

KILN' TIME



SEPTEMBER, 2016

THE OFFICIAL CLAY ARTS GUILD NEWSLETTER

Ruth Bancroft
Garden
Community
Build
By David Vanderjagt



Last April a group of Clay Arts students, along with our intrepid leader Gregory, traveled to Davis to attend a workshop led by **Donna Billick**. Donna is a well-known ceramic tile mural artist, and with her assistant Amanda Larson and their team of volunteers, provided us with training and a fantastic lunch.

At Donna's studio we learned about her tile-making process and had an opportunity to see the two murals that Donna and Amanda had designed for the Ruth Bancroft Garden community build. The daylong training and hands-on creating provided us with skills to help facilitate the fantastic two-day community build at our own studio in Civic Park.

Continued on page 8

Sunshine Cobb
Master Potter Workshop
~ October 1st ~

Her glazes are described as soft, tactile, upbeat, and her pottery as funky and organic, combining a perfect union of beauty and utility. In Sunshine's artist's statement she explains, "I rely on texture and color to create a sense of motion and time in my work. I hope to instill a sense of age, like one finds apparent in discarded objects, with the aim to infuse feelings of nostalgia and wanderlust in my ceramic objects... My work is at its best when in use, flowers or food; the work comes to life and enhances any encounter."



On her website < <http://www.sunshinecobb.com> > she describes her process in detail from the wet clay stage to way past glaze firing. She does primarily oxidation firing and uses commercial glazes, yet achieves a matt finished, aged look to her pots. She is currently using a mid-range red clay that vitrifies at cone 3 or 4. She bisque fires to just a bit below vitrified state and uses low fire 05 glazes, the reverse of the traditional low bisque firing, higher fire glaze firing. But after the glaze firing, she sandblasts the exteriors of her pieces, washes them and rubs unglazed areas with organic coconut oil.

Sunshine was born in Vancouver, but grew up in southern California. She graduated with a BA in studio arts from Cal State Sacramento, went on to Utah State for her MFA in Ceramics, and spent the summer of 2011 as a resident at the Archie Bray Foundation, again in the summer of 2012, and was a Lilian Fellow there during 2013-2014.

This is a workshop not to miss, and Clay Arts Guild members receive a fifty percent discount. What a bargain — a full-day workshop that includes your lunch! The CAG sponsors these workshops to promote ceramics, but primarily for the benefit of our students. We hope to see you there.

See photos of work by Sunshine on page 9

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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!

Message from the CAG Prez...



Welcome back to the studio! The start of the fall session is like a mini-New Year for me. All things are possible and I'm energized to start making.

CAG held a studio sale over Labor Day weekend. It was a successful event even though the sales were not as high as the Spring Sale. Pat Alger, Sale Coordinator, has arranged to move the date for next year so that it doesn't fall on a holiday weekend. We used Square as the point of sale system for the third time. It really has saved a lot of time in the inventory and cashing process. We also use Square for online registration. Thank you to **Rob Savre**, past CAG President, for bringing in Square!

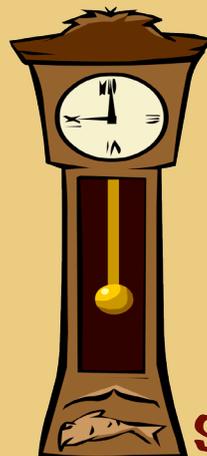
CAG is committed to providing opportunities for members to sell/show their work. Community Arts will have a booth selling artwork including ceramics at Walnut Creek Downtown's Oktoberfest this year. It takes place on Locust and Cypress Street on Saturday, October 15th from 11-5pm. More details to come on this event...

Don't forget the Holiday sale. The sale is always held the first weekend in December, the week after the studio closes. The information about how to register and the processes for participation went out last week, and the registration deadline is October 3rd. As a CAG member your table fee is waived.

A heads up — CAG is sponsoring a social/educational event on a weekend evening in October for CAG members. It will be held at the studio on Saturday or Sunday from 7 to 10pm. As soon as the details are firm, we will let everyone know.

Happy Potting! *Beryl*

Turn to page 5 for an in-depth interview of Beryl.



It's that time again...

time to pay
your \$80
CAG dues that
go from



September to September



Labor Day Studio Sale

By Pat Alger
Sales Chair

This year we held our fall ceramics sale on Labor Day weekend, Sept 2-4, 2016. We knew that holiday travel might influence the number of people able to attend, but due to other circumstances, it was the only weekend available. The overall sales were lower than past sales, but thanks to a very dedicated group of artists, we had a successful sale. Almost every seller sold at least one item and many sold over 20 items. The largest difference was seen on opening night. Normally we sell an average of \$4000 on Friday night and this sale yielded around \$2000. Interestingly, on Sunday we sold around \$1300, which is very close to the average amount as past sales.

We had a total of 31 artists, selling 218 pieces with a total sale amount of \$4775. We tried a new configuration in the studio of having the checkout area (cashier and wrapping tables) over in the corner between the damp room and the entrance doors. It seemed to result in a better traffic flow, and the studio felt very open, giving all participants plenty of room. The hospitality was located near the lockers, and that also seemed to work well. We also used the empty display cabinets and the table near the checkout area for a common display area.

From setup to cleanup, we had many creative, hard-working volunteers. Thanks to **Terry Cullen** for continuing to improve our cashiering system. It worked flawlessly and made the checkout process quick and efficient. Even the new chip readers were in great working order! **Ann Henderson** worked behind the scenes entering inventory information before the sale and printing the price tags for each piece.

Kathy Minard, Linda Shubin and Sandy Ritchie set up an awesome hospitality spread for everyone's enjoyment. They provided enough food that we were able to offer snacks and drinks for all three days. The food kept the kids entertained while their parents shopped, so everyone was happy!

On Sunday, we were anxious to pull in more people from the park, so we recruited a few artists to do a demo on the wheel in front of the studio. It attracted many families, and thanks to our wonderful



volunteers, the kids ended up walking away proudly with their creations! An added bonus was that most of the parents then came into the studio, washed up their children and purchased a few items. A special thank you to **Jan Green** (photo

at left) and **Carol Wallis** for being willing to "get dirty" and play with the kids in the clay! It was very successful, and next sale we plan to set up the wheel both Saturday and Sunday.

I think we set a record for cleaning up the studio and putting everything back where it belonged. All of the artists stayed to help with the effort, and it only took us 25 minutes! *Awesome job, everyone!*

Finally, I would like to offer a huge thank you to **Beryl Snyder** and **Bette Sindzinski**. This was my first sale as chair, and between the two of them they walked me through every step of the process. We are already busy planning the next studio sale, and it looks like we will be lucky enough to hold the sale the weekend before Mother's Day. Mark your calendars for May 5-7, 2017 and start thinking about what you would like to make that will enhance our "Garden" theme.

Please see wonderful photos posted on Facebook at www.facebook.com/Clay-Arts-Guild.

On page 4 is an analysis provided by **Kathy Nicholson** of the entire inventory, categorized by type of item. The items for sale were grouped into categories where possible, and the breakdown is shown on this chart. Those items that could not be categorized are indicated as miscellaneous. It is interesting to see what sold and the average prices for the items. The minimum price was set at \$7 and the maximum price of an item sold was \$200.



Labor Day Sale Breakdown

Provided by
Kathy Nicholson

Category	# Items	Total Price	Avg Price	Qty Sold	Total Sales	Avg Sale
Basket	4	\$90.00	\$22.50	1	\$25.00	\$25.00
Bird Feeder/House	5	\$165.00	\$33.00			
Bottle	45	\$1,144.00	\$25.42	10	\$135.00	\$13.50
Bowl	247	\$5,180.00	\$20.97	46	\$883.00	\$16.98
Box	4	\$107.00	\$26.75			
Butter Dish	5	\$81.00	\$16.20	3	\$45.00	\$15.00
Candle Holder	13	\$203.00	\$15.62	4	\$55.00	\$13.75
Casserole	15	\$712.00	\$47.47	3	\$111.00	\$37.00
Chip/Dip	4	\$118.00	\$29.50			
Dish	39	\$475.00	\$12.18	5	\$71.00	\$14.20
Ikebana	2	\$40.00	\$20.00			
Lantern	3	\$128.00	\$42.67			
Lidded Jar	41	\$1,032.00	\$25.17	10	\$186.00	\$18.60
Mask	2	\$40.00	\$20.00	1	\$20.00	\$20.00
Mug/Cup	104	\$1,679.00	\$16.14	20	\$295.00	\$15.53
Pitcher	6	\$119.00	\$19.83			
Pit fired	14	\$453.00	\$32.36	3	\$90.00	\$30.00
Planter	21	\$456.00	\$21.71	11	\$225.00	\$20.45
Plate	48	\$961.00	\$20.02	18	\$354.00	\$19.67
Platter	19	\$735.00	\$38.68	1	\$25.00	\$25.00
Raku	18	\$1,092.00	\$60.67	4	\$237.00	\$39.50
Ring Holder	5	\$50.00	\$10.00	2	\$20.00	\$5.00
Salt	11	\$254.00	\$23.09	1	\$10.00	\$10.00
Sculpture	81	\$2,658.00	\$32.81	18	\$696.00	\$38.67
Server	5	\$136.00	\$27.20			
Shell	4	\$58.00	\$14.50			
Soap Dish	3	\$37.00	\$12.33			
Teapot	7	\$240.00	\$34.29	3	\$124.00	\$41.33
Tray	13	\$330.00	\$25.38	1	\$8.00	\$8.00
Vase	191	\$5,771.00	\$30.21	39	\$879.00	\$21.44
Vessel	21	\$419.00	\$19.95	4	\$108.00	\$27.00
Votive	2	\$20.00	\$10.00			
NOT CATEGORIZED	59	\$956.00	\$16.20	10	\$173.00	\$17.30

Total Price is the total dollar amount in each category if they had all been sold, with the **Sale Price** being total amount actually sold. Here are the numbers:

Total \$ Sold: \$4,775.00;

Distribution to the sellers: \$3,581.25 (75% of sale price)

Amount going to CAG: \$1,193.75



Meet CAG's New President BERYL SNYDER

Interviewed by David Shapiro

Please tell me about your experience with ceramics at the studio and elsewhere.

Like many others in the studio, my first experience with ceramics was in high school art class. It was my favorite medium, and I took a couple of Raku workshops during college.

In 2008, I came to the studio and began Saturday classes with Roger. I quickly became hooked, and when I retired in early 2012 the studio became my next job -- so much so that when the studio closed in November, I took a class at the Berkeley Potters studio because the break was too long. The rest is history...

What kinds of pieces do you make?

My preference is wheel throwing, but I've taken the sculpture class several times and recently took Kathleen Jensen's hand building class. I'm taking Raku this session.

I find I like to decorate my pieces and get ideas from Tumbler and Pinterest. I gravitate toward artists like Lorna Meaden, Kevin Snipes, and, recently, Makato Kagoshima.

Several years ago I purchased the Lorna Meaden video from Clay Arts Daily and learned the mishima (slip inlay) technique which I use a lot on all my work. I mostly make functional ware. I make a lot of lidded jars and mishima decorated houses.

How does CAG currently work with the City? That is, what does CAG do for the City and vice versa?

What we know as CAG today began in 1964 as a support for the first art program of the Civic Arts Center of Walnut Creek. The 14 student members helped fund equipment and facilities, and CAG still actively performs that role today by providing operational and financial support to the city.

We support studio operations by providing monitors for open studio, and buy the clay provided free to anyone who helps clean the studio at the end of

each session. Gregory has recruited a few members to help recycle clay and mix glazes. We also own and display the on-site ceramic collection and library that teachers and students can use.

On the financial side, we have sales to raise funds so that we can co-sponsor Master Potter Workshops and help to purchase equipment. In return, the City gives CAG members discounts for open studio and Master Potter Workshops and waives the Holiday Sale table fee for CAG members. Recently, the city helped pay for the improvements to the CAG owned display cases.

While the basic CAG-City relationship hasn't changed over the years, there have been changes in how the arts programs are delivered. We try to influence the change to minimize negative impact, and I believe we have influence but little control. For example, in the past, there were more open studio hours and CAG members did not have to pay for open studio. The annual Holiday Sale at the studio was merged with the other arts at Shadelands. I, like many CAG members, am still in mourning about that decision.

Most importantly, CAG is about this community of ceramic artists. That is what I like most about being a member of CAG. Up until now, CAG has only worked with the City of Walnut Creek. Our recently revised and approved by-laws authorize CAG to work with, and support, entities in addition to the City. There are no plans to take action on that. My first focus is on supporting the membership with excellent processes and technology.

What does CAG do other than its work with the City?

We participate in the Empty Bowls program, a Contra Costa Food Banks Fundraiser. We also seek out opportunities for members to exhibit their work, like at the Orinda Library and The Coffee Shop.

Continued on page 6



What plans do you have for the next year for CAG?

I'd like to see CAG provide more sales, educational and social opportunities for CAG members. We've discussed things like a tools or glaze workshop on a Saturday or Sunday evening after open studio.

I plan to work with City officials to use its system to administer our scholarships, so that people can apply for scholarships

when they register for classes. We can tell the City how much money is available for scholarships, and the City can then administer it.

We will also help on community outreach to underserved parts of the region – to bring the arts into other communities. In general, outreach at City events is intended to educate the public about the arts programs. Oktoberfest is coming up soon, and some of our members are participating in that event. Not only is this helpful to our community, but the City also has offered to provide table space for CAG members to show their work.

I'm hoping that CAG can be more active in the coming years in setting goals and pursuing them for our membership. We want move away from simply providing support to the City, though we intend to continue our active involvement with the City.

Will CAG be starting any new projects or modifying its focus in any way and, if so, how?

So far the Board has been focusing on the regular business of budgeting, planning and conducting the sales, considering the City's request to fund the kiln, and the retrofit of the display cases.

I've proposed an update of the website and improving our social media connections. Rob Savre brought in our point of sale system, Square, which has greatly improved the inventory and cashier processes at our sales. Square has online storefront

capability, and Terry Cullen is developing a pilot program of an internet store for CAG artists.

CAG VP Merrilee Curry has been setting up a process to gather information from CAG members using the online survey tool, Survey Monkey. We want members' input to guide our work and provide feedback to Gregory and City officials.

How can people get more involved in CAG if they'd like to?

This is the million dollar question. We want to identify discrete tasks that a member can take on without committing to a leadership or recurring role.

For working people who can't always come in to the studio, there's a lot to be done on social media and our website. Most of that can be done at home – we want to give responsibilities to members to create distribution lists, help maintain current membership lists, provide notices, and form discussion groups.

We want as much participation as possible. Members should feel free to talk to or email me or other CAG officers to provide their ideas.

Are you in favor of student-led groups within the studio to increase learning?

Yes. I'd like us to consider (and discuss with the City) the use of the studio either during open studio or other times to form groups to help with creating inventories, pricing, glazing, and other topics interesting to members.



Seize the Opportunity to Support the CAG

Wear a Clay Arts Guild T-Shirt

T-shirts - \$20, \$25 tie-dyed

Ceramics Monitor Schedule

Saturday 12-4 pm:

Ana Barreto

Saturday 4-7 pm:

Donna Cowan

Robin Moore

Sunday 1-4 pm:

Clarice Judah

Sunday 4-7 pm:

Zoe Carpenter

Monday 4- 7pm:

Betty Wang

Rick Giari

Tuesday 4-7pm:

Karen Hildebrand

Kathy Minard

Wednesday 12-4 pm:

Sue Pena

Friday 12-4 pm:

Merrilee Curry

Friday 4-7 pm:

David Shapiro

Subs:

Bridget Moar

Bette Sindzinski

Meet Your Monitor BRIDGET MOAR Interview by Virginia Rigney



Bridget Moar has been our CAG Monitor Coordinator (a self described-title, she says) for the last four or five years and was a co-coordinator before that. She returned to active CAG membership about ten years ago after her kids were grown. And active she has been: CAG President for a year, VP for two years and Librarian for a handful of years.

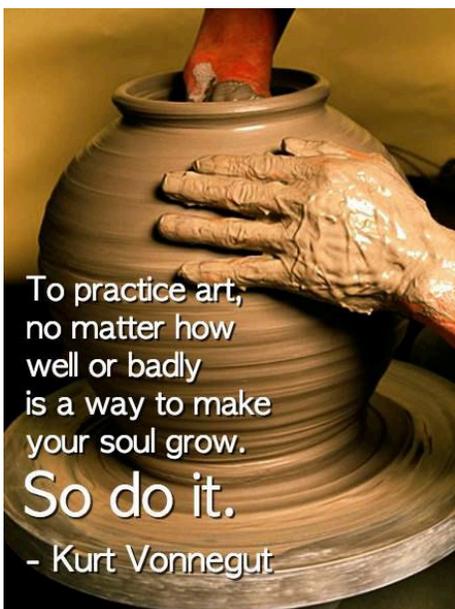
Hard work is no stranger to Bridget. Her idea of fun is an ambitious bike ride. She once did the “Death Ride Race” – 130 miles climbing over five mountain passes in the Sierras.

As the Open Studio Monitor Coordinator Bridget recruits and trains our 14 monitors (12 plus two subs). She develops and manages a schedule for shifts. She is the first contact for any open studio or monitor issues, and she communicates facility and studio equipment problems to Gregory.

Monitors commit to a time slot but can get a substitute if needed. The monitors have an online calendar (a very helpful tool researched and initiated by David Shapiro) that allows easy coordination. Monitors are not paid but receive free open studio time and a parking spot for the time of their shift.

Bridget feels we have a great group of monitors that take their job seriously. When issues arise, they help each other and try to resolve and enforce studio standards in a collegial way. Monitors have many personalities and issues that require diplomacy and both Bridget and Gregory are there to help when needed. Unresolved issues are taken to Gregory for resolution.

Bridget says, “Help your monitors. Be responsible for your own workspace and be aware of community space needs. And remember that without monitors there would be no open studio.”



To practice art,
no matter how
well or badly
is a way to make
your soul grow.

So do it.

- Kurt Vonnegut

COMMUNITY BUILD

Continued from front page

Donna and her team arrived at our studio and set up an exhilarating and exhausting workshop, consisting of a series of stations for community members of all ages to come try their hand at working in our fabulous medium of clay. Those of us who attended the April session helped supervise literally a couple hundred people who came together to create mural pieces. Community members from small children to senior citizens participated. Many of these people visited the studio for the first time, and many had never worked with clay. Together we created the pieces designed for the two twenty-foot murals. The Clay Arts volunteers and Donna's team worked amazingly well together, and the publicity for our studio and Ruth Bancroft's Gardens was fantastic.

The mural pieces (*partial design pictured below*) are being finished and fired at Donna Bullock's studio, and the mural itself won't be installed until the remodel is completed at Bancroft Gardens, sometime next year.

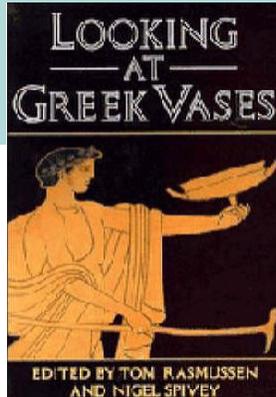
A huge thank-you to Gregory, Donna and the team of volunteers who made this event possible!

Look for more photos of this event on our Album Feature – page 9



Library Notes

By Librarian, Aletha Wiens



Looking at Greek Vases, edited by Tom Rasmussen and Nigel Spivey; Mary Beard, "Adopting an Approach." Cambridge UP, 1991

"We think of the Athenian Acropolis, for example, as a barren, rather bleak, rock, interrupted only by the grandeur of the ruined Parthenon and other sacred buildings. It comes as a shock to read the one substantial ancient description of the site, by Pausanias, writing in the second century A.D. For he writes of a site full of things to look at – not just temples, but statues of gods and goddesses, and of animals, portraits of generals and leading statesmen, paintings and lavish votive offerings. Pausanias, of course, describes the accumulation of centuries, much of it from the Hellenistic and early Roman periods. But the impression he gives is still broadly true, even for earlier periods. Even in the fifth century B.C. it was not a question of climbing up the hill for an open view of a few impressive buildings. Everywhere you turned there was something to catch the eye: the Acropolis was a rich feast of viewing.

"Most of these images...have now been lost: bronze statues have been melted down; marble has been smashed; wall-paintings have long been eroded. By far the best survival is painted pottery. Of Athenian production alone...more than 50,000 decorated, painted pots survive, in black-figure and red-figure style, from the late seventh century B.C. to the late fourth century. This is probably still a very small proportion of what there once was....But a combination of factors-the indestructibility of pottery, its intrinsic worthlessness (unlike, say, bronze), its common use in burials and so its relatively protected resting place in the tomb – has meant that thousands of more or less complete examples of decorated Athenian pots have come down to us. This is the one area of the artistic production of Classical Greece where we can have some sense of the original range and variety of material, its subjects, themes and quality."

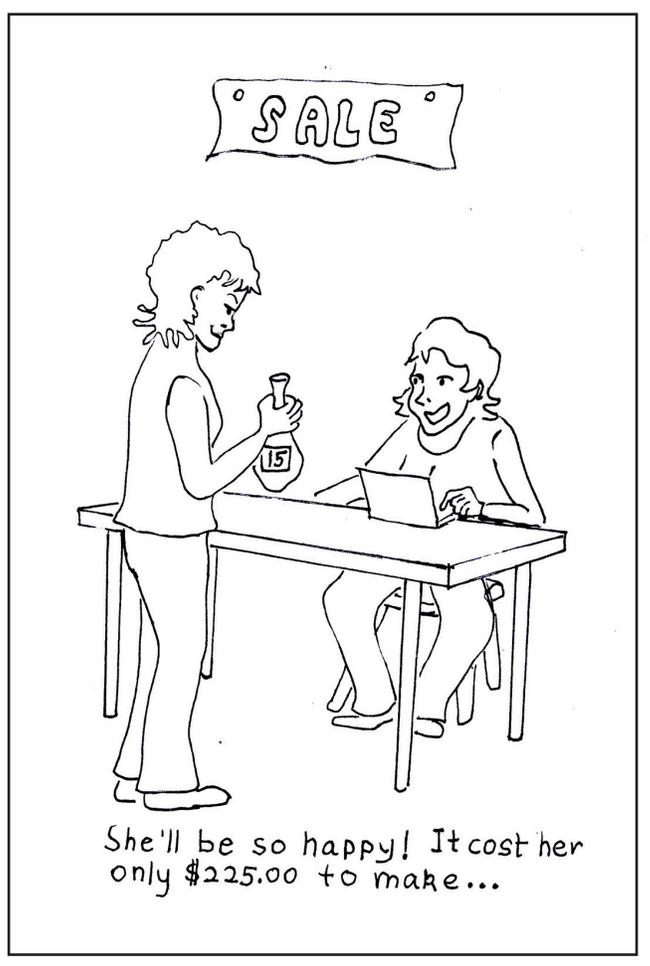


Album Feature



Scenes from the Labor Day Sale

- Nice display in the showcase
- Carol Wallis gets dirty with the kids



The Community Build Project

- Ana Barreto works with a future ceramic artist on one of the tiles
- Our studio transformed...



Amazing Glazing

By David Shapiro

Andrea Bennett threw these two mugs using six-tile clay. She glazed them by dipping them once in Blue-Black glaze for four seconds, and then hand-wiped the rim and foot, with no waxing. They were then fired in oxidation in the electric kiln. (The drip on one mug is just water!)



The Clay Arts Guild

PURPOSE:

The purpose of the Clay Arts Guild is 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 operation aid.

By-laws,
October 25, 2005



For the last couple of months CAG has been invited to show at *The Coffee Shop* in Walnut Creek on the third Thursday each month. The guild accepted the invitation and so far we have had two showings, the first one in August with **Beryl Snyder** and **Mary Leigh Miller**, and the most recent with **Brad Krebs** and **Robin Moore**.

The September show (*photo at right*) was well attended, but mostly by people invited by Robin and Brad; they made two sales (to friends). The Coffee Shop will be encouraged to do more outreach, including putting a sandwich sign on the sidewalk announcing that an art show is taking place. Maybe some ambitious person in the guild would like to make us a portable sandwich sign for these events. The venue did provide a nice exhibit space, consisting of a long eleven by two-foot table.



I invite every CAG member to participate. We have reserved the 3rd Thursday of every month; two people can show each time. For November we have a special event: a one-time show called "MUGS" with as many CAG members as possible participating! So please make a coffee mug or two and let me know you are participating by the deadline, October 31st. *For these events there is a 10% commission to CAG for items sold.*

If anybody is interested in showing and selling at The Coffee Shop, please contact me, olga43@gmail.com. I will need photos of your work as they advertise the event in social media. 🙌

Don't forget: bring in your mugs to show at The Coffee Shop in November.



Important Dates

- Sunshine Cobb Workshop 10/1/2016 – No Class/Open Studio 10/1/2016
- Ice Rink starts to go up 10/10/2016
- No Class/Open Studio 11/11/2016
- Fall quarter ends 11/19/2016
- Fall studio clean-up 11/20/2016
- Winter Registration begins 12/5/2016

Message from the Yard



Community Build: On August 20th and 21st, our studio opened its doors to nearly 300 community members and knocked out the entire tile mural for Ruth Bancroft Garden...plus more! None of this would be possible without the CAG volunteers and instructors: **Ed Blackburn, David VanderJagt, Bette Sindzinski, Kathrin Heizer, Jim Newton, Amber Noyer, Bob Hall, Ana Barreto, Nan Seigel, Olga Jusidman, Soon Hee Kim, Brad Krebs, Robin Moore, Kathy Minard, and Aletha Weins.** *You all are the best!*

Workshop – Sunshine Cobb: Sunshine’s workshop will focus on function and form; there will be an exhibition at Trax following her workshop. Her work is mostly hand-built pitchers, storage boxes, and serving dishes; she is also a wheel-thrower. Sunshine is a California ceramicist who is presently emerging in national acclamation. Please join us on Oct. 1st from 10am-4pm for this great, witty, and dynamic workshop.

Glaze Contaminations: At the end of Summer quarter, we had a major contamination in the Oribe; either a Raku glaze or wax was poured in it. The glaze has been remade and tested with great results. So, **WE MUST ALWAYS BE CAREFUL WHEN GLAZING!** Never dip wet wax or dump the wrong glaze in the wrong bucket; Also, make sure no dust, dirt, or oil is on your bisqueware; this can cause glaze defects too. Ask your instructors or monitors for help. We will be having the monitors supervise the glaze room more frequently starting this fall.

Bisque Carts and Shelves: All last quarter’s bisqueware is out in the kiln yard on shelves; this work can remain there until mid-fall quarter. At that time, what remains will be donated and/or removed from the studio.

Kiln: Our new Geil kiln will be installed either December or January of 2016-2017.

New Hourly Staff: Again, **Amber Noyer** will be helping in the studio at the end of each quarter; she is very excited to be here!

Air Conditioning: Architects, engineers, and contractors have been coming in regularly to assess the next steps.

Friendly Reminder: Always keep the studio cleaner than you found it, PLEASE no outside studio projects (work must be made in the studio), you must be enrolled in the present quarter to have work fired, no outside clay, and keep making beautiful work!

Best, *Gregory*



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What's Happening in the Clay World

Galleries

Trax Gallery: 1812 5th St, Berkeley. October 1-30.
Sunshine Cobb & Sandy Simon with a reception Saturday October 1st following Sunshine's workshop at Walnut Creek Clay Art Center.

Sip III Invitational Cup. November 9-December 4th. Reception: Saturday November 12th, with Peter Beasecker, Julia Galloway, Beth Lo, Steve Lee, Birdie Boone, Charity Davis, Kevin Snipes, Karl Borgeson, Stacy Snyder, Justin Rothshank, Robert Brady, Charles Nalle, Sunshine Cobb, Sandy Simon.

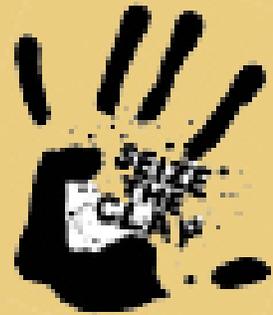
Exhibits

24th Annual Strictly Functional Pottery National. September 17-October 22, 2016. Juror Simon Leach. Show available online.

Schaller Gallery Online: Mid September to Mid October. Spectrum: Looking at Color. Pete Scherzer, Ernest Gentry, Sunshine Cobb, Ernest Miller, Lisa Buck, Joe Pintz, Kenyon Hansen, Martha Grover, Mark Williams, Nick Bernard, Mark Digeros, Boomer, Bennet Bean, Lisa Orr

Conferences

NCECA 51st Annual Conference: Future Flux. Portland Oregon March 22-25, 2017. Registration begins in October.



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