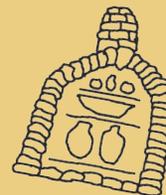


KILN' TIME



NOVEMBER, 2014

THE OFFICIAL CLAY ARTS GUILD NEWSLETTER

Welcome to
Gregory Byard
New Studio Manager
By Gary Guglielmino



There's no doubt that fall is upon us. The leaves are falling on our cars as they sit in the parking lot, there are no

more barefooted kids playing on the swing-sets outside the studio, and shoes are the order of the day. Even the sun seems to have fallen lower in the sky—it's dark when you leave Open Studio!

Those changes outside the Studio are also happening inside with the departure of our longtime friend, manager and teacher, **Roger Yee**, and the arrival of the new Studio Manager—Ceramics Coordinator—**Gregory Byard**.

I had the pleasure of meeting and talking with Gregory Byard today as he unloaded the glaze kiln. He was very patient with my questions and attentive to others. He is very excited and enthusiastic about being here in Walnut Creek. He is a very friendly guy, a good listener,

continued on page 3

Artist Market Sale
December 5~6~7
Shadelands Art Center
By Beryl Snyder

It is time to sign up for the second **Artist Market Sale** of 2014 taking place December 5th through 7th. This year, Civic Arts Education is collaborating with the Clay Arts Guild (CAG) to produce a joint sale in one location, Shadelands. Our community will get the opportunity to buy your handmade ceramics, jewelry, art glass, paintings, prints, photography, textiles and more! This is an opportunity for the community to get their holiday shopping done while supporting community arts education and local artists like you!

The sale will be held in three rooms, which will be shared by CAG and CAE artists. We do not want our customers to feel that there are two separate groups, so the artists will be intermingled. There will also be pedestal groupings in community areas to direct customers through the space.

The due date for applications is November 14. You can find the applications at the studio or in your email. All CAE students have received an email from Maude Wilson, and if you are a CAG member, you are also getting updates from CAG President Rob Savre. Any student taking a CAE class can participate in the sale, but CAG members do not need to pay for a table, as your membership dues cover the fee.

Maude Wilson, an event planner working for CAE, is chairing the sale. CAG members Beryl Snyder and Zoe Carpenter are working with her. The application has a lot of information, but you will have questions. Feel free to contact Beryl and Zoe with any questions you have.

This promises to be a fun event. Send in your applications today!



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Kiln' Time Newsletter

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**Please submit all articles to Ann at
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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 Open Studio
Fri.....12 - 7 pm
Sat12 - 7 p
Sun.....1 - 7 pm



Message from the Prez...

Hello all you clay devotees...where do I begin?

The Walnut Creek Ceramic Studio has never looked better. The new colors give a clean fresh feeling, along with the new canvas on the worktables. Our works are flying through the drying, bisque and glazing process with fervor. We are experiencing a high quality of our finished pieces at a level not seen in some time. An anticipated excitement was in the air about who would be the new Studio Manager...

...My first reaction was disbelief. How could this happen? The positive changes in the studio were the proof, right? The announcement that a candidate other than Roger Yee was chosen resulted in strong emotions and passions throughout the studio. I felt your anger in the studio and in emails expressing your outrage.

I invited Linda Johnson, Civic Arts Education Manager, to speak to the board and membership. That meeting was well attended by students and instructors. Linda explained the process for the decision and fielded questions from the group. Many tried to bargain with Linda to change the decision, but the wheels had been set in motion. We would hear who the new studio manager was, once background checks were completed. It would become evident why the decision was made; we needed to be patient. Over the next week, the mood turned shock into sadness. It seemed to take forever for the name to be announced.

As students taking city classes, we tend to live in our little bubble. Unless you take classes elsewhere, or experience artists at other locals, we become "inbred". I paraphrase what Roger Yee told me a few years ago during a discussion about learning new things and how hard it was to grow without getting out into the ceramic world. The CAG sponsored Master Potter Workshops allow us the exposure to new ceramic ideas and styles.

From the Clay Arts Guild Bylaws: The purpose 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 Clay Arts Guild was instrumental in designing the qualifications of the next studio manager, compiled from a survey answered by the Clay Arts Guild membership a few years ago when Peter Coussoulis

Rob's column continues on page 7

GREGORY BYARD
continued from front page

and one of those thoughtful and respectful people who remembers names.

Gregory grew up in rural Evansville, Indiana, and attended the University of Southern Indiana. He did graduate work in ceramics at Edinboro University in Pennsylvania. He mentioned a number of excellent ceramicists who taught him in both his undergrad and graduate years. It's very interesting that he actually took classes from Rod Geyer, who was a visiting artist here during Pete's tenure as Studio Manager. Further back, before even Pete arrived in Walnut Creek, one of Gregory's teachers named Gary Medina gave a workshop here in Walnut Creek. So even though Gregory has never been here before, in a way he's been connected for a long time.

For about the past six years Gregory has been teaching students at all levels and managing the ceramics studio at Mendocino College in Ukiah. The school looks beautiful in the pictures available on the internet. It must have been a very relaxed and scenic place to live and work. He has a strong background in thrown and hand-building techniques, and has taught both as well as sculpture.

When I asked why he wanted to leave Ukiah, he had a direct answer, "lifelong learning." Apparently Gregory had a number of long-term potters and ceramicists who took classes at the college for several years. Then the college abruptly ended the long-term program. Only students there could take ceramics classes and use the studio. He realized that he really missed the interaction with different age groups, and he wanted to work with people on a longer-term basis.

Gregory is very interested in and committed to the concept of lifelong learning. As much as he wants to keep us older folks around, though, he also wants to bring younger people into the studio for classes, open studio, and so on. He mentioned to me that he had recently taught a summer pottery class with students from age 8 to age 80—and everyone was satisfied and happy with the arrangement. I don't think he proposes to do that here anytime soon, but he is enthusiastic about exposing more people to the "clay arts."

He mentioned "the students" a number of times while we talked. Gregory is very committed to providing everyone in the studio with a really good experience. He is interested in learning more about the kilns and plans to do some experiments with firings over the coming break. He is quite familiar with several of our current glazes (especially... Mendocino Shino), and is looking forward to learning more about them. He thinks he will be able to do firings that will give us not only the reds, but also develop the blues and greens as well—in the same firing! He plans to teach the soda vapor class, and will include both hand-built and thrown pieces in the firings. He agrees with Roger's philosophy that fast kiln turn-arounds will enhance learning and keep work flowing through the studio.

Gregory, his wife Jaya, and their daughter Gokula live in Moraga. It sounds like the process of applying, accepting, and actually taking up work and residence here was a total whirlwind for him, his wife, and his two-and-a-half-month old daughter. He was supposed to drive to Walnut Creek for an interview on the day his wife went into labor and delivered their baby. His last day at Mendocino College was on Friday, October 24th. He started work in Walnut Creek on Monday, October 27th. Now that's the fast track!

His own work tends to the utilitarian in what I would call a whimsical way, mixing both thrown and hand-built elements. Gregory is a genuinely nice guy, who is a very good ceramicist and a proven studio manager. He will make a great contribution and addition to the Clay Arts Program.

Welcome Gregory, Jaya, and Gokula!



Jeffrey Ostreich

Master Potter Workshop

February 7, 2015

By Linda Shubin



Master Pottery Jeffrey Oestreich will present here Saturday, February 7, 2015. His geometrically designed work is functional and either soda or salt fired. He throws and alters his pieces using a variety of techniques.

Influences for Jeffery included some well-recognized names in pottery; he was introduced to ceramics in college by Warren Mackenize and apprenticed with Bernard Leach for two years. In 1991 in New Zealand he discovered Art Deco architecture. A recurring theme in his work is the geometrically playful forms similar to those found in Art Deco. He has been to Napier several times, an Art Deco village with over 100 commercial buildings in this style.



Most of his work is soda or salt fired, and similar to the salt classes offered in this studio, Ostreich enjoys the element of unpredictability and risk that adding a sodium compound to the kiln causes as it reaches 2300 degrees.

Jeffrey is from Minnesota, where he was born in 1947. His workshop will include a slide presentation tracing pottery making over the last 45 years, and he will throw functional forms for drinking and serving tea and other foods.

Save the date: Saturday, February 7, 2015 from 10 am to 4 pm. Clay Arts Guild Members receive a substantial discount for the workshop, paying only \$53, a \$40 discount. The entry fee includes a catered lunch by Sunrise Bistro. 🙌

HEADS UP! It's time for another contest

Drink This! is the theme of the 2015 CAG contest. The focus of the exhibit is on the variety of ways artists explore the cup, in functional, sculptural, traditional and non-traditional forms.

Each winter quarter the Clay Arts Guild holds a judged competition of the work of students of the CAE ceramics program. All ceramics students: beginning to the experienced, throwers, hand builders and sculptors have participated in the past. Guidelines are few – entries need to have been made in the studio in the last two years.

This is the twelfth year for this fun event; plan on participating!

By Beryl Snyder



Master Potter Workshop with Adam Field

By Sally Slooten



Thanks to CAG and the Walnut Creek Civic Arts ceramics studio for attracting people near and far to their Master Potter Workshop series. I enjoyed bringing a friend

as well as his use of the simple carving tools he brought from Korea.

In recent years Adam Field and his family have made another geographical leap, this time to his current job at the Archie Bray Foundation in Helena, Montana. It is a position both he and his wife, who is also a master potter, have held.

and fellow potter who came all the way from Nevada to attend the Adam Field workshop with me on September 20th.

We were focused throughout the day on Field's clay throwing and carving as well as his simultaneous stories of his life in ceramics, which were personal, professional, friendly and interesting. He was always open to our questions and to the close-up observation of his work, making it altogether a great day of ceramics. 🖐️

My first impression of the workshop was certainly influenced by the warm welcome of Roger Yee and by the delicious spread of food we enjoyed in the morning and for lunch!! Roger explained that coming to a special CAG presentation at the studio should be like being an honored guest in someone's home and his graciousness and attention to everyone made it a special day indeed.



During the day-long workshop, Adam Field showcased his broad range of skill and experience. In the morning we enjoyed Field's presentation of the year he worked in his wife's native country of Korea for the Ohbuja Onggi pottery studio. There he worked long and hard, learning to create the large, traditional pots used in the storage of fermented foods. The pots produced there are made in the old style by hand from start to finish. Adam contrasted this work with his time in Hawaii where he was able to sell his beautiful pottery in the high end tourist market, learning the business side of ceramics in the process. Later, Field demonstrated his well known, precise, and botanically influenced carving work on some of the pots he had thrown earlier that day. My friend appreciated his use of the laser level in his carving



BOOK REVIEW

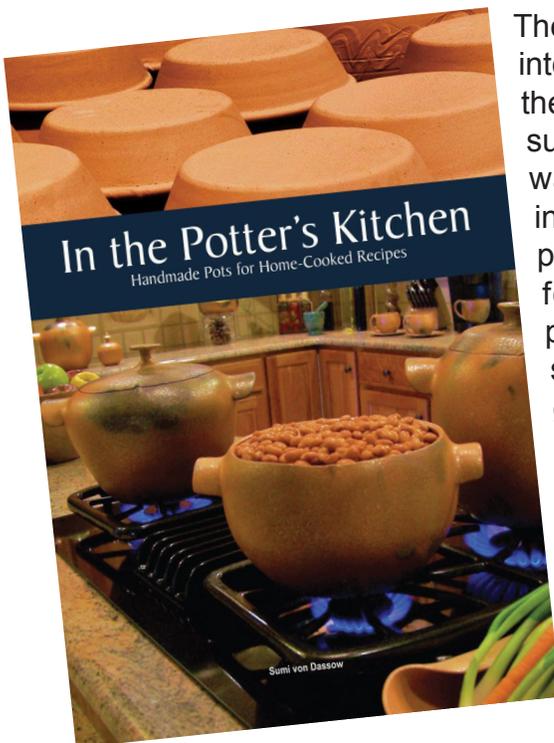
In The Potter's Kitchen

By Sumi Dassow

Reviewed by Sally Slooten

It's not much of a detour for many of us when making functional pottery to imagine the foods that can be prepared, cooked, eaten and stored in our pots. In her book, *In the Potter's Kitchen, Handmade Pots for Home-Cooked Recipes*, ceramicist and author Sumi von Dassow invites the readers' imaginations to roam while gently leading them through the practical aspects of making beautiful pots and the delicious foods meant to go in them.

Dassow begins by reminding the reader of the age-old relationship between pottery and food and how they evolved together to accommodate local foods. She gives advice to the potter as to which type of clay to use in making pots, how to choose a glaze and how to care for the pottery once it is made and being used with food.

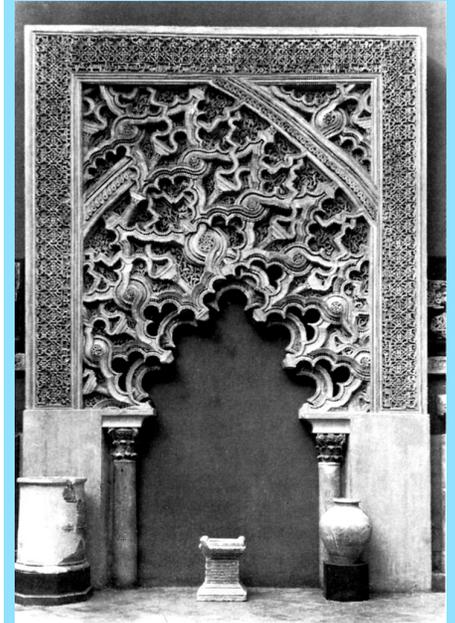


The rest of the book is divided into sections according to what the function of the pot will be, such as ovenware or stovetop ware. These sections each include a number of throwing projects and plenty of recipes for that particular type of pottery. There are step-by-step instructions with very good photos for the throwing projects and many small but useful details in every section. There are further sections for preparation ware, presentation ware and storage ware all with accompanying projects and recipes.

This is one ceramics book I know I will use. Dassow is able to give the reader a huge amount of detailed material in a fairly small book without losing the art, the beauty and the warmth of cooking great food and making gorgeous functional pottery. 🙌

Library Notes

By Aletha Wiens



This picture is a wonderful 11th c. stucco doorway from the Aljaferia in Zaragoza, Spain. It is on page 144 of the CAG library book, *The Art and Architecture of Islam 650-1250* by Richard Ettinghausen and Oleg Grabar. The authors say that much of the history of Islamic decoration in 11th c Spain consists of the interplay between simple and severe geometric designs and themes and "their wild breaking-up."

Google [Aljaferia](#) for more amazing pictures. To see what was built in England about the same time, google [Castle Hedingham](#).



announced his retirement. The City also took into account the dozens of emails I forwarded from the guild in support of Roger. With that in mind, I understand that the new hire stood out throughout the whole process. Linda explained that the City certainly wrestled with the choice, and it was not taken lightly.

I have met the new studio manager, Gregory Byard, and he is a very likeable man. He comes with a long list of credentials and experience. He does have big shoes to fill, and I expect everyone will get to know him and help him settle in. Please join me in wishing Gregory the best of luck, and skill. I am optimistic that we will find acceptance with Gregory, as many of us have already.

Thank you Roger Yee, for your passion and care for the studio while in your capable hands. Thank you Peter Coussoulis, for creating this wonderful ceramic studio and dedicating so many years to its success.

I hear that while Roger was showing Gregory around the studio, who happened to stop by? Peter Coussoulis! What an extraordinary moment in time it must have been as the baton of responsibility was passed between all three exceptionally talented mentors.

ROB



HOT TIP!

Coffee Grounds Wedged into your clay



By Bette Syndzinski

Try wedging coffee grounds into your clay for interesting results. The coffee grounds burn out in bisque fire and leave an interesting textured look to your pot.

The vase pictured was glazed with Blue Pearly and sprayed with a misting of Cobalt Carbonate.

I use medium ground coffee (*used* grounds that are damp but not wet) and wedge about one quarter coffee grounds into three quarters clay (by volume). I have used Soldate, B-Mix with Grog and XX Saggar clays and all have come out beautifully. I have done both wheel-thrown and hand-built pieces.

Have fun and experiment. BUT, do not leave your grounds damp in a plastic bag for more than two weeks or they STINK. I found out the hard way!



Bette has earned a bag of clay for her efforts of turning in the Hot Tip. Now it's your turn. All you have to do is submit your idea to the newsletter editor at annadele@comcast.net with a good description and a photo if possible. It doesn't have to be an original idea, but if you get it from another source (book, magazine, teacher, friend), it is nice to give credit in your description. This should be something you have tried, however, not simply something you have read about.



Meet Your Monitor FRED GIARI

By Gary Guglielmino

Everyone seems to know **Fred Giari**. He's that tall, slender, soft-spoken guy: nice, approachable and seems to know the answer to any

question you have about the studio. Oh, and he's also a monitor. He currently works Monday afternoons and subs sometimes, along with other monitors, on weekends, making it possible for all of us to have Open Studio. Thank you, Fred.

Fred's interests in clay and reasons for choosing our studio are similar to those of many other people who are involved in the Clay Arts Guild. Basically, there's a lot he likes about the studio! He started off with the quality of the teaching and firing done by the staff. He went on to talk about the committed members of CAG and the effort everybody puts in and ended up talking about what a nice bunch of people we all are. I didn't know what a superb judge of people he is...until now!

We have all heard stories about how long people have been working with clay—but Fred takes the cake. He remembers his mother having a pottery wheel and spending time as a very young child playing with the wheel and the clay. He stopped throwing at about the time he started school, and it was many years until he returned to clay, but you can't deny that he was a child prodigy!

His return to ceramics started about 20 years ago when one of his daughters was a teenager. He was looking for an activity they could do together and enjoy. It seemed like a natural way to better connect with his daughter. Their first class day together was rather unique: the instructor handed out balls of clay so everyone could make a pinch pot. Everyone was busily working on pinch pots, but when Fred

looked over to his daughter, she had made a Tyrannosaurus! The two of them took classes at Clay Arts together for about three years. His daughter at that point had developed other interests, but Fred continued taking classes...and is still here, working away, twenty years later. His daughter, now in her thirties, is a mother and expecting again soon.

On a personal level, Fred's interests revolve around his family, fixing up the family home and trying to keep up with a large yard. He has twogrown daughters, a son and three grandchildren, with another on the way. He retired several years ago and immediately went into service as a babysitter for his youngest granddaughter. I asked him what retirement is like, and he said he hasn't had a dull or quiet moment since. Along with sitting for his granddaughter, he started making vases for the weddings of one of his daughters and then for his oldest granddaughter. It turned out, he says, that he made at least 50 vases for various wedding events. He feels it really helped his throwing. I remember Kathy Nicholson also made a bunch of vases for her daughter's wedding—she got really good, in a hurry!

In his twenty plus years in the CAE ceramics program, Fred has always managed to come away from his classes with good feelings and having learned something new. He speaks fondly of all his teachers and can recall pretty much every class he's taken. He remembers good experiences with Bruno, Ellen, Leslie, and Michael, and many others. He remembers Mary Law, a teacher from years back, who made each student make up a dozen one-pound balls, and then throw a dozen cylinders, each with only three pulls. I think we all can understand what a valuable exercise that would be! Fred still remembers those dozen one-pound balls.

He has had a lot of great experiences in the ceramics program, both inside the building and out. He

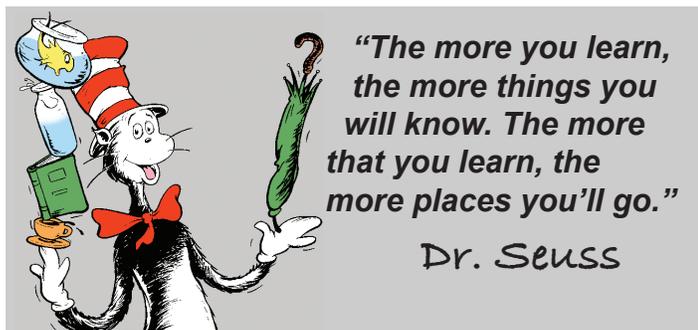
Continued on page 9

was very impressed and enjoyed Ellen Sachtschale's class with demos and time to work alone. He admires her ability to gauge the ability and skill-set of each of her students in the class. In Leslie Jensen's alternative firing class, he really enjoyed the beach pit-firing—it sounded like a total blast, something all of us should take at least once. You should ask him about it—it's a great story, a great day at Dillon Beach, and the ending is...you wind up with some beautiful pieces!

I mentioned that Fred had retired a couple of years ago. He had a long career working in Labor Relations for the State Department of Industrial Relations. Labor Relations seems like the perfect preparation for the job of monitor, which Fred has been doing for about two years. He has enjoyed the job—he gets to do his own work, and it's a time commitment for ceramics that he can't escape. He is very complimentary about most of the Open Studio users, finding them helpful to him and other potters and generally cooperative about cleaning up on time. "No matter what you do, you can find somebody to learn from at the studio," he remarked.

Fred has nothing but good things to say about CAG and our studio. He finds it "remarkable" that we have such a collaborative group of people. People are willing to share their techniques, their tools, and their expertise with others. Of course the classes are essential, but he also points out the value of the Open Studio time to practice and try new techniques. Fred's goals for the future are to expand his work to larger pieces, and he strives to master throwing porcelain, which he says is like "wrestling ice cream on a hot griddle." I totally agree.

When you run into Fred at the studio (he's there Monday evenings), smile and say thank you. And then ask him about the pit firing! 🙌



CAG Donation Policy Revision

By Bette Syndzinski

In the past, all CAG members were asked to donate 10% of their work to raise money for the enhancement of the studio. Not all members did this, and it was quite overwhelming to track and to sell the pieces. Also, much that was donated was poor quality and not sellable.

During a recent CAG board meeting, the board voted to ask all CAG members to donate two pieces a year. These two pieces need to be sale quality, pieces that you would give as a gift or sell yourself. These pieces also need to be finished, sanded, and ready to sell.

We are having a Pop Up Sale Saturday, December 13th to sell CAG donated ceramic art to continue to raise money for studio enhancements. This Pop Up Sale will ONLY be CAG donated art. Please consider donating one or both of your pieces at this time. If all CAG members donated just one quality piece, then there would be a wonderful assortment of artwork for this first donated pots only sale.

I have entered the Shadelands Artist Market and plan to donate one of my remaining pieces after the sale. I will be there Sunday as we pack up and will gladly collect pieces from anyone else who may want to donate this way.

For those who want to donate a piece now, I will clear off the CAG donation cart and post a list of CAG members on the cart. Please check off your name when you have donated your piece.

We will be asking for one more piece from each member later in the spring when we have additional Pop Up sales. Thank you; let me know if you have questions.



In Loving Memory

*Donated by her family in loving memory of
Lakshmi Katari,
wife, mother, sister, grandmother, friend, potter*



Lakshmi Katari, a member of the Clay Arts Guild for eleven years, succumbed to cancer last May. Because the people in the studio were so special to Lakshmi, her husband and family wanted to do something for the Clay Arts Guild in her memory. In October the Guild sponsored a dedication ceremony for the installation of the new Brent Wheel, purchased by the Katari family. It is located in the back row second spot from the sink where Lakshmi usually sat. About thirty people were present, including Lakshmi's husband **Rama**, brother **Kevin** and **Michaela**, her daughter-in-law (See photo below).

Another HOT TIP!

Economical Scoring Tool by Ann Henderson

When I took a class from Bruno Kark a few years ago, he showed us this handy little scoring tool. I've used his idea for years. All you need is a few toothpicks (from three to about six) taped together with a bit of duct tape and you have a handy homemade tool, easily tucked in among all those expensive trimming tools, special carving tools and delicate elephant ear sponges. The nice thing is that if you loose it, you can replace it probably for nothing by saving toothpicks from the hors d'oeuvres at your last party.



Refer to page 7 to learn how you can earn a free bag of clay for your Hot Tip.

Rama spoke about Lakshmi to the people gathered there, explaining how much she loved ceramics and the people she met at the studio. He shared stories that spoke of his love for her and shared some of his own feelings of loss. It was a touching moment that brought tears to people's eyes, because most who knew Lakshmi shared that loss. Lakshmi was a good friend to nearly everyone who knew her; she was someone who listened when you talked, smiled openly, was helpful, caring, generous, compassionate, understanding — all of that and more.

A toast followed, "May all the people who use this wheel exhibit the friendliness, generosity and care for others exhibited by Lakshmi." Michaela, who was given a few pottery lessons by Lakshmi in the short time she had with her in the studio, then threw the first pot on the wheel.

Because of the generosity of the Kataris and the first time we have had a new wheel donated to the Guild, Roger contacted the Contra Costa Times newspaper. Dan Rosenstauch, the newspaper's photographer, took the attached photo of Michaela at the wheel with her husband Kevin and her father-in-law Rama at her back.

The plaque on the wheel states: "Donated by her family in loving memory of Lakshmi Katari, wife, mother, sister, grandmother, friend, potter." 🙌



Here Yee! Here Yee Silent Auction

It took a little persuasion, but Roger agreed to let the Guild sponsor a silent auction of his works before leaving the studio. It turned out to be a great way for students to own a work of pottery from a great teacher and friend, but also a way to let Roger know how highly the students regarded him. For two weeks the pots were displayed in the studio. You would often see students crowded around the red binder bidding book, flipping through the pages and writing in their bids.

Then came the finale! For two hours students, guests and friends viewed his work displayed on the tables, each with a bidding sheet attached. As the closing time for bidding approached, the room began to fill as people anticipated the competitive part of the bidding process. Laughter filled the studio, eager bidders rushed from one prized piece to the next with pens and pencils in hand, and then the countdown began. Five minutes to go, three minutes, one minute and TIME! All pencils down and then came the lineup as people paid for and walked off with the pieces for which they had the winning bids.

Of the 195 pieces displayed on five of the tables in the studio, all were claimed with exception of 24 small pieces, 171 pieces sold in all. Roger had only one small box to carry out, but many students, guests and friends ended up with prized possessions. 🙌



A Final Message from Roger



Dear Civic Arts Ceramics Students,

I feel I owe this final message to you. Teaching at Walnut Creek Civic Arts for the last fifteen years and being the studio assistant from 2001 to 2010 and finally serving as the interim ceramics program coordinator/studio manager for the last year has been a big chunk of my ceramic career. There are so many things I want to say, but this is not the forum to do it.

I want everyone at the studio to just cherish the time, conversations, and of course technical questions, over the years and how we bonded and developed a lifelong relationship. This last year was the most enjoyable year of my life and the saddest year of my life, ever. Why, because I was doing something that felt right all the way to my soul, and now that has ended.

I know there will be other places to help, but none will ever replace the connections with all the people at Civic Arts. The only bit of happiness I am left with is that our relationships and our memories with each other can never be taken away.

This not a goodbye letter if you continue working in clay. I love working with clay and people who share that same love. So our paths will cross again if you continue to work with clay, and that's the kind of love no one can take away.

Roger Yee

What's Happening in the Clay World

Exhibits & Fairs

Artisan Fair,

Orinda Country Club, November 13th 4-7:30PM, 315 Camino Sobrante, Orinda

Trax Gallery,

1812 Fifth Street, Berkeley, CA, *Surface Pleasures, Jenny Mendes and Scott Parady*, November 22–December 28

Saint Mary's College Museum of Art, Hearst Art Gallery

Moraga, CA

Pueblo to Pueblo: The Legacy of Southwest Indian Pottery

October 12–December 14

Conferences

NCECA

49th Annual Conference, Lively Experiments, Providence, RI, March 25-28, 2015.

CCACA

27th Annual California Conference for the Advancement for Ceramic Art, Davis, CA, May 1-3, 2015.

CAG internet addresses

CAG Tweet & Facebook Addresses

Facebook Address:

<https://www.facebook.com/pages/Clay-Arts-Guild/114905965270052>

Tweet Address:

<https://twitter.com/caeceramics>

Video well worth watching

This is a Must see video!

Icheon Master Hand: <http://youtu.be/xDmBtNrC5Lc> via @YouTube

CLAYARTSGUILD

City of Walnut Creek

111 N. Wiget Lane

Walnut Creek, CA 94598



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