

# KILN' TIME



JANUARY 2010

THE OFFICIAL CLAY ARTS GUILD NEWSLETTER

## The Friends Foundation Helps Out

The Friends of Civic Arts Education Foundation, the 501(c)3 fundraising arm of Civic Arts Education, has been pleased to award scholarships to deserving high school students for the past three years to attend the **Make Your Mark** program.

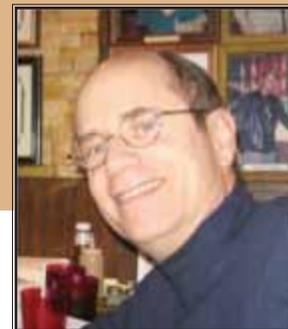
Four lucky teens have been selected to receive scholarships this year. Fourteen-year-old **Rosie Sachtschale**, youngest daughter of Clay Arts instructor, **Ellen Sachtschale**, is thrilled to be one of the scholarship recipients. A student at Clayton Valley High School, she enjoys painting, drawing, and creating fiber art. "I knit with plastic bags and make pop top purses," she explains. Rosie has found the **Make Your Mark** program "...very cool. I'm so glad I got in." Needless-to-say, Rosie also loves ceramics. In the photo below, she is working on her mom's wheel at home.



Photos of Rosie and MYM students by Ellen Sachtschale

## Make Your Mark Comes to Clay Arts

By Gary Guglielmino



As I anticipate returning to the clay studio, I am looking forward to trying to make a tall cylinder, stately vase, maybe a graceful bowl. I can always hope, right? But I am also looking forward to seeing a big group of other people, most of whom have both talent and a genuine interest in clay. Everything I know about clay has come from the people in that studio. On the (admittedly rare) occasions when someone asks me for advice, it makes me feel helpful and, yes, a little proud to be able to help. We are all going to have the chance to experience those positive emotions when the high school-age art enthusiasts of the **Make Your Mark** program join us for a few weeks in the studio.

Let me back up a little bit. **Make Your Mark** is a weekly, rather intensive program devised by the Walnut Creek Civic Arts and supervised by Doug Rowe for high school age students interested in art. The students meet for two hours each week during their school year to explore various types of artistic media and expression. This year the program will include segments on oil painting, printmaking, illustration, and ceramics. The students go on field trips to galleries, workshops, and museums. **Make Your Mark** also exposes its students to the business end of art as a possible college major, and ultimately as a career.



The ceramics segment of the program will include a seven-week handbuilding class, taught by our own **Ellen Sachtschale**. This program has been offered in the past, and in prior years Open Studio hours were cut to make room for these students. This year the suggestion was made by Studio Manager **Peter Coussoulis** to invite the students into the Open Studio to work alongside the CAG artists. The program is scheduled to run during the Friday evening Open

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## Message from Florence McAuley

**Happy New Year!** I hope that all of you had a wonderful holiday season but are ready to get back to the studio. I miss seeing all of you.

I am sure that there is an article in the newsletter about the success of the December Sale, so I will not duplicate here. I do, however, want to express my thanks to **Fern Skowlund** for saying “yes” when asked to chair the sale. She did an outstanding job and with such enthusiasm. Her able helpers extraordinaire were **Ron Dadami** and **Marlea McKinstry**. Ron was awesome with such a “can-do” attitude and Marlea took on public relations with gusto. Of course there are many others who went above and beyond, and you know who you are. My sincere appreciation for all you did for the Guild. Give them all a big thank you when you see them.

At our last meeting, the Board discussed how we can provide more benefits to our members. To that end, we will be sponsoring **mini-workshops** during the next two quarters. Is there a skill you would like to learn? Let a board member know.

Often I get questions about the Guild or the studio that makes me realize that many of you are newer than I am to the studio and would probably appreciate some explanation as to why we do things the way we do. To help us all have a better understanding of the whys and wherefores, I thought I would attempt to answer a few of those questions.

• **Why can't we use outside clay in the studio?** There are two reasons, the first being that you cannot tell the melting point of a clay by looking at it. We use only high-fire clays in the studio. Low fire clays melt at the temperatures to which we fire our kilns and can ruin the expensive shelves as well as the work of others when it melts all over them. The second reason is that the cost of the clay helps defray the cost of glazes.

• **Why can't I make work at home and bring it to the studio to bisque and glaze?** The kilns and glazes are part of the educational program, and if everyone brought work that was produced at home, our kiln space becomes a problem as well as the possibility of using inappropriate clay. I know this does not set well with many students, but it is a studio rule. Again, ours is not a commercial or private studio.

• **Why do I have to give a percentage of my sales outside of the studio to the Guild?** The by-laws of the Guild stipulate that the studio cannot be used for commercial purposes, because it defeats the purpose of the studio

*Continued on page 4*



# Thank You!

By Fern Skowlund

*Whew!* We have had another December sale, and it was a success due mostly to the people who stepped up and worked so hard. We tried several new things this year,

one of which was to switch the studio 180 degrees. This led to a lot of reconfigurations, but at the end the studio looked splendid. A HUGE special thanks goes to **Ron Dadami**, who made all of the necessary things happen, including rewiring for the phone and charge machine, new areas for signage, fabulous entry — the list goes on.



And if that wasn't enough, Ron also **chaired cleanup** (and so good humouredly that it almost felt like fun). And he **chaired security!!** While I'm at it, my husband Roger worked three shifts of security and especially enjoyed borrowing the "Staff" jacket from the skating rink. I supposed the mulled wine didn't hurt!

Starting with the setup and all the way through to the end, so many people made things happen and did a huge amount of work, including a number of members who were not even selling. Thank you to **Jean Calicura** and **Irene Lee** and their crew of merry elves for sorting through more than twenty containers of CAG pots and selecting the best of the best. This year we did some interspersing of CAG pots with other pieces to give us a little more flow. Just about every seller elected to have an individual space for some of their work, and thanks to **Martha Kean** for chairing that committee and ensuring the selection was completely random. I believe it helped give the studio a little more of a gallery look. Several customers remarked how much they liked the look

this year. Nearly every seller sold something. **Emily Blanc** took over the job of check-in, which was no small task. Thanks to her and her staff. **Ann Henderson** and **Robert Shelton** did their usual amazing job on the computers. Inventory is so much easier to manage because of the computer. And being able to email one's inventory is, well, just fabulous. **Sue Ferro**, our hospitality chair, made sure we had a splendid spread. Delicious!

*I wish there was room to mention everyone who helped, but one more person needs to be thanked.*

**Marlea McKinstry** took over when our public relations person had to leave unexpectedly, and we are sooooo fortunate. Ideas just spilled out of her along with the work to make them happen. Our name and sale information was in countless newspapers and on countless web sites. She sent data in, wrote articles, got us everywhere. And then there was the raffle — Marlea conceived of this, got the donation pots, created the fliers, got the tickets, decorated the box and showed us how to effectively sell those tickets, and that alone added \$700 to our sales total. Thank you, thank you, thank you!

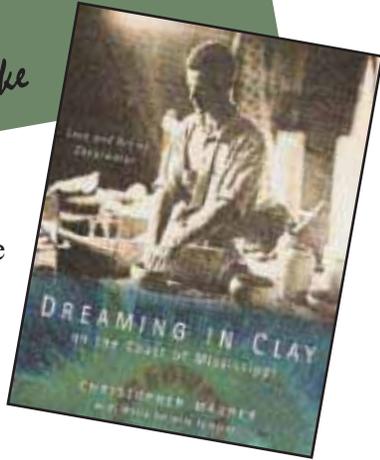
The good news at the end of this is that even though our sale was three days instead of the usual four, we improved our total by more than 20% over last year. Let me add that this is in a down economy and with a skating rink next door.

A little aside to the next sales chair: the sales book documents are in order and so are the discs — up-to-the-minute — and I am more than willing to mentor you. So as you read this, think about stepping up and chairing the next sale. It is a lot of work, but also a lot of fun. 🙌



# Book Review

Reviewed by  
Jeanne Franke



My sister gave me the book *Dreaming in Clay on the Coast of Mississippi* years ago at Christmas. Even though a subtitle, *Love and Art at Shearwater*, seemed provocative, somehow the book never called to me. Several times I thought to give it away, but kept returning it to the shelf. Then in a recent book purge I finally felt inspired to read it - just as we were heading for New Orleans and my first trip to Mississippi.

The “love and art at Shearwater” spans four generations of the Anderson family, who founded Shearwater Pottery in 1928. The story focuses on the founding generation: well-educated and well-to-do-parents who bequeath the values of living with a passionate expression of art - not only via clay but poetry, writing, painting, carving and building - to their three sons. They value beauty, nature and education and spare no expense in preparing their sons for a family business, which begins with wheel-thrown ceramics. Their location on the Gulf of Mississippi at Ocean Springs eventually becomes an artist colony known far and wide for its clay objects with beautiful glazes and unique decoration, as well as for their lovely form.

The story meanders through the lives of these artists revealing the ingredients of life: love, joy, pain and loss, as well as the relationship between brilliance and insanity. The theme of integrity runs deep as the authors plum the depths of these exceptional people and their contributions.

Once I began the book I could hardly put it down, and it continues to linger in my mind. This bound galley copy does not contain the “Color Photo Insert”, so I’m off to the internet (and to some galleries in New Orleans) to do my own exploring of the art created at Shearwater Pottery and Ocean Springs. 🖐️

*Continued from page 2 – Florence*

as an educational facility. The skills you have learned, the tools you have used and the ware you have made are direct benefits of the Civic Arts Ceramics Program. The only way in which the Guild can continue to provide extras to the studio is by the sale of our members’ ware. So, if you sell ware at a fair or out of your home, 10% of your sales should be returned to the Guild. It is easy to simply increase the sale price to include what you will return to the Guild.

**Thanks again to all of you who were so helpful in making our sale a success.** Let me hear from you about workshop ideas. ([fbmcauley@comcast.net](mailto:fbmcauley@comcast.net))

Florence 🖐️

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*Continued from front page – Make Your Mark*

Studio hours, from 4:30 to 6:30PM. As I mentioned, the students will be doing only handbuilding, and the small group of nine or so should take up a maximum of three tables for their work. While this may “cramp the style” of some of the current table-space users, the program is only for two hours, one day a week, for seven sessions in all. It certainly is a better option than cutting Open Studio hours to accommodate the program.

Ellen is very excited about the program this year. She has met, and interviewed, all the students who will be participating and says they are all “good kids,” who are seriously interested in art. She will be present with the students throughout the sessions, tentatively scheduled to run on Friday evenings from February 26<sup>th</sup> through April 2<sup>nd</sup> from 4:30 ‘til 6:30 pm.

One of the goals of the *Make Your Mark* program is to inspire these young artists. I think having them join us in the studio, working side by side, will be a great chance for them to see how interesting, intense, and magical clay can be. And, as I mentioned--it will make me proud to show off all my talented friends to these young artists. 🖐️

# December Sales Follow-up

By Laura Morris

**Welcome back and a Happy New Year to all.** With all of our concerns about the economy and the ice rink, our December sale showed us that with a new vision and enthusiasm, we can be a success. See the chart showing the figures for the last four December sales. The (+R) refers to the money generated from the raffle. We still have a long way to go to get back to the amounts we were making prior to the economic meltdown, but we are definitely on our way. Looking at the totals we are 20% over last year and edging up to the 2006 sales total, and this with a 3-day sale and 11 fewer participants.

We all owe a lot to the people doing most of the organizing for the sale: **Fern Skowlund, Ron Dadami, and Robert Shelton.** Even with all the initial griping and questioning about their new approach, no one should doubt that this is the way we should go. I know I certainly was dubious, but I definitely am a believer now. Fern chose her leaders and had the confidence to avoid micromanaging, and it really brought out the best in all of them.

Ron was amazing. Every question I had, he graciously answered, never complained, and seemed to know that his vision would work. If there was an obstacle, he came up with a way to resolve it. The new entrance was a definite plus and turned our sale into a real studio sale.

We had great visibility with this entrance and I even saw parents with children stopping and talking about the kilns. Ron also addressed our concerns about theft and with this setup, we seemed to have overcome the problems of the past.

**Marlea McKinstry**, our PR person, did wonders with the media coverage and had her own vision for making money: the raffle. She knew she could make it work, even with the doubters, and she did. That (+R) represents over \$700, mainly due to her perseverance to make it a success. The ice rink people really made an effort to monitor the parking this time and were most cooperative, another plus. Having three sale days made manning the sale easier, yet still brought in the sales. The Saturday sales were the best ever. With most of our past sales, the donations usually bring in more to CAG than the 25% from the members' sales, but this year, with a new approach to placement as well as pricing of the donations, the artists' 25% outdid the donations by almost 30%. So, there were a lot of changes associated with the sale, and all of them as far as I can see, enabled us to get headed in the right direction. We've learned that a new approach can really be a winner, and this new way is definitely a plan to build on.



## DECEMBER SALES

	2006	2007	2008	2009
<b>CERAMIC STUDIO</b>				
Thursday	7,965	8,819	7,097	
Friday	2,463	4,595	2,455	6,617
Saturday	2,415	4,542	2,080	4,883
Sunday	2,723	2,778	1,606	(+R) 3,536
<b>Sub-Total</b>	<b>15,566</b>	<b>20,734</b>	<b>13,238</b>	<b>15,136</b>
<b>Participants</b>	<b>57</b>	<b>51</b>	<b>63</b>	<b>46</b>
<b>SHADELANDS</b>				
	2,981	3,022	1,585	2,619
<b>TOTAL</b>	<b>18,547</b>	<b>23,756</b>	<b>14,823</b>	<b>17,755</b>

# HOT TIP!

## Stuck Lid

By Clarice Judah

Did you ever get a lidded pot out of the glaze kiln and simply cannot get the lid off? You were sure you didn't have any glaze where the lid connects...

- Put the pot in the freezer for one or two hours, remove and tap with a rubber hammer. If sticking location is known, tap on the opposite side. If you don't know where it is stuck, tap around the circumference.

- You can also try putting the pot in very hot water and try tapping as well. But - be ready to catch the lid as it might just release and catch you off guard.

Even though the clay is vitrified, it does expand and contract with extremes of temperature, which is why the freezer or very hot water works.

*Now it's your turn.* Clarice earned a bag of clay for her tip this month. You, too, can earn a bag of clay. Just write a description and email [annadele@comcast.net](mailto:annadele@comcast.net) or put a copy in Locker #9 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.

## Trivia Facts for the December Sale

Compiled by Laura Morris and Robert Shelton

**Total pieces offered** (sets counted as one): 1462

**Total pieces sold** (sets counted as one): 553 = 37%

**Average price of pieces sold:** \$21

**Average price of pieces offered:** \$27

Of 684 pieces priced below \$20, 300 sold (44% )

Of 778 pieces priced at \$20 or more, 247 sold (32%)

Of 162 pieces priced below \$10, 94 sold (58%)

Of 50 pieces priced at \$7, 29 sold (58%)

Of 145 pieces priced at or above \$50, 21 sold (14%)

### Highest price Pieces Sold:

- Raku figure: \$300
- Samurai's Dream Holy Dome: \$175
- Raku Plate: \$100
- Large Pit Fire: \$85



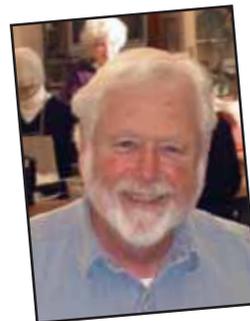
### Most Pieces Sold by one person: 49

### Number who sold more than 50% of the pieces they offered:

- Over 70%: 3
- Over 50%: 9

### Of what was offered, what sold:

- bowls: 44%
- platters or plates: 42%
- cups: 59%
- mugs: 52%
- sculptures: 47%
- jars: 40%
- lidded or casseroles: 33%
- bottles: 29%
- vases: 27%
- plaques or tiles: 7%



## Special Thanks

Again, we owe special thanks to those businesses that support us. That great food spread was definitely enhanced by the foods purchased with gift cards from **Safeway**, in Walnut Creek, and **Lucky's**, in Pleasant Hill. **Trader Joe's** provided us with a wonderful assortment of finger foods. So, when you're out there shopping, please support those who support us. These stores come through consistently and deserve our patronage.

# Benefits for CAE

Chris Kanyusik & Stephen Allen

**Chris Kanyusik**, CAE's sculpture instructor, is temporarily moving to Berlin – yes, Berlin, Germany. He has succeeded in earning a residency for January and February at Zentrum fur Kermac-Berlin based on his portfolio application. He will have the opportunity while there to focus mainly on his studio work, and he hopes to teach as well. He sees this as the opportunity, “to live and work in Berlin, which has a burgeoning contemporary art scene.” There are other artists who will be living with him; he knows of one now. The number of people working in the studio depends on the time of the year.

Residencies generally allow a break from the routine of one's own studio life. New and unfamiliar surroundings can become potent catalysts for innovative and exciting work. Forays into unfamiliar territory can be invaluable for creative and personal growth. Residencies provide not only time for reflection and new work, but also the opportunity to meet new people, experience new techniques and explore different cultures and environments. When Chris returns, CAE will reap the benefit of his expanded experiences.

In the meantime, CAE students will benefit from the instruction of **Steven Allen**, who will be substituting for Chris in his absence. Steven comes to us with lofty credentials, having studied business and engineering, and recently earning his MFA from San Francisco State University in ceramics. He is currently showing at the **California Modern Art Gallery**, through the 22<sup>nd</sup>, with an opening reception on January 14<sup>th</sup> from 6-9 pm. He has a solo exhibit coming up at **Ruby's Clay Studio and Gallery** in San Francisco that will feature his recent works focusing on books and toys. The opening reception for that show is Friday, January 22<sup>nd</sup> from 5-7 pm.

Steven's ceramic work has evolved through a series of stages. He describes his early ceramic experience as a “period of transition” in which he moved from exclusively wheel-thrown work to his introduction of the

closed form, working with slab pieces and hand-building. He explains his progression of thought, “My earlier mechanical pieces felt cold and uninspired, so I decided to give my work more meaning by including my concern for the environment as well as social and political issues

from a humanist's perspective.” His focus on history was obvious in his master's thesis, consisting of three very large installations that reveal his take on war. He plans to continue working on very large pieces, and will continue with his political messages as evidenced in *Boatload* (photo below), a statement on the current economic slump. He has a whole pop-up book series explaining that, “History and story telling are both common functions of

books, and these works explore both simultaneously. A narrative unfolds as the book opens up, exposing memories and keepsakes. Each of the items included in the book are hand-built *trompe l'oeil* treasures that offer clues to the collector's secrets.”



Steve has exhibited internationally and in numerous local shows, has extensive teaching experience at universities, colleges and art programs and has overseen most studio operations. CAE is privileged to have such an accomplished artist teaching in the program.



*Make sure to check out the new in-studio exhibit case with samples of Steven Allen's work.*

## Clay on the Wall Contest!

Have you started working on your masterpiece wall hanging? Create your own tile, plaque, plate, vase, or sculpture for the CAG upcoming contest. Judging will take place in early March.

Era Cherry is chair and Erica Clark Shaw (former Studio Instructor) will be the judge.



### Lots of Hot Tips...

can be found by going to:

“Ceramic Arts Daily”

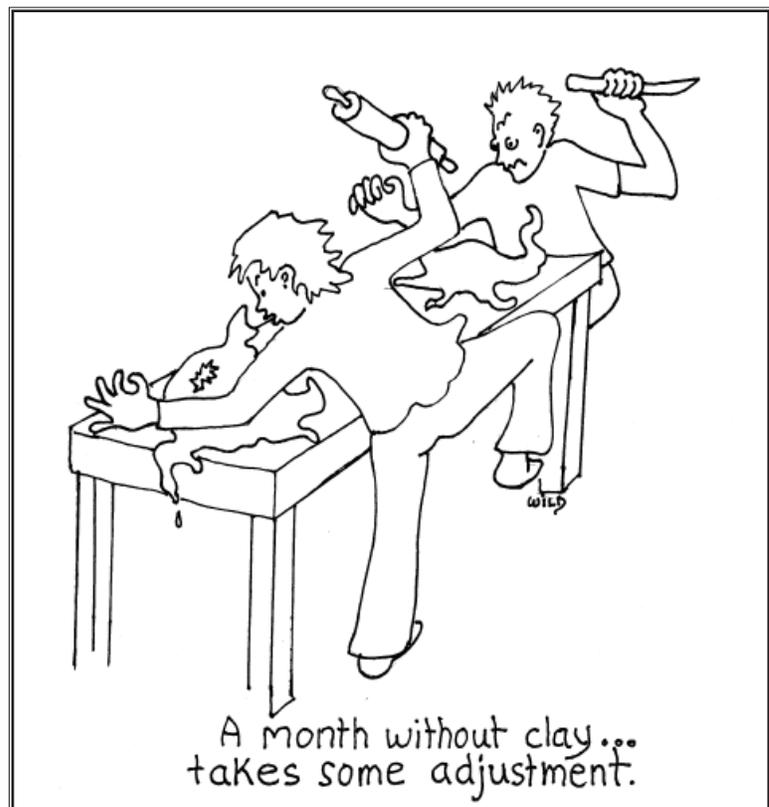
<[ceramicartsdaily.org](http://ceramicartsdaily.org)>

an “online community serving active potters and ceramic artists worldwide” where you will find ceramic tips and other useful information. If you subscribe (it’s free), you will receive emails almost daily with lots of links to videos and ceramicists’ web-sites.

## Where have all our bats gone?

It isn’t always obvious during the quarter, because so many bats are in the damp and drying rooms, but at cleanup it was painfully obvious that our supply of bats is diminishing. The guild purchased a number bats (they cost about between twelve and fifteen dollars each) about a year ago, but the supply has again dwindled.

Please check your home studios. If you have borrowed bats to carry home newly thrown pieces, please bring them back. Having the bats available for students is a convenience and privilege, but they will not be continually replaced. Students will have to supply their own if the issue of our shrinking supply cannot be resolved.



# Thank You!

The primary means for the Guild to raise the funds to pay for the studio equipment and other extras is through instructor and student artist sales. Among other things, the Guild has helped finance the purchase of wheels, chairs, bats, tables, an extruder, exhibit cases, chemical bins, storage racks, lockers, a raku kiln, a salt kiln and two glaze kilns.

We have our two primary sales a year, but we also raise money from the artists who have returned 10% to the Guild for items they have made in the studio and sold outside. Thank you to all the artists who have donated ceramics, given 25% of their in-house sales income and special thanks to those artists who have sold items outside the studio and returned 10% back to the Guild: **Michael Berkley, Ann Henderson, Martha Kean, Alice Lasky, Irene Lee, Mary Miller, Michele Ostrie, Don Porcella, Virginia Rigney, Robert Shelton, Devany Vickery-Davidson, Mimi Wild** and anyone else who may have inadvertently been omitted from this list.



## Meet Your Monitor Betty Wang By Tom Winn

As a young girl growing up in Taipei, Taiwan, **Betty Wang** would gaze in amazement at the pottery in her parent's home. Over the years, her father had acquired an impressive collection of pieces by master Japanese potters.

"Ever since I was small, I enjoyed my father's beautiful ceramic pieces from well-known Japanese ceramics masters," Betty explained. "I thought it would be nice if someday I could take ceramics lessons."

Years later, after moving to America, Betty finally got a chance to dig her hands into clay. Betty and her family (husband, son, and daughter) were living on the East Coast when Betty took her first ceramics class. She learned how to use pinch-pot techniques to hand build pots and bottles.

Her first experience with ceramics didn't last long. A year later, in 2003, Betty's husband accepted a job in the Bay Area, and her family moved to Danville. Betty immediately started looking for a studio. In September she started taking classes at Walnut Creek.

"After I moved here, I tried hard to find a ceramics class," Betty said. "I was overwhelmed when I found the Walnut Creek Ceramics Art studio from the website. We are lucky to have such a great studio facility here. I really appreciate being able to take lessons from so many well-qualified instructors. And other potters and friends at the studio have given me lots of hints and helpful advice."

Betty, who is a retired statistician, enjoys making functional pottery such as bottles, vases, bowls, and plates. Her current focus is porcelain bowls and teapots.

The impression made by her early exposure to the work of Japanese master potters is apparent in her work. Her pieces lean toward classic East Asian forms. Betty has a keen eye for the flow of a silhouette. She's also a bit of a perfectionist. Anyone who has watched her trim a bottle or throw a bowl knows that she's never happy unless the curve and proportion of a piece are just the way she wants it. 🙌



## Bedford Exhibitors

Along with two of our instructors, **Michael Berkley** and **Lesley Jensen**, congratulations are in order for CAG member **Lisa Jacobs**, the “*Holey Dome*” potter (photo at bottom). They were accepted as exhibitors in the current Bedford Gallery pottery exhibit, *Objects of Virtue: A National Juried Exhibition of Contemporary Pottery* that continues through January 31<sup>st</sup>, 2010. Special congratulations to Lesley, who also won an award at the exhibit. Former Guild members and instructors who were also exhibitors included: **Daniel Klapprott**, **Susan Wal-lach**, **Donna Arganbright**, **Mike Gordon**, **Kathy Kearns**, **Cynthia Siegel**, **Gerry Wallace** and **Ericka Clark Shaw** (who, by the way, is the judge in our upcoming *Clay on the Wall* contest).

And we can't forget **Nicholas Bib-ins**, up-and-coming clay artist, who is the son of current member **Pam Bivins**. 🖐️



## In the Loop ~ Out & About in the Studio

### Watch For:

The upcoming Master Potter workshop will be held on May 22<sup>nd</sup> in the clay arts studio, featuring well-known artist, **Ron Meyers**. Ron's functional pots reveal casual relaxed forms with primitive inscribed and painted designs. More information will be forthcoming in future *Kiln' Time* issues.



### Congratulations

to **Katherine Beckner Morris** (former CAE instructor) and her husband Darren on the birth of their new baby, Evelyn Rose Morris, born Nov. 24<sup>th</sup>, weighing in at nine pounds five ounces. She is 20 inches long. Katherine says that, “Darren has been an awesome dad and we have totally fallen in love with Evie.”

## New Works by JANE BURTON at A NEW LEAF GALLERY, Sonoma

A New Leaf Gallery is pleased to present three exciting new works by ceramic artist **Jane Burton** (former CAG member and newsletter editor). “On much of my work I write stories, poetry or journal writings”, says Burton. “Many of the writings reflect on the perceptions we develop about who we are, about the importance we put on ‘surface things’, our clothes, our looks, our money, and how they can define, and at times trap us.”

The gallery is open Sun-Fri: 11 to 4, Sat: 10-5. A New Leaf Gallery, 23588 Arnold Drive (Hwy 121) and many fine shops, winery tasting rooms plus the Sage Cafe are in the town of Sonoma.



*Notes from the Desk of the Studio Manager*

**CAUTION:**

When stirring up glazes with electric mixers please do not press down too hard into bottom of glaze buckets as this tends to chew up holes in the plastic buckets causing glazes to leak out....big mess !

**GENTLE REMINDER:**

Please give a warm welcome to the 16 arts major teen students that will be sharing our studio as part of the **Make Your Mark** program on Friday afternoons during open studio hours. **Make Your Mark** clay sessions will run on Fridays beginning Feb. 26 and running thru April 2.....(4:30 – 6:30 pm)

**LAST BUT NOT LEAST:**

Recycled clay price has gone up again.....now \$8.00 a bag when available...

**ONE MORE ITEM**

*Happy Birthday* to our “new” glaze kilns. They are officially one year old this month

**And... MARK THE DATE:**

CAG’s 2010 Spring Sale will be held April 30<sup>th</sup> through May 2<sup>nd</sup>.

**THE CAG OPEN STUDIO HOURS**

Mon.....4 - 7 pm  
 Tue .....4 - 7 pm  
 Wed.....12 - 4 pm  
 Thur.....No Workshop  
 Fri.....12 - 7 pm  
 Sat .....12 - 7 pm  
 Sun.....1 - 7 pm

**DATES TO REMEMBER**



- SAT. 1/9 STUDIO RE-OPENS  
FIRST CLASS OF WINTER SESSION
- SAT – MON. 1/16 – 1/18 STUDIO CLOSED  
MARTIN LUTHER KING HOLIDAY WEEKEND
- SAT – MON. 2/13 – 2/15 STUDIO CLOSED  
PRESIDENTS DAY HOLIDAY WEEKEND
- SUN. 3/21 LAST CLASS OF WINTER SESSION

**All work must be removed from damp room and drying shelves by 7 p.m. Sunday – March 21**

**All glazed and bisqued ware will be saved for pick-up at beginning of spring quarter**

**Clean out your locker only if you are not returning for spring classes**

- SAT. 3/27 STUDIO CLEAN-UP PARTY  
(10 AM – NOON)
- MON. 3/29 FIRST CLASS OF SPRING SESSION
- SAT. 5/22 MASTER POTTER WORKSHOP  
WITH RON MEYERS

*Studio Hours & Monitoring Schedule:*

- Monday 4-7pm:  
*Lynne Bosko & Betty Wang*
- Tuesday 4-7pm:  
*Pam Bivins & Kathy Minard*
- Wednesday 12-4pm:  
*Susie Franz & Clarice Judah*
- Friday 12-4pm:  
*Michelle Ostrie & Tricia Ogilvy*
- Friday 4-7pm:  
*Pino Pagni*

- Saturday 12-4pm  
*Betty Gadd*
- Saturday 4-7pm:  
*Tom Winn & Clarice Judah*
- Sunday 1-4pm:  
*Dinah King*
- Sunday 4-7pm:  
*Clarice Judah & Sandra Ritchie*
- Head Monitor:  
*Clarice Judah*
- Head Sub Monitor:  
*Bridget Moar*

# What's Happening in the Clay World

## EXHIBITIONS

**Toy Story**, solo art exhibit featuring **Seven M. Allen** (CAE visiting sculpture instructor), Jan. 20-Feb. 2, 2010

Opening reception, Fri., Jan. 22, 5-7 PM

Ruby's Clay Studio & Gallery  
552A Noe Street  
San Francisco, CA 94114  
(415) 558-9819

**ArtSpan, Biennial Juried Exhibition** featuring 20 SF Open Studio artists, Jan. 7-22, 2010 3-6PM.

Opening reception Jan. 14, 6-9PM (free, open to public)

California Modern Gallery  
1035 Market Street

**A New Leaf Gallery**, new works by Jane Burton

23588 Arnold Drive (Hwy 121)  
Sonoma, CA

Open Sun-Fri 11-4, Sat. 10-5

## CONVENTIONS

**NCECA** (National Council on Education for the Ceramic Arts) 44th annual conference.

March 31-April 3, 2010 in Philadelphia, PA at the Pennsylvania Convention Center.

For more information, go to the website: [www.nceca.net](http://www.nceca.net)

## CLAYARTSGUILD

Civic Arts Education of  
Walnut Creek

PO Box 8039  
Walnut Creek, CA 94596



To view the CAG Newsletter in full color, go to our website: [www.clayartsguild.com](http://www.clayartsguild.com)