed themselves and we all laughed about it; none more so than Ingrid. Towards the end of these lunches Ingrid would start the Swedish drinking songs (we weren't drinking anything stronger than coffee or tea) and that would get us laughing as well. At one dinner Ingrid served wine in soapy wine glasses. What a surprise people had when their white wine had bubbles.

I keep thinking of more little things like how Ingrid would bring over some silly animal figures or a teapot and ask if I loved whatever it was. And at her home she displayed all, good and bad, side by side and she loved them all. She had asked Scott and me to her church choir performances a couple of times, but they were times where we already had plans. Would have loved to see/hear her. Bet she sang out like no other!

Ingrid always had a story to tell and became a "story" in her own right. She was authentic and true to herself and could make even the most dour person laugh.

Cathy Hawkins recalls...

I met Ingrid when she dialed a wrong number -- mine. She was trying to get in touch with another studio member and called my number instead. We talked for a little while and decided that we'd have to introduce ourselves to each other in the studio. So the next time I was there, I approached her to "formally" introduce myself. She explained that she'd been calling the other studio member to invite her and her husband over for dinner. So she said, it was only fair that I go to her house for dinner sometime. Over the next few months, we'd talk in the glaze room and I finally accepted an invitation to dinner at her home in Walnut Creek.

It was a summer evening and she served the dinner on the patio. I don't remember what she cooked, but I remember that she used her own pottery to serve the entire dinner. Now it wasn't the most perfectly built plate or bowl, but it all looked great together because it was en-

Continued on page 8

Ingrid Baring ~ continued from page 7

tirely her style. As a relatively new potter, I was extremely critical of my own functional pots and didn't have a single one inside my house. That dinner imprinted something on my mind.

A few weeks later, I was looking at some of my pottery that had come out of the kiln. There was a bowl that caught my attention because of its shape and the way the glaze had settled in the carved lines. Then and there I decided it would be the first (of many I hoped) that I would proudly use in my kitchen to serve food to guests in my home. Thank you Ingrid for helping me believe in my own work.

Ann Henderson recalls...

Ingrid was especially generous. She worked for weeks making little pots for everyone in her church choir



group. She made something for all of them every year. I remember that she tried especially

hard at throwing and wanted to make the perfect teapot. She asked me numerous questions in the development of her teapot-making skills and finally produced one she was especially proud of. I was invited and went to lunch at her home, taking her a bowl with fruit in it. She insisted on giving me a gift in return, the teapot I know she treasured. I am now the one to treasure it, not for its practical use — the knob on the lid is hard to hold, the spout a bit short and it is fairly heavy, but Ingrid made it, treasured it and gave it to me as a gift.



CAE Scholarships Available

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

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

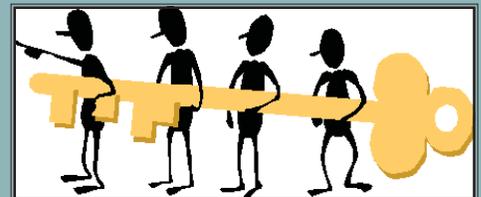
If you are interested in applying for one of these scholarships, please call the CAE office at (925) 943-5846 to find out more information and to obtain an application. You will need to supply income records in order to meet the scholarship requirements. Confidentiality is assured.

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.



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.

The key to success is for everyone to help. Make sure to sign up for a job at our Spring Sale.





The Pitcher Making Contest

By Elizabeth Burchfield

2008 CAG
Pitcher Contest
WINNERS



Skip Esquiedo judging the Pitcher-Making Contest prior to celebration party.

The Pitcher contest celebration party Wednesday evening drew an enthusiastic crowd of around thirty interested students, friends, and CAG members. Those who attended, not only had the privilege of seeing the forty entries first hand, but also were able to enjoy an assortment of wines, beverages, snacks and great conversation!

The diverse creative skills of the participants brought in an eclectic array of entries. **Skip Esquiedo**, formerly an instructor from Walnut Creek Civic Arts, and now professor of ceramics at Chabot College in Hayward, judged the pitchers, but also entertained the guests with stories of his early years at the Walnut Creek studio.



Susan Franz smiles with her award winning pitcher and her award prize T-shirt.

He described teaching in the old Quonset hut, planning the new studio with Pete and then moving into the wonderful facility we have now. He claimed his happiest years in pottery were when he taught here. When wheel broke or there was trouble with the slab roller, he could just let Pete know. Now he's the one who is responsible for all the equipment. He also had hugs of welcome for former students, many of whom he hadn't seen in years: **Mimi Wild, Jean Calicura, Susan Franz, Gisela Barret** and others.

Winners in each category were:

- Best Traditional: Mary Miller**
- Best Whimsical: Louaine Collier Elke**
- Best Fake: Pam Bivins**
- Most Popular: Mimi Wild**

The Most Popular category was selected by a vote of those in attendance that evening, Entrants in the Best Counterfeit category included a photo of the original piece they were reproducing and the name of the artist.

(continued on page 10)



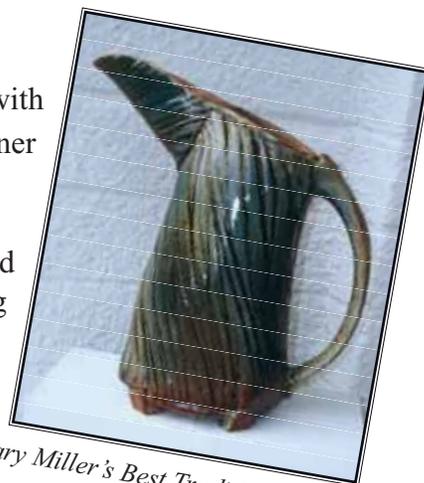
Mimi Wild shows off her vulture pitcher that won the Most Popular award. She holds her prize, a copy of the book "500 Pitchers"

In addition, the Judge selected six participants for Honorable Mention as follows: **Kathy White, Pam Bivins, Tim Hanrahan, Bob Tankard, Carolyn Young, and Susan Franz**

A final category was also announced and that was a prize to the instructor with the highest percentage of students participating in the competition. The winner in this category was **Bruno Kark**.

The Lark Ceramics Book *500 Pitchers* went to each of the four winners and Bruno, and a free CAG t-Shirt of their chosen color went to those earning honorable mention.

Winning Pitchers are on display in the CAG display case inside the studio



Mary Miller's Best Traditional pitcher

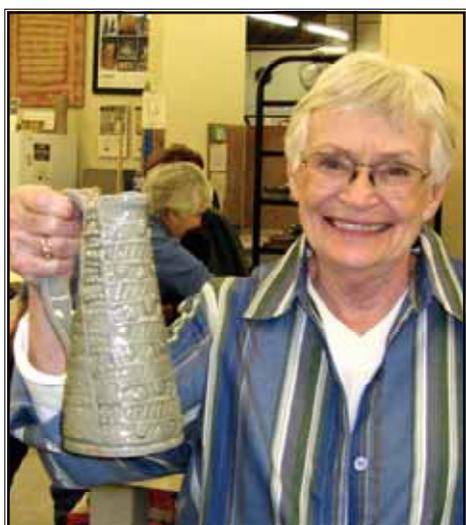


Best Whimsical award winning pitcher made by Luaine Collier Elke

Start your planning now — next years contest will be **Plates!** You have an entire year to get ready. Competitions give all of us the opportunity to get our work out into public view and to set and meet our personal creative goals. It also ends with a great party.



To the left is a photo of Pam Bivins' Best Counterfeit pitcher. Below is the photo of the pitcher she copied.



Carolyn Young proudly displays her award winning pitcher.



The six honorable mention awards: 15 Bob Tankard, 11 Susan Franz, 10 Tim Hanrahan, 2 Carolyn Young, 25 Kathy White and 36 Pam Bivins

HOT TIP

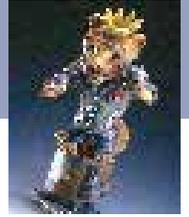
Submitted by Pam Bivens

BLEND IT, THEN MEND IT!

I have found epoxy to be a very effective mending and filling agent, but have always been dissatisfied with the appearance of a crack that is filled with epoxy because it looks exactly like what it is: a crack filled with epoxy. To minimize, and in some cases actually hide a repair, try mixing a smear of the clay body you have used in with the epoxy during the mixing process, then fill the crack. If the crack occurs in an area that is brightly glazed, try mixing a small amount of some coloring agent into the clay, then mix the clay into the epoxy. I repaired a crack this week in an area that was orange, and mixed a little watercolor into the clay. The crack is undetectable. The clay mixed into the epoxy gives the epoxy a little more body and takes away the glossy appearance but probably compromises its strength. Therefore I suggest that this method be used only in situations where the goal is to improve appearance of your piece.

Pam earned this second bag of clay for her valuable tips. She also earned one last month for her sponge rack tip. Now it's your turn. Just write a description and email <annadele@comcast.net> with your clever idea. We don't care where you saw it as long as you're the first one to submit it to HOT TIP. If you get the idea from a friend, teacher, book or magazine, however, it would be nice to acknowledge the source.

DATES TO REMEMBER: CALENDAR



SAT. - 3/15 Last class of Winter Session

*NOTE: ALL WORK MUST BE REMOVED FROM STUDIO OR PLACED ON SAFE SHELVES OR CARTS BY 7 P.M. - SATURDAY, MARCH 15

WARE LEFT ON SAFE SHELVES WILL BE FIRED DURING THE BREAK AND BE AVAILABLE FOR PICKUP AT BEGINNING OF SPRING SESSION.

SUN. - FRI.
3/16 - 3/21 STUDIO CLOSED
Special Children's Program in Session

SAT. - 3/22 STUDIO CLEAN-UP PARTY (10 AM)

SUN. - FRI.
3/23 - 3/28 STUDIO CLOSED
Special Children's Program in Session

SAT. - 3/29 First Class of Spring Session

MON. - WED.
4/14 - 4/16 STUDIO CLOSED
*Studio Sale Set-up

THUR. - SUN.
4/17 - 4/20 "STUDIO SALE"

MON. - 5/26 STUDIO CLOSED
MEMORIAL DAY HOLIDAY

SAT. - 6/7 Last Saturday Class Meeting

SUN. - 6/8 Last Sunday Class Meeting

FRI. - 6/13 ALL WORK OUT OF STUDIO
AND LOCKERS CLEARED OUT BY 10 P.M.

SAT. - 6/14 STUDIO CLEAN-UP PARTY (10 A.M.)

SAT. - TUE.
6/15 - 6/17 STUDIO CLOSED

WED. - FRI.
6/18 - 6/20 CLAY INTENSIVE HANDS ON WORKSHOP
"DECORATIVE TECHNIQUES" WITH CYNTHIA SIEGEL
(9 A.M. - 5 P.M.)

SAT. - 6/21 FIRST REGULAR CLASS OF SUMMER SESSION

FRI. - 7/4 STUDIO CLOSED

SUN. - 7/20 MASTER POTTER WORKSHOP
"CARVED VESSELS" WITH LYNNE MEADE

What's Happening in the Clay World

Interesting websites to check out:

Steve Tool photos:

<<http://www.graberspottery.com/>>

List of Ceramic Tips:

<<http://www.bigceramicstore.com/Information/Tips.htm>>

Funeria Ceramic Art

< <http://www.funeria.com/>>

David Bellar Amazing Teapots

< <http://www.potterycarolina.com/teapots.htm>>

CALL for ENTRIES

500 CERAMIC SCULPTURES

Juror: Glen R. Brown

Editor: Suzanne Tourtillott

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