

KILN' TIME



SEPTEMBER 2012

THE OFFICIAL CLAY ARTS GUILD NEWSLETTER

Two in One Workshop
LINDA SIKORA &
MATTHEW METZ
Saturday, November 17th
10 am - 4 pm

Both **Linda Sikora** and **Matthew Metz** produce primarily functional ceramics; the workshop will focus on form as related to function, but on decoration as well, not merely as frosting on the cake, but rich with meaning.

In his artist's statement, Matthew explains that his work has a variety of influences, including: Asian pottery traditions, Greek and Roman pots, early American decorative arts and other folk traditions. He continues, explaining that the surface patterns and images he uses come from his life experiences, his interests in nature and history. They don't necessarily have literal meaning, but enter his work indirectly, allowing

Continued on page 3



A Dilemma with a Biased Viewpoint

By Ann Henderson, Editor

According to the **Guild Bylaws**, "The purposes of the Guild shall be to assist and encourage ceramics students to develop and improve their skills and understanding of the media, and to contribute actively toward improving the program of the Civic Arts ceramic studio through appropriate financial and operational aid."

The guild is faced with a dilemma: Where do we spend our limited funds? What prompted this article was the fact your editors did not print the June issue of *Kiln' Time* that was only partially done when we were made aware the newsletter had gone over budget. As your editor, I believe that the newsletter is the best means to, "...assist and encourage..." the ceramic students, and the many articles we include on ceramic methods also help students, "...to develop and improve their skills and understanding of the media..." I could go further and talk about the valuable PR we get in providing the arts council and arts staff with copies, but that connection is a bit more nebulous.

A little history about guild funds: Open studio originally was not a separate class, but a perk for Clay Arts Guild members. A guild membership paid for open studio. As public funds dwindled, a necessary change ensued; open studio became a separate class with fees paid to the city, and hours were limited. Since the most valuable benefit of joining the CAG was no longer available, the dues were reduced considerably; now members pay only \$80 per year, still a wonderful bargain. That meant fewer dollars to distribute among the many things the guild supports: new wheels, kilns, lockers, tables, chemical bins, small equipment, prizes for contests, master potter workshops, pottery from the master potter presenters and instructors as well as *the newsletter*, which has its own history as print media for over 40 years. I may be old fashioned, but I would like to retain that tradition.

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Also In This Issue:

- **C.A.G. DUES are Due!** (page 3)
- **Meet our new TREASURER** (page 9)

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Kiln' Time Newsletter

Published 6 times a year

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Visit our website:

www.clayartsguild.com

See the latest *Kiln' Times* in full color!

CAG OPEN STUDIO HOURS

Mon.....4 - 7 pm

Tue4 - 7 pm

Wed.....12 - 4 pm

Thur.....No Workshop

Fri.....12 - 7 pm

Sat12 - 7 pm

Sun.....1 - 7 pm



Message from the Prez...

I hope you all had a relaxing, enjoyable summer, (at least some memorable days!) Summer has once again flown by way too quickly. The summer classes were great and the pace a bit slower. I always look forward to autumn, however, as the weather cools and I can anticipate many days in the studio. Autumn allows us to reconnect after summer absences and vacations. We can begin a new year with new ideas and renewed energy.

Looking ahead to a new clay year, we anticipate the eventual rebuilding of the salt kiln. The popular summer sculpture class with models will once again be offered this winter term. Changes and improvements are planned for the holiday sale, and small artist markets are planned throughout next summer, as additional venues to sell our work. Pete is busy planning two more professional artist workshops, and we hope for many mini-workshops as well.

The board continues to work on improving the guild, and we enjoy hearing from you and implementing new ideas as well as improving the great things we are already doing. One of the ways we can improve our guild is by everyone contributing in some way. I am very thankful for Pete, Rana, the guild officers, board members, committee chairs, volunteers and everyone who has lent a hand this past year. This is a wonderful studio!

With guild revenues very flat and expenses increasing, everyone's help is needed to keep our organization healthy. We do not want to increase dues, so creative ways to save money and increase revenue are welcome. Please get involved this year. Send me your revenue creating, cost-saving ideas. Contribute 10% of your outside sales to the guild. Volunteer. We still really need leadership in the areas of marketing and social event planning. Contact me if you're interested, or nominate someone who has skills in these areas. Consider running for office. Officer and board positions will need to be filled by next June, and both Sandy and I will have served two years. We will need others, with even more vision, to lead.

Again, thank you and welcome back!

David



NOVEMBER 30 ~ DECEMBER 2, 2012
Start working on your projects now!



It's that time again!

to...

- join your friends in the Clay Arts Guild.
- enjoy a generous discount for Open Studio.
- prepare to participate in two CAG sales this year.
- get reduced fee for master potter workshops
- participate in outside CAG sales and exhibits.
- check books out of the well-stocked CAG library.
- check out some of the new DVDs in the library.
- receive future *Kiln 'Time* issues.

All CAG memberships end in September, so your dues are due. If you are a serious potter and plan to be around for a few quarters, this is the time to join.

The CAG is primarily a fund-raising organization, so there are some responsibilities that go with membership in addition to the perks. If you are an experienced potter, you are to donate 10% of your production each year, and, of course, you are expected to help maintain a clean efficient studio. The CAG also expects you to *actively* participate by volunteering somewhere to help. Make sure to mark the box on your membership envelope to indicate your area/s of interest.

Memberships are prorated according to which quarter membership begins:

Fall Quarter	\$80
Winter Quarter	\$60
Spring Quarter	\$40
Summer Quarter	\$20

WORKSHOP Continued from front page

the viewers to interpret their own story. His perspective was summed up in this statement, "A coffee cup has as much capacity for meaning as any other form of expression."

Described in her artist's statement, form and function are the focus of Linda's work, particularly teapots and jars, the teapot because of its more demanding engineering particular to its function, and the jar that is a broad canvas yet more permissive in its containment. She likes the idea that her pottery has the, "...ability to disappear into private/personal activities and places," but continues saying that, "...through its intelligence of color, form and stance can also excite/awaken attention..." which thereby reflects to the viewer his or her own imagination.



Both Linda and Matthew maintain a pottery in Alfred Station, New York. Linda is also a Professor of Ceramic Art at Alfred University School of Art and Design. She received her MFA at the University of Minneapolis, and has also taught in many other colleges and art programs. Matthew received his MFA from Edinboro University of Pennsylvania and has also been a guest lecturer and teacher in numerous venues. Both Linda and Matthew have presented nationally and internationally and both also served as resident artists at the Archie Bray Foundation.



The CAG is co-sponsoring this workshop with the Trax Gallery. CAG members are privileged to attend for only \$46, a hefty discount from the full fare of \$81. If you can possibly attend, this is one not to miss, Remember to bring a potluck lunch to share. 🖐️



Flat Trays Made Easy



Pino Pagni spent an afternoon last May, divulging many of his tips for creating flat trays. With a lifetime of construction management to draw on, Pino demonstrated his innovative use of construction

techniques in approaching the difficulties of keeping trays flat and straight. Using sheetrock and plastering tools was key to compressing and smoothing the clay into submission.

In brief, he suggests proceeding as follows:

1. Find or make a wooden mold the size of tray you want to make.

2. Place clay on textured canvas toward base of slab roller, then roll the slab until it is at least $\frac{3}{8}$ th inch thick and larger than the mold, plus sides, plus desired tray lip. Make sure the slab is larger than the wooden mold shape. Pino suggests that Soldate 60 is the best clay for trays, whether raku or high firing, as it is a more robust and forgiving clay.

3. Using the canvas, carry the slab to a worktable.

4. Drape the clay over the mold and rough cut away any excess beyond what will be needed.

5. Gently use thumbs to press the clay to fit tightly over the mold, working to eliminate any air bubbles. Be careful to keep clay an even thickness.

6. Using a flat, sheetrock texturing tool, squeegee the top of the tray to smooth, compress to make it look good.

7. Again, press corners firmly over mold to eliminate any air bubbles, being careful to keep clay an even thickness and insure a tight fit over mold.

8. Using a corner or taping sheetrock tool, press the sides of the clay into the sides of the mold.

9. To shape rim, use a $\frac{3}{8}$ th inch thick yardstick. Place yardstick $\frac{3}{8}$ th inch thick side against the side of the mold. Using the ruler as your guide, cut the rim. Repeat for all other sides until all sides are complete.

10. Using an edging tool (Pino made his own from bamboo and a rat-tailed file, but a purchased edging tool will work as well), round the raw edge of the tray. Further smooth the lip with your fingers if desired or needed.

11. Let clay lie draped over mold for about an hour to an hour and a half until set.

12. When set, turn over onto a board and carefully remove wooden mold.

13. Gently place bricks to fit inside of mold to help keep bottom flat and prevent warping.

Bisque fire; then glaze as appropriate for final firing method.

Many thanks Pino for sharing your hard won experience making straight, flat trays!



Pattern Transfer Workshop

A Huge Success

By Kathy Nicholson

C.A.G.
Workshop
Report



A big *Thank You* to our fellow CAG member **Rob Savre** for the instructional and very thorough workshop on the silk screen transfer technique he has been working on in the studio. With over 30 CAG members participating, the workshop was a huge success. Rob has experience in

both darkroom photography and silk screening and wanted to combine those skills with his clay creations. Seeing a demonstration by Forrest Middleton at Leslie's in Berkeley a year ago got him started working with silk screen transfer on clay.

Rob demonstrated the process of transferring a silk screen image to the clay piece. Rob explained how he built the silk screens and demonstrated the steps for exposing and creating a transfer. We then moved to the wheel and Rob continued showing how to transfer the image to a recently thrown piece. It's quite a process and Rob took the time

to explain each step thoroughly. For complete step-by-step instructions, see Rob's article *Transferring Images to Pottery Projects* in the May/June 2012 newsletter.

Rob created many of the tools used in the process himself, explaining how to keep the cost down. His "favorite" tool, his AARP card, is used to spread the emulsion on the silk screen. He also uses inexpensive picture frames to create the frame for the screen and organza instead of silk.

Those participating were really interested in the process; there were lots of questions from the group, and Rob took the time to answer them all. He spent time with members after the workshop, answering questions and going over steps in the process.

I'm sure everyone participating would agree, Rob did a fabulous job! Thanks! 🙌



HOT TIP!

A Light 'Brick'

By Betsy Kosky

I was really missing having a brick underfoot when at the wheel. I tried bags of clay, and some wooden blocks but nothing was convenient or just the right size. When I was at Michael's Crafts, I noticed some green floral foam in different shapes. I bought a brick-shaped piece for about \$3 or \$4. I was afraid it would fall apart, so I wrapped it in contact paper to give it some support. I've been very happy with it and it's as light as can be, so it's easy to transport.



In checking about the foam online, this is what I found, "1954 V. L. Smithers revolutionized floral design with his discovery of a water-absorbing foam, which he named OASIS®. Before floral foam became the staple it is today, florists relied on chicken wire, newspapers, clay or cedar greens as a base for floral arrangements. Now over 50 years later, floral design has been elevated to an art and the OASIS® brand name has become synonymous with quality, versatility and innovation."



Betsy earned a free bag of clay; now it's your turn. It's easy to submit a tip for the newsletter. Regardless of where you have found the tip, try it (and take a photo, which helps for clarifying what you are doing), write it up, giving credit if you read about it or heard about it from someone, and give the writing to the Kiln 'Time editor. Easy! And if your tip is used, presto! You get a free bag of clay.



A DILEMMA Continued from page 1

The budget: A while ago, a committee of interested board members set up a budget, earmarking where our money would go for the following year. The figures derived for various items were based on what we had spent in prior years and the limited funds we had available, a commendable way to estimate a budget. Possibly not considered when determining the cost of producing the newsletter were increases in the cost of printing and the increase in membership. All memberships begin and end in September, thus as the year progresses, membership increases. We start out with a base of approximately 50 members, but by the end of August we generally have in excess of 130 members. Thus, costs for the newsletter will go up as the year progresses.

My bias regarding dilemma: I do believe in cost-cutting measures *within reason*. It was suggested to me that we change to an online or email issue — I don't think that is reasonable. It has been my experience that most artists are not inclined to seek out general information via email. Many do not even read signs posted in the studio. I spend between fifteen and twenty hours each issue gathering and editing articles, and I wouldn't want to do it for an email-only copy. One cost saving measure we are enacting is taking our newsletter to a more reasonably priced printer, but even if the cost were triple what it is now, I still think the newsletter should remain print media. Each copy of a 12-page issue will cost approximately 30¢. We produce no more than six copies a year. Of your \$80 membership fee, no more than \$1.80 goes toward the newsletter. Is this unreasonable? I don't think so. Let's hear your opinion.



Lots of Hot Tips...

can also be found by going to:

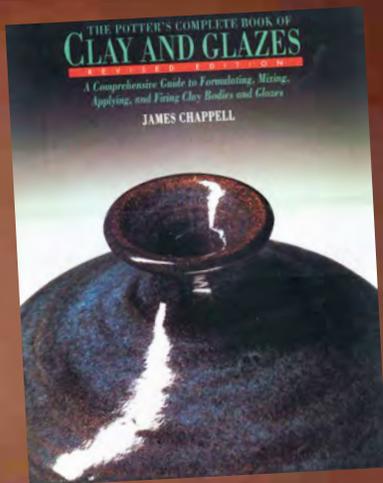
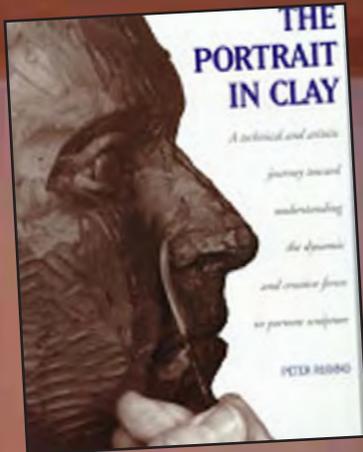
"Ceramic Arts Daily"

<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' websites.

Shush!

Notes from the Library By Gary Guglielmino



I had a nice conversation with **Fern Skowlund** the other day during her stint as Monitor on Wednesday afternoon. A nice time to be in the studio—seems a little quieter, and a little more relaxed than other open studio periods. As we talked, the subject of Fern's recent donation to the CAG Library came up. She offhandedly mentioned that I had mixed up several of the donations. What a surprise! This didn't bother her a bit, but I personally wanted to congratulate her on donating **Peter Rubino's book, *The Portrait in Clay*** to the studio. I incorrectly said it came from Leon Schultz. The important thing is (as Fern emphasized) that the book is available in the library, and is a treasure. Even if you don't plan to take on a project like a bust or likeness, it is fascinating to see the steps in the process. Leon and his family donated a number of beautiful books, but this particular one actually came from Fern. Sheepishly, thanks, Fern!

We all need to tip our hat to Emily Blanc, who recently donated several books to us as well. I hear that Emily takes a Wednesday daytime class, and haven't run into her in person lately. Thank you! One book in particular, *The Potter's Complete book of Clay and Glazes*, by James Chappell, will be very relevant to those experimenting with glaze formulations. This large book is filled with descriptions and formulas of lots of glazes, engobes, and stains. I saw a large section on raku glazes as well. There is a lifetime of things to try in this book, a rather technical book; but we have few on this aspect of ceramics currently, and I think some people will find it truly interesting and helpful.

One housekeeping item—the new DVD that I mentioned last issue, *Slabs, Templates, Texture & Terra Sigillata*, is truly in Pete's office now for your inspection and checkout. It took me awhile to get it to him, for which I apologize. Currently Pete is keeping the library's DVD collection as we have no place to put them. If anyone can think of a way that we can secure, display and store DVDs in the library, please let me know



Think left and think right and
think low and think high.
Oh, the thinks you can think
up if only you try!

Dr. Seuss



Types of Firing:

Oxidation, Reduction, Salt, Wood, Raku

Based on information from <http://www.bigceramicstore.com/>

Oxidation firing is typically done in an electric kiln, but can also be done in a gas kiln. Oxygen is free to interact with the glazes when firing. Oxidation firing allows very bright, rich colors. Either high or low temperatures may be used.

Reduction firing is typically done in a gas or other fuel-burning kiln, since the corrosive effects wear out the elements on an electric kiln. In reduction firing, oxygen is prevented from interacting with the glazes during glaze maturation. This is done by adjusting the air and fuel in a gas kiln, or by adding organic material such as in Raku. As the organic material burns it uses up oxygen, leaving an oxygen-less environment. Reduction firing typically is used to obtain mottled, rich, earthy colors; often the iron from the clay shows through and gives a speckled look. Typically high temperatures are used in reduction firings.

In **sodium or salt firing**, salt or sodium is introduced during the firing. The atmosphere allows pieces to get a glaze-like finish without glazes. Sometimes it takes on the appearance of orange peel. Interiors of pots are usually glazed, since the salt atmosphere often doesn't reach deep into them.

Wood firing uses wood as fuel instead of gas or propane and can be done in a kiln or pit. We do not do wood kiln firing in this studio, but there is usually one class a year that organizes a pit fire, usually done at a beach. In pit firing, a large hole is dug in the ground, wood and pots placed in, wood started on fire, and the whole thing is covered with dirt and left to smolder. Pots are then dug out after cooling.

Raku is a technique where a pot is heated until glowing, then pulled with tongs from the kiln and placed into a reduced atmosphere, such as a metal can full of pine needles, newspaper or leaves, or a sand pit with combustibles that are then smothered by covering with a can. In Raku, unglazed areas of clay become black due to the carbon from the burning fuel. When the carbon is scrubbed off the glazed areas, they are often bright metallic, such as copper and bronze, depending on the glaze used.



Pete's Morton Method of salt firing
has remained a secret in spite of
outside inquiries...

Meet CAG's New Treasurer, Aletha Wiens

By Gary Guglielmino



We all recognize how much time and effort **David Vanderjagt** has put into his role as CAG President. Among many smart moves made by David and the Board was the decision to hire an accountant to go along with the search for a Treasurer among the CAG membership. This decision has borne fruit with the kind acceptance of the Treasurer position by **Aletha Wiens**, a relatively new member of the Guild.

At first glance Aletha does not strike one as the accountant type. Dressed in a tie-dye T-shirt and wearing a beret while working on a handbuilt piece, she looked more like an artist — where was the green eyeshade? And working on a free-form handbuilt piece? No precision corners, no careful centering. We agreed to meet the next day for a chat—she quickly suggested an unfamiliar place to me, the Alpine Bakery in Concord. Again a little confusing—the lady has a willowy frame, not often found in a bakery devotee, right?

Bottom line, folks: Aletha is the real deal. You will find out that she is an artist and an accountant—CPA and all. As Aletha very confidently described the technicalities of her role, I realized I know absolutely nothing about accounting. Aletha gamely tried to educate me, “Debits by the window, credits by the door,” but I’m afraid I am slightly finance-challenged. So don’t look to this article for details on CAG accounting, folks. However, there is much more to Aletha than just accounting.

Aletha recently retired after a long career, including senior accountancy positions at several nonprofits in San Francisco—including the SF Symphony, SF Ballet, and the SF Art Institute! Whoa! Now she’s working for us!! Awesome!

Aletha is a local girl—raised in Concord and Lafayette, graduated from Acalanes High School. After high school,

she attended the California College of Arts and Crafts. Her degree is general fine arts with a major in sculpture. (Yes, this is our new Treasurer!) It was while a student at CCAC that Aletha got first exposed to pottery in a class taught by Ron Nagle. “And that is where the love affair with ceramics began.” She quietly described the class as “not a success.” That was her only experience with ceramics in college, and, she explained, “I sagely decided to move on.” For several years thereafter, she worked as a jeweler in San Francisco, designing and casting rings and other jewelry out of carved wax molds and melted gold. It sounds like an interesting and challenging process. (Don’t tell her there’s a jewelry studio next door!)

While working as a jeweler, Aletha began to realize, “there were always want ads in the paper for accountants, but never for jewelers.” As the jewelry business became more of a big business and less of a craft, she began to think about other options. She recalls while driving with a friend riding shotgun that the friend was working with paper and pencil on something. When Aletha asked what she was doing, her friend said she was working—she was an accountant! Doing her work while riding in the car! Aletha immediately thought, “I could do that!”

Aletha began to take night classes at Cal State Hayward and found that she liked the games that accountants seem to play with columns and debits and credits. Ultimately she found that she only needed seven more courses to take the CPA exam; she took the courses, and passed the exam. Several years of apprenticeship followed with accounting firms in the area, and then she received her CPA; that was about fifteen years ago.

Of course, none of us exists in a vacuum. Along with doing jewelry work and accounting classes, Aletha found time to raise her kids with her husband LeRoy. In the midst of all this, she also managed to become a soccer referee, and for several years refereed for local leagues in our area. She is clearly a very capable person, able to take on and complete just about any goal she chooses.

Continued on page 10

Since her retirement, Aletha has been slowly choosing activities that interest her and gave clay a second chance. Her first impression of the Studio was the recollection that her church choir had held a Holiday recital in the very same building—it was a community center then—in about 1957! As I said, she is a local product! Her first class was with **Ellen Sachtschale**, which she really enjoyed. Ellen's free-form techniques sound right up her alley. She took **Lynn Meade's** throwing class, and enjoyed that as well. She makes pieces that involve both thrown and hand-built elements, and is quite interested in textures and, as she puts it, "cool shapes." Her artistic education and talent come out in her approach to clay. She is not afraid to handle it, twist it, and wants to "poke holes in things." A very free-spirited approach to clay, unafraid, and experimental! I need some of that!

Every day while working she passed "Lacis," a lace-making shop offering classes in Berkeley. That always sounded kind of interesting to her. Now, with time of her own, she is exploring "bobbin lace," which is a kind of decorative lace-making that involves multiple bobbins and colors and textures of threads. She showed me some pictures of her lace pieces, and they are very cool! (It seems like the kind of thing that requires both an artistic element and an organizational one...quite analytic of me, eh?)

As soon as David found out that we had an accountant in our midst, Aletha was on his radar. She gamely listened to David, found out that she would be doing the entire financial job, and wisely refused. Too much for one person! But it sounds like her reasoning and discussion with David sparked the idea to hire out the bookkeeping aspects of the job, reserving the Treasurer position for a volunteer. When a good bookkeeper was found and hired, Aletha agreed to assume the Treasurer position.

As Aletha explains it to me, this is a very logical and reasonable arrangement. The bookkeeping part involves keeping track of the "journal," which is the record of the comings and goings of all monies (I love that word) in the Guild. This involves a great deal of number crunching and filling out of forms and such, which together with the Treasurer role would be a lot to expect from one individual.

Aletha's role as Treasurer is, forgive me for my lack of actual knowledge here, to be the person who actually

handles the money, keeps an eye on overall financial condition of the Guild, keeps accounting matters organized and correct...just a few things, but very important ones for all of us. She has already redesigned several forms used to track expenses, which will make the entire process more transparent and simpler. We need to totally thank her for her wonderful donation of her time and expertise! ! I wish there were enough of Aletha so that we could all manage to connect with her in classes and Open Studio. She's great!



More Notes from the Kiln Room

If you haven't heard it from your instructors yet, here is some important information you should know all about drying and firing of your ware.

Drying times for your work to be ready for bisque firing can vary with the size and thickness of individual pieces and the weather; the larger and thicker the work, the longer it will take to get through the kiln room, sometimes as much as three weeks or more.

Kilns are not microwave ovens. It will take a normal bisque firing approximately three days to go through the loading, pre-heat, firing and cool-down before unloading, sometimes longer if the kiln is full of thick sculptural work. Glaze firings usually take four days to go through the entire process from loading, overnight pre-heating, firing, cool-down day and, finally, unloading.

We try really hard to get things in the kilns without chipping. Sometimes, because of a piece's construction, just lifting it up off the cart, it will crumble. If any work gets damaged in the bisque firings due to loading, faulty construction or someone else's piece blowing up during firing, we always put the pieces on the ware carts for you all to see. Our records show that we have approximately 5% breakage in this studio out of thousands of clay works. We request that anyone finding some of his/her work broken or chipped, please bring it to the attention of the studio manager. We cannot be responsible for ware damaged on the ware carts due to handling by other students. We just request that all students be very careful when moving work around on the bisqueware carts. Remember that there are almost 300 other potters using this studio every week.



Notes from the Desk of the Studio Manager

Yes, the Ice Rink is coming again; set-up is in October and the rink will be open through January.

The Clay Arts Guild and City are pooling their resources to fund the building of a new salt kiln. We will be posting a signup in the studio soon for anyone wishing to volunteer to help dismantle the old kiln. Kiln Building Class will be held in the winter session beginning in January.

What's up with those blue Shimpo potters' stools? Yes, they are adjustable for a reason, better for your back if you lean into the wheel as you throw. These stools have adjustable leg settings, so you can have the two back stool legs two or three inches higher than the front legs. Thanks again to CAG and City for going halves on this purchase.

P.S. We would like to replace a number of our older Brent wheels. The cost is approximately \$1200 each. Anyone out there with deep pockets or spare change who would like to donate the cost of a wheel for our studio would be greatly appreciated.

More Studio Notes on page 10

THE CAG OPEN STUDIO HOURS

Mon.....4 - 7 pm
 Tue4 - 7 pm
 Wed.....12 - 4 pm
 Thur.....No Workshop
 Fri.....12 - 7 pm
 Sat12 - 7 pm
 Sun.....1 - 7 pm

DATES TO REMEMBER



SAT 11/10 LAST SATURDAY CLASS

SUN 11/11 LAST SUNDAY CLASS

MON 11/12 STUDIO CLOSED ~ CITY HOLIDAY

FRI 11/16 LAST CLASSES MEET

SAT 11/17 MASTER POTTER WORKSHOP with LINDA SIKORA & MATTHEW METZ



SUN – WED HOURS 11/18 – 11/21 EXTENDED OPEN STUDIO NOON – 7 PM

All work must be removed from bisque shelves, drying shelves and damproom by 7 pm – Wed. – Nov. 21. Lockers must also be cleared out. Any work left on shelves to be bisqued or glaze fired will be ready for pick-up the week of Dec. 3.

11/22 – 11/25 THUR – SUN STUDIO CLOSED THANKSGIVING HOLIDAY

MON 11/26 STUDIO CLEAN-UP PARTY 10 AM – NOON

TUE – THUR 11/27 – 11/29 STUDIO CLOSED SALE SET-UP

FRI – SUN 11/30 – 12/2 STUDIO SALE

MON – SAT 12/3 – 12/8 STUDIO OPEN FOR PICK UP of FINISHED WORK

STUDIO CLOSED FOR WINTER BREAK DEC. 9 thru JAN. 4

What's Happening in the Clay World

EXHIBITIONS

Anticipation, Lafayette Gallery,
until October 7. Hours Tues-Sat.
11AM-5PM, Sun. 11AM-2PM

Ah Silica, Richmond Art Center,
until November 9, Hours Wed.-
Sat. 11AM-5PM

CALL for ENTRIES:

*ACGA National Clay and Glass
Exhibition*, entry deadline is
October 31st, apply at [http://www.
acga.net/_pages/entrythingy.
html#show=539](http://www.acga.net/_pages/entrythingy.html#show=539)

Saturday, January 26 through
Friday, March 1, 2013

*Show Opportunity Open to All Clay
& Glass Artists*

ACGA National Clay and Glass
Exhibition Entry Deadline:
October 31, 2012

CONFERENCES

You are invited to Ceramics
Annual of America 2012!

The biggest ceramic event of the
year is this weekend. Come join
us September 14 - 15, 2012, with
an opening reception September
13, 2012. The event will take place
in San Francisco at the Festival
Pavilion, Fort Mason. *You don't
want to miss this!*

Event details:

Thrs. 9/13 : 5:30 pm - 9 pm

Fri. 9/14: 10 am - 8 pm

Sat. 9/15 : 10 am - 8 pm

Sun. 9/16: 10 am - 6 pm

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