KILN' TIME

JANUARY 2012 THE OFFICIAL CLAY ARTS GUILD NEWSLETTER

Critter Contest

By Era Cherry

Are you ready for **CRITTER CRAZE?** It is coming on **Saturday, March 20th at 2 PM** in our studio. *All creatures are welcome!* They can be a sculpture in themselves, drawn on a pot, affixed to a pot, glazed on a pot. We want to see critters on cups, plates, teapots, hanging from branches or affixed to a napkin ring, small, medium large — just as long as a CRITTER is involved. Two entries are allowed per person and pieces should be recent, made approximately during the past two years. Entry forms will be in the library the latter part of February.

We are fortunate to have **Gregory Roberts**, a former CAE ceramics instructor and now Associate Professor of Ceramics and Chair of the Art & Art History Department at Sonoma State College, as our judge. Among his many talents and accomplishments, he is noted for his honeycomb ceramics. The guild has one of his pieces in the display case, - a yellow gourd shaped sculpture.

Let's show Greg the creativity and talent that is here at the Walnut Creek Clay Arts Studio! There will be lots of prizes, of course. Let's get 2012 off to a great start!

Master Potter Workshop: A Day with Ruthanne Tudball

By Karen Horn

SATURDAY, FEBRUARY 18
10 AM ~ 4 PM
Clay Arts Studio

Can you imagine yourself, kids grown, living in the English countryside, working with clay and firing your pieces in a specially designed kiln that allows you to fire with wood and gas? Can you imagine the opportunities that this would present? ***Come spend the day with ceramic artist Ruthanne Tudball and hear and see what she has done in this enchanting situation.***

Ruthanne Tudball is a renowned ceramicist. She is an expert in the art of soda glazing, and has published a highly acclaimed book on the subject. She was born and grew up in the foothills of the San Gabriel Mountains in California, and it was this primal connection to the mountains, ocean and desert that would become the inspiration for her future ceramic designs and creations. Ruthanne first discovered the lure of clay after moving to England to marry in 1968. Using a book with illustrations, she taught herself to throw. With time she was able to rent a wheel, buy a simple kiln and learn about glazes. During the twenty years that she was raising her children, she was able to gradually spend more time with clay, and she has been a full time potter since 1989. Years working with clay has allowed her to experiment and develop her own style and approach to creating works of art. Ceramics is her life work, and she is happy to be able to share her experiences at demonstrations and workshops with potters around the world.

Ruthanne's art is distinct in several respects. Foremost is the method that she uses to create her work on the wheel. All of her work is thrown and manipulated while wet on the wheel. She does very little trimming, and when she does, it mainly happens when the clay is soft. Her work is very organic and imprecise. She draws her inspiration from the natural world around her and the energy in the evolving landscape.

Continued on page 3

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

Message from David Vander Jagt

Another year has flown by. Another holiday sale is behind us. I want to welcome everyone back to the studio and hope that 2012 will be our best clay year ever. As each of us learns more about pottery, we gain new techniques, new ideas, and we grow as artists. What I love about the Clay Arts Studio is how much we learn from one another. As President, I hope I can help all of you in any way possible. I also hope that as you all attend classes and open studio that you are mindful of sharing with one another and working to create a positive environment in the studio.

My New Year's resolutions as President include doing a better job of communicating with CAG members, improving how the board functions, working to be more organized (I resolve every year to improve and so far haven't been all that successful), and finding a guild treasurer.

The treasurer position is crucial. We need someone to step forward and take on that task. **June Bowen** filled in as interim treasurer and did a spectacular job of handling the holiday sale- probably the busiest time of the year for the treasurer. Thank you June! She does not wish to continue in this position, as she has been the treasurer before. We need to find someone new.

Speaking of the holiday sale, our *"Artists Market",* it was beautifully and successfully handled by **Mary Leigh Miller**. As we review our performance on this sale I would like to see an interested group of CAG members come together as a sales committee to plan future sales, so that so much responsibility does not have to fall on one person. As Mary has chaired the last two sales, I'm sure we will need to have someone step forward to begin planning the spring sale as chairperson. Volunteers? Thanks again, Mary, for a wonderful job, and everyone who volunteered in many capacities: especially Ann Henderson who handled so much of the accounting, data organizing and hours of computer work.

Many of you signed up to volunteer and be on various committees. I am hoping that the board can look at the tasks the guild needs to complete, strengthen the committees and charge them with a task to accomplish. An excellent example of an active committee is Gary Guglielmino and the library committee. They are actively working to improve the library. Thanks, Gary and company!

I look forward to working with you all this year. May 2012 be a successful and happy year for all of us.

David

Bring a pot luck dish to share.

Fee: $77; $42 for CAG members; $67 for Clay & Glass Artists Foundation affiliates

Co-sponsored by Walnut Creek Clay Arts Guild, Trax and Clay & Glass Artists Foundation.

RUTHANNE TUDBALL, continued from front page

Ruth describes her pieces as "celebrating the rhythms and creative forces of the earth and the human body." You can see these influences when you check out her gallery postings on her web site at http://www.ruthannetudball.com/.

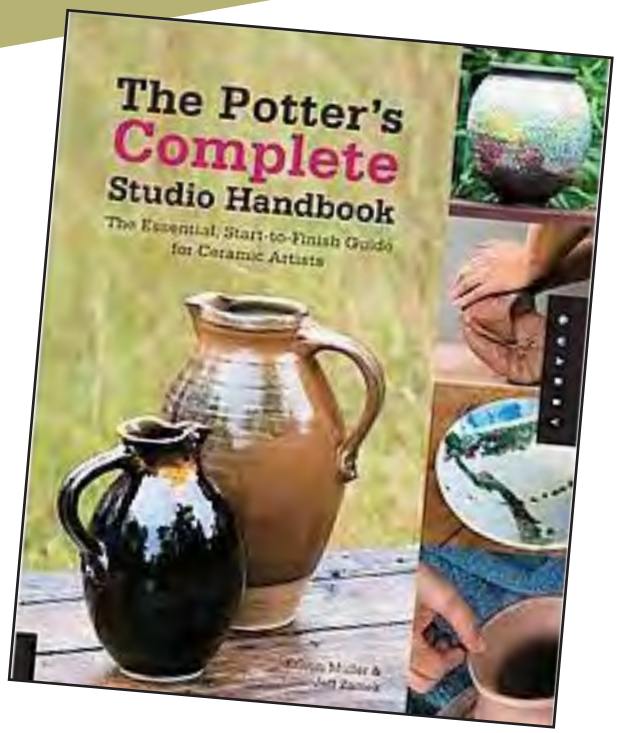
Ruthanne's second unique approach is in her firing technique. In 2004 she moved her studio to a barn and had an LG Gas and wood kiln custom built. The combination of wood and gas allows her to fire the kiln while being more versatile with the added sparkle and softening that comes from the wood ash. She uses no glazes but uses slips and the heated ash to transform her work. The careful stacking of the kiln encourages the flow of the flame and the vapor through the chamber and around the pots. At approximately 1260 degrees centigrade (cone 8), she alternately stokes the kiln with wood on which she has painted soda *paste* and sprays a super saturated solution of sodium bicarbonate into the fireboxes above the flames. This is repeated every 15 minutes for about 2 – 2 1/2 hours until test rings pulled out of the kiln at regular intervals show that the build-up of sodium on the clay is sufficient. The pots are fired to 1300 degrees centigrade or cone 10 flattened. The atmosphere for most of the firing is a reduction, "with a long oxidizing soak at the end of the firing, before being clammed up and left to cool for 1 1/2 days."

The sodium vapor glazing emphasizes the marks and rhythms of her clay pieces, picking out every line in her spouts, handles, and feet. She focuses on these aspects of function and design when making pots, and this is what she strives to share with other potters. She uses a mixture of ball clays, china clay and sand, mixed to enhance the soda glazing process, yielding an orange peel texture and warm body color. The color is further determined by her method of brushing, trailing, or dipping pots into slips. She uses slips made from a mixture of china clays and ball clays to encourage the orange colors. She also uses a black slip, with a combination of manganese, iron, cobalt and sometimes chrome to produce a deep bluish black finish.

We have all experienced the adventure of working with clay on the wheel, feeling the clay respond to our merest touch, creating objects to use and admire. Ruthanne Tudball has perfected this skill and has developed a unique approach to working with clay. Come and learn some new techniques for creating your own masterpieces. Sign up for the workshop and see RuthanneTudball demonstrate throwing, manipulating and assembling pieces while fresh on the wheel. She will also share a slide presentation of her technique for creating slip-decorated stoneware vapor fired in a wood/gas kiln.

Book Review

Reviewed by Gary Guglielmino



The CAG Library has just purchased a new book for CAG members to enjoy, ***The Potter's Complete Studio Handbook***. Written by Kristin Muller and Jeff Zamek, this book is "hot off the press," published this year by Quarry Press.

I was visiting Seattle recently, and found a terrific ceramics store there called Seattle Pottery Supply. Seattle must be filled with potters! The store has an extensive selection of all the brands of tools and glazes and paints, on and on. If you visit Seattle, you should really go by there just to look at it. It's close to the airport and easy to find. Google it and check out the pictures of the store—neat!

More to the point, the store has a huge selection of books for sale on just about every element of ceramics. This book caught my eye in particular because it is new, beautifully printed and bound in a sturdy paperback style on good paper. (I'm the librarian, you know!)

While I'm generally a little weary of "complete" books on a subject — they tend to gloss over a lot — this book impressed me right from the start. The cover has some beautiful pictures of works in progress, a raku piece, and some pieces that, while beautiful, did not look incredibly difficult to do! The more I read, the more I liked.The book is logically organized, starting with a chapter on setting up a home studio. From there the chapters flow from basic to sophisticated topics. The chapters cover just about every element of ceramics work. The chapter on clay (now this one I might have skipped) included really useful sections on types of clay, managing clay imperfections, clay origins, shrinkage, and so forth. The final section was on…going into the ceramics business! (I think I'll keep my day job, thanks.) Other than going into the ceramics business, every chapter included information that I think every ceramicist would want to know.

The "how to" chapters are clearly written and beautifully photographed in color. The chapter on hand-building technique starts with pinch pots, moves through stamping, and then spends a lot of time on slab construction and molding, and finally mentions coil building. Lots of photographs and diagrams, good ideas and tips, are included. Throwing takes up several chapters moving from basic to more advanced technique, again with lots of pictures and diagrams. Many aspects of glazing are covered, including choice of glazes, glaze chemistry, and troubleshooting glaze problems. Kilns are covered in some detail but most discussion involves use of electric kilns.

The final third or so of the book is made up of step-by-step directions for a number of projects, both wheel-thrown and hand-built. The projects range from simple (but beautiful) to more complex. As I mentioned, each project is described clearly and photographed beautifully and helpfully. I noticed that teapot projects are included for both hand-building and wheel techniques! The wheel-thrown teapot project looked quite doable to me, based on the clear photographs and text.

I basically loved this book. If (God forbid) I ever had to teach a course in ceramics, this would absolutely be my textbook of choice. I think every ceramicist would love to have a personal copy…but we don't need to! This one is sitting in the library, waiting for you CAG members to enjoy whenever it's convenient. *Check it out!*

"We suffer because of the conflict between our expectations and what is."

Buddhist Addage

Shhhh! Notes from the Library

By Gary Guglielmino

Who says progress is slow? This is to let you know that the library is pushing back (or pushing forward?) the frontiers of ceramics librarianship. We have purchased our first DVD to complement the library collection. This will be likely only one of several that we plan to purchase over the coming year, thanks to your CAG dues.

While the decision to add DVD titles to our collection took some time, choosing our first purchase was easy. CAG now owns *Tom Turner: Two Day Workshop & 34 Pots from 1970-2004*. There is a lot of information below about Tom Turner, but suffice it to say that he makes some absolutely beautiful work, and is a great teacher with a lot to tell us. The video is professionally done, with good lighting, sound, and camera work. Besides being a great learning experience, the DVD is fun and interesting.

Picture yourself at a really terrific workshop, listening to a real pro, in the comfort of your own easy chair—and you can "freeze" the action whenever you want for a trip to the refrigerator…or elsewhere! Personally I found this DVD (I admit I have only sampled parts of it) very interesting and just a pleasure to watch. All this and it comes to you FREE, courtesy of your CAG membership. We hope many members will try this video—if it's well received, we will likely make other purchases in this new format.

To get a sneak peek at the series, here's a link to a short demo of the DVD (you need to copy and paste): http://ceramicartsdaily.org/bookstore/tom-turner-two-day-workshop-34-pots-from-1970-2004/

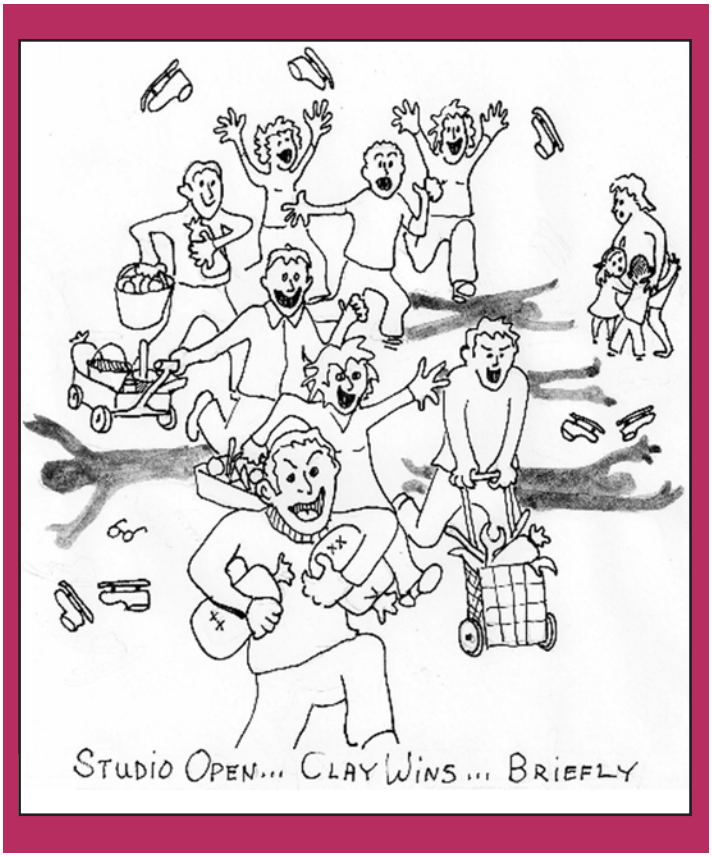
Here's some details about Tom Turner from the dust jacket of the DVD: At the time of this filming, Tom Turner had been in the Ceramic Arts for 44 years. He established the Ceramic Art program at Clemson University in 1971 and resigned a tenured position in 1976 to work fulltime on his pots. He has conducted workshops for 35 years all over the United States and Canada. His work is in over 30 books published in 5 countries and is in numerous museums across the United States including the National Museum of American Art at the Smithsonian Institution, and many more.

This 4 disc DVD set documents a two-day workshop he conducted at the North Carolina Pottery Center in Seagrove, North Carolina, in May of 2005. Along with the workshop was a mini-retrospective of 34 of his favorite pots from his permanent collection spanning 34 years. These pots document his best work from different studios, different periods of time, and different processes he used during those years.

The set contains information for the beginning potter as well as the professional potter. Along with his comments and demonstrations, the set includes a great deal of give-and-take with the audience, which brings out a great deal of useful information. The entire two-day workshop has been edited down to just under six hours on the four discs.

This isn't a "how to" video, but a documentation of an established and highly respected artist who has been a fulltime studio potter since 1976. Check out Tom's website for more information on Tom Turner. www.tomturnerporcelain.com

Note from Editors: This article was inadvertently omitted from the November, 2011 issue. Our apologies...



HOT TIP!

Waterproof Your Raku Pots!

submitted by Mary Miller

This product really works! I poured the contents of **511 Grout Sealer** into one of my raku vases that was unglazed (but smoked, of course) on the inside and glazed with Clear Crackle on the outside. After pouring it back out (and saving for another time use), I brushed the sealer heavily on the outside and bottom. A few hours later, I filled the vase with water and flowers. It sat on my dining room table for the duration of the holidays with no sign of any water leaching through.

511 was recommended by one of our instructors (anyone know who?) and passed on to me by **Jean Calicura**. What a great find! You can buy it at any hardware store.

Now it's your turn. **Mary 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 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.**

Meet Monitor ALICE LASKY

By Martha Strizich

Alice Lasky has been making art for as long as she can remember. As a youngster growing up in Massachusetts, she spent hours drawing portraits of her classmates, and as a teenager, studied at the Boston Museum of Fine Arts. Then – entranced by a chamber music concert she attended – Alice decided to become a violinist, studying music and receiving her degree from Boston University School for the Arts. A successful music career followed, and Alice has been performing with orchestras and chamber groups and teaching music to children and adults for thirty years.

Alice was always attracted to ceramic art, but it wasn't until about seven years ago when she was teaching violin at Civic Arts Education, that she had the opportunity to start taking ceramics classes.

Mastering ceramics, Alice says, has been a real challenge. "It's been a slow and gradual process, but I have finally reached the point where the fun vs. pain ratio begins to favor the fun side." The skills she used to study music have helped her with that process. "Both music and ceramics require hours of practice, the ability to focus on small details, critical thinking in a positive way, and learning from experienced teachers. The feeling of giving a good performance on the violin is similar to getting a successful pot back from the glaze cart."

Alice attributes much of her success to the environment in our studio. "I like working among all the creative potters here and learning from the patient and brilliant teachers. And I appreciate the Clay Arts Guild and all the generous people who contribute to making our clay studio such a gem."

Alice's seriousness, dedication and enthusiasm for ceramics show through in her work. Take a look around the studio to see some of her recent pieces, including sets of charming salt-and-pepper shakers in the shape of apples and pears, and a series of lidded jars and plates decorated with bamboo designs in the Sumi-e brush painting style. Alice received CAG's Carol E. Levin Scholarship several years ago, and in December had an exhibit of her work at the Orinda Library.

Alice brings the same positive attitude to her monitoring duties that she does to her ceramics. "I aspire to being a good monitor and set a good example by cleaning up well at the end of open studio, with time to spare." Alice shares her monitoring duties with Martha Strizich on Sunday afternoon from 4 PM to 7 PM.

by Bette Sindzinski

Walnut Creek Civic Arts had its first ***KIDS ONLY SALE*** at Shadelands on Saturday during the Winter Sale. The idea behind this sale was very simple. Provide children a place to shop for family members where all of the items were priced at $10 and below. Congrats to all of the CAG members who provided items to sell. Ceramics from our studio and our wonderful artists provided more than 80% of the items available for purchase. Many beautiful vases, plates, small lidded jars, spoon rests, whimsical characters, ornaments, mugs, bowls, etc, were on display for the children to choose.

Since this was the first ever sale providing this room for children, it went exceptionally well. There were many glitches, but due to the hard work of volunteers, Mary Miller, and Kathy (?), many children picked presents for their Mothers, Fathers, Grandparents, sisters and brothers. The presents that were chosen were then wrapped by the children, with the volunteers helping, so that each gift was a surprise for their parents. Thanks to each of you who priced your pieces low so that the children could choose from a wonderful array of ceramics.

We hope to be able to do this each year for the Christmas time sale. Next year we hope to advertise it better, and have it better organized for the benefit of the children and the artists. This was a great first year,,,

Thanks!

December 2011 Sale Results

By Manuela McCall

A big thank-you to all who helped make this a successful sale! Our sales results at Civic Park were slightly below last year's December sale but significantly higher than 2008 and 2009! So despite concerns about the overall economy, our customers and supporters continue to see the CAG sale as a great opportunity to shop for quality art and gifts at very competitive prices. A special thanks to all those who helped with the sale setup and layout design and to those who worked as cashiers, wrappers, security and as sales associates. I heard many positive comments about how professional the studio display layout looked and how well managed our sale was!

CAG donation pieces brought in a total of $3363 or 20% of total sales and was slightly more than the CAG 25% portion of member sales. Grouping CAG donation pieces by color and function worked particularly well this year. Once again, bowls were the best selling item (in volume) followed by vases, and plates; 122 bowls sold, 74 vases, 27 plates. Raku pieces seemed to sell particularly well this year; we sold 60 Raku fired pieces, 41% of what was offered!

Trivia Facts for the December 2011 Sale:

Total artist pieces offered (sets counted as one): 1315
Total artist pieces sold (sets counted as one): 476 = 36%
Average price of pieces sold: $27
Average price of pieces offered: $33
Most items offered by one person: 83
Fewest items offered by one person: 10
Highest priced piece offered: $800
Highest price pieces sold: $325
Most Pieces Sold by one person: 32
Highest Sales by one person: $869
Percent who sold something: 96%
Number who sold more than 50% of the pieces they offered: 13

Of what was offered, what sold:

# of artist items entered	# sold	% Sold
78 plates	27	35%
40 mugs	19	48%
32 cups	17	53%
26 platters	14	54%
307 bowls	122	40%
213 vases	74	35%
65 pots	20	31%
78 salt fired pieces	24	31%
79 pit fired pieces	25	32%
146 Raku fired pieces	60	41%
32 sculptures	11	34%
117 $10 pieces entered	41	35%
168 over $49	46	27%
35 over $99	4	11%
Artist offered 43,218	13,417	31%

NOTE: Statistics based on artists' descriptions of their items

December CAG Sales — Gross					
Civic Park	**2007**	**2008**	**2009**	**2010**	**2011**
Thursday	$8819	$7097	NA	NA	NA
Friday	$4595	$2455	$5517	NA	$7317
Saturday	$4542	$2080	$4883	NA	$5539
Sunday	$2778	$1606	$3535	NA	$3704
Studio Total	**$20734**	**$13238**	**$15136**	**$17006**	**$16560**
Shadelands	$3022	$1585	$2619	$1360	$3624

Opening Night

Pino doing his thing...

Student Flutists regaling us with seasonal music

Manuela (left) and check-out crew

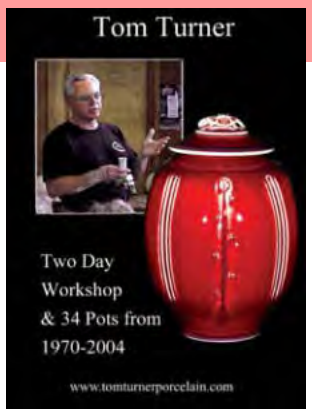
From the Artits Studio to Your Home ~Thank You ...

Once again I have many people to thank, beginning with Florence McAuley who, at the beginning of last summer, inspired the board to consider new table coverings. She made numerous trips into the city, first collecting fabric samples and then, when the decision was made to go with a light grey, back and forth several times to purchase the fabric. I hope you all agree that the background uniformity of the display area helped show off our pottery even better than before. Manuela McCall stepped in to take charge of the cashiers (her third time) even though she has taken a temporary hiatus from CAG membership this year. I can't begin to tell you how much I appreciate her willingness to organize and stay on top of this all-important job. Thanks to David Vander Jagt we gained some new signage and managed to get the existing ones hung up in a timely manner. He even persuaded the ice rink to make announcements throughout opening night and during the next two days. Ann Henderson labored over the data input - a behind-the-scenes, headache-producing job that, in the end, insured that all of you got credit for the pots you sold. These are but a few of the many CAG - and even a few non-CAG members - who came together to help bring about a really great December Sale. I thank all of you for your time and cooperation.

Mary Leigh Miller

DVD Review — Tom Turner's Two-Day Workshop

By Chip Parham



The Clay Arts Guild has recently acquired a new 4-disk DVD set by Tom Turner, *Two-Day Workshop & 34 Pots from 1970-2004*. Tom is a master porcelain potter with 40 years of experience, whose beautiful forms show a strong oriental influence, and his cone-ten reduction glazes are drop-dead gorgeous. Some of his glazes are featured in John Britt's book, *The Complete Guide to High-Fire Glazes*.

The target audience for this workshop and disk are intermediate and advanced potters. Throughout the disk he frequently answers questions from his audience while demonstrating something entirely different, and for beginners this might be a distraction. On the first disk he demonstrates his throwing techniques for wedging, centering, raising the cylinder, and forming mugs, cups, lidded jars, tea pots, bowls, and large pots made from multiple sections. On the next two disks he spends most of his demo on surface alteration, fluting, sprigs, slip trailing, putting together his sectional pots and trimming. Tom is the ultimate perfectionist, always making sure that his design works as a whole. He even makes sure that his lids work as complete pots, in and of themselves, and he makes sure that they have an audible soft sound and perfect fit. His discussions go into his design philosophy in depth. I found that I had to watch the DVD's more than once to absorb all the information on both the sound track and visuals.

Tom, like most potters, throws in series of 10 to 20 pots. He always keeps his best pots from each series, and on the last DVD he displays his favorite pots from 1970 to 2004 from his personal collection. You will be amazed by his forms, but completely blown away by his glazed pieces. My wife Connie and I were so taken with his pots that we signed up for three days of throwing instruction from him last year when we took a pottery vacation to North Carolina. Tom's home and studio are on a hilltop outside of Mars Hill in the Smoky Mountains. Check out this DVD set, and prepare to be inspired.

Library Committee Update

By Martha Srizich

The Clay Arts Guild library committee started off the New Year with a bang by meeting twice over the holiday break. Discussions focused on ways to make the library a more valuable resource to CAG members.

Specific ideas and suggestions included providing better access to the library, updating the collection with new books and DVDs, and using special software to catalog and keep track of materials. Already, we've taken steps to implement some of these ideas.

First, we purchased a library software program called *Book Collector* that will allow CAG members to access the library catalog from their home computers and to track loans online. Within the next month we hope to have the program up and running and complete the task of cataloging all the books. Generous donations by **Gary Guglielmino** of a desktop PC and **Sherrie Rodgers** of a flat-screen monitor have helped make this possible.

Starting with the spring session, we're also making it easier for you to use the library by giving keys to all of the library committee members. So the next time you're in the studio and want to browse through the books or check out materials just ask one of them – they will gladly unlock the door and let you in!

Committee members include **Erina Cherry, Betty Gadd, Chip Parham, Sherrie Rodgers, Martha Strizich, Betty Wang, Susie Quon Wong,** and chairman **Gary Guglielmino.** But don't worry if you don't know us by sight – in the next few weeks we plan to post a list of our names, along with photos, on the library door.

Remember – the library is a resource for ALL GUILD MEMBERS! If you haven't looked at our books recently, please take a little time to go into the library and do so. Remember, we have a budget for purchasing new materials, including instructional DVDs, so please let us know if you don't see what you want!

EVELYN KARIM
Commitment to Community Award
By Susie Quan-Wong

CAG has awarded two of our guild members the **Evelyn Karim Commitment to Community** Scholarships. This one-time award goes to two outstanding CAG members who have shown commitment to community, creativity and artistic talent. This award will be given in the form of a credit towards a Civic Arts Education ceramics class.

Clarice Judah: Clarice has chaired or co-chaired five pottery sales over the years and always helped with every studio sale. She took over the chairmanship of the monitors when no one else stepped forward to do the job, and in her own classes, she undertakes organization jobs when she sees a need, such as making a list of people responsible for bricking and unbricking the salt kiln. Clarice always fills in on jobs when needed without ever being asked. As a monitor, she often takes on jobs like covering potters' pieces, or helping to find students' bisque pieces or lost pieces in the damp-room when asked.

As far as community commitment, Clarice has long maintained a support for the Clay Arts community far beyond the immediate studio. Clarice often offers to drive long-time members to and from the grocery store and doctor appointments even when Clarice had her own issues with which to contend. Clarice continually keeps after members to stay involved with the studio when they have suffered losses or are grieving in other ways, sometimes even picking them up and driving them herself, keeping phone contact with those same individuals even when they have taken a long break from the studio. Some of those individuals would likely never have returned without her assistance.

Mary Leigh Miller: Mary has chaired or co-chaired about four pottery sales and is willing to jump in and take on difficult jobs, like cutting and sewing all the table coverings to enhance the appearance of the studio for the sales. She has always helped with various studio and organizational jobs at the Shadelands Studio sales as well. Mary has been on various CAG committees such as Scholarship Committee and is also the Historian for CAG. She works diligently for Friends, doing what she can to raise money for scholarships, many of which benefit potters, especially seniors in need of financial help. Mary was instrumental in getting the Friends Foundation to include seniors in their support focus. In addition, she willingly takes on a great deal of computer work for the studio and the art community in general. She has been formatting *Kiln' Time* for a number of years and designs the Friends Foundation page in the quarterly Civic Arts Education brochure. She has also worked diligently for *Viva Arts!,* which is a key fundraiser for the foundation and is out-going president of their board of directors.

More Hot Tips...

Substitute for Waxing Bisqueware before Glazing

By Ann Henderson

This tip I read about on the *Ceramics Art Daily* website.

How many times have you dripped wax where you don't want it before glazing? Then there is the problem of getting it on your fingers and ending up with fingerprints that won't take the glaze. Wax also takes awhile to dry. If you rush it, the glaze just makes a mess.

As an alternative try using **acrylic varnish**, a product used by fine artists to extend their paints or to protect the finish of their paintings. It looks milky white and dries clear, so add a drop of food coloring in the bottle to help you see where you've applied it on a pot. It is thin, so applies easier, it dries in seconds, you can scrub out unwanted spots with mineral spirits or nail polish remover, and treated items can be stacked on top of each other since the hard-coat varnish won't transfer. Also, acrylic varnish burns out during firing with much less odor and fumes, and you can use it for masking and layering broad areas (it doesn't do as well for fine lines). When finished applying the varnish, simply wash out your brush with warm water and soap.

Life may not be the party we hoped for, but while we're here, we might as well dance.

Leon Schultz 1921-2011

The Guild has lost another of its long-time faithful members, **Leon Schultz**, who died peacefully December 8th. Leon is survived by his wife of 66 years, Teresa, three children: Doug, Greg and Karen, as well as four grandchildren: Tony, Danny, Christina and Jenna.

No one in the studio was a stranger to Leon; once he knew you, you were his friend. He always asked questions about people's families, interests, or work, and the special thing about Leon was that he listened — he was truly interested in the answers. And he remembered — usually bringing up something you had talked about in a prior conversation when he would see you again.

Leon loved animals and his clay sculptures reflected that. Most of them focused on animals of some kind. Even after he found coming to the studio a bit too taxing these past few months, he still worked with clay. When Leon and his wife moved to a smaller place, he didn't have much room for clay work, but took Barbara Crawford's offer for workspace at her home, where he often worked until shortly before he died. It was there that he also stored some of his pieces. One, in particular, he liked and was keeping for his son Greg for when he moved into a larger home. Greg was kind enough to send a photo of Leon's piece, Goat Shaman, pictured here.

Leon was born in South Dakota and raised on a farm with his four brothers during the Depression. He was a bank teller after high school, but joined the Navy during WWII. After the war, he went back to school, graduating with an Economics degree from UC Berkeley in 1947, working in subsequent years in insurance and investments.

According to his son Robert, "He enjoyed life and the people around him until the very end. He felt blessed that he was alert and engaged, and his mind was clear until his final days. God took him peacefully and mercifully —Thursday, December 8, 2011."

Press Molds Without Plaster

By Ann Henderson

Working with plaster can be time consuming and often messy. Making press molds out of bisqued clay can be highly successful and is usually easier. Very fine detail is probably better attained with plaster, but bisqued clay can produce enough detail for elegant and beautiful relief designs. Bisque molds work nicely and clay doesn't stick to them.

Carve the inverse of your desired design into leather-hard clay. For example, if you want raised lettering, carve the letters out of the press mold and the inverse will be raised; dry thoroughly and bisque fire. Remember to make your design about 15% larger than desired, to account for shrinkage. The thickness of your clay is important as well. Larger pieces should be thick (up to an inch) to accommodate the pressure exerted to take advantage of the detail in your design. Small designs needn't be quite as thick.

Bisque forms also make great slump and hump molds. These can be thrown, handbuilt, or molded from a found object.

Hopefully you've noticed posters like the one above around our studio as well as in store windows throughout Walnut Creek. The Friends Foundation, although it doesn't require your membership or active participation, is still an intergral part of Civic Arts Education and would love your support at our big fundraiser in February. Here's what you can do:

• **Plan to come!** It's only $65 per person and includes complementary wine and catered food. You get the chance to hobnob with other Diablo Valley art supporters and city officials, and bid on lots of cool stuff on the silent auction tables.

• **Volunteer to help set up on the day of the event** and/or stay around in the evening to help with a number of jobs including serving the food and clearing dishes and you'd still have access to wonderful food and an occasional glass of wine...

Contact **Mary Leigh Miller** or **June Bowen** for more details.

Notes from the Desk of the Studio Manager

Happy New Year and welcome back…. Hope you are all rested and recharged and ready to start creating some great clay works…

Please note that students may now register for classes and obtain free parking permits at the senior center across the lawn from the studio…. or at the Shadelands campus office…

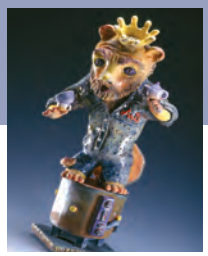
The Arts Education office at City Hall is no longer open for student business transactions.

Clayton Bailey just sent me a list of some "free" stuff available to anyone wanting to pick up at his studio in Port Costa.... list is posted in studio.... includes an old 30" x 30" round electric kiln without elements and 100 or so broken, mostly in half...2300º f firebrick. Call 510-787-1168 for more info.

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



Mon.	**Studio closed**
1/16	**City Holiday (MLK Day)**
Sun.	**First Sunday class meeting**
1/22	**"Making Art Tiles"**
Sat.	**Master Potter Workshop with Ruthanne Tudball**
2/18	**(No open studio)**
Sun. / Mon.	**Studio closed**
2/19 – 2/20	**City Holiday**
Sat. / Sun.	**Last Saturday & Sunday classes**
3/10 & 3/11	
Fri.	**Last class meetings**
3/16	**All work must be removed from drying and damp ware rooms and bisque shelves…and lockers cleared out by 10 pm** ***Note:*** **work left to be bisqued or glaze fired will be saved for pick-up in spring quarter**
Sat.	**Studio Clean-up Party**
3/17	**10 am – noon**
Sun. – Fri.	**Studio closed**
3/18 – 3/23	
Sat.	**First class of spring session**
3/24	
Wed.	**NCECA Conference begins in Seattle**
3/28	
Sun.	**Studio closed (Easter)**
4/8	

Mon. – Sun.	**Studio closed**
4/23 – 4/29	**STUDIO SALE**
Fri. thru Sun. / April 27 -29	

What's Happening in the Clay World

EXHIBITIONS

Village Theatre Art Gallery, Danville. John Toki and Pamela Stefl Toki together exhibiting *Abstract Dialogue* January 6th through February 17th

Crocker Art Museum, Sacramento. Clayton Bailey's *World of Wonders* showing until January 15th. The permanent ceramics collection is worth the trip to Sacramento even if you miss the Clayton Bailey exhibit.

Trax Gallery, Berkeley. *Valentine's Daze,* small bowls for drinking chocolate (and other things), February 11th — March 12th. Opening reception February 11th from 5-7:00PM. Music by celebrated violinist Jeremy Cohen.

CONFERENCES & WORKSHOPS

NCECA, 46th Annual Conference, Seattle, WA, Registration is open. Early registration discounts end January 18th. Conference runs from March 28-31st.

Archie Bray Foundation, 2012 registrations now open. *Throwing, Altering, Assembling* with Walter Keeler, March 16th — 17th, $230, intermediate to advanced artists.

CLAYARTSGUILD
City of Walnut Creek
111 N. Wiget Lane
Walnut Creek, CA 94598

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