

KILN' TIME



SEPTEMBER, 2011

THE OFFICIAL CLAY ARTS GUILD NEWSLETTER

A letter to all new pottery students.



From Bette Sindzinski, Studio Liason for New Students

It is very important that all new students feel welcome and at home in the Walnut Creek Clay Arts Studio. In saying that, we, as a collection of people of all ability levels and years at the studio, want to make your first experience with the studio a positive and welcoming one.

Sometimes in Arts programs, a new student might feel like an "outsider" or feel uncomfortable, since such a studio becomes a learning classroom and a social outlet for many members. It is very important for this Clay Arts Program that all students who are new to the facility, feel welcome and at home here. Many of our more experienced potters are often seen helping new students and giving tips and advice, as well as re-centering clay that has become hopelessly out of center on the wheel, helping wedge clay, or giving advice in hand building. Our members are wonderful people who want to help all students succeed.

SO WHAT CAN A NEW STUDENT DO? Please ask questions, ask for help, and let us

See *New Students* on page 5

It's That Time Again!

Time to Join the Clay Arts Guild



All memberships expired September first, so if you haven't paid your dues this month, you are not a Clay Arts Guild member. To join this quarter is \$80, but that covers you until September 2012.

If you've never been a member of the CAG, you have a treat in store. Being part of the CAG is like being a member of a big family; it has its obligations, but lots of perks too, the best being the people, all with the common interest of ceramics.

Other perks include:

- **Participation in two annual in-house sales**
- **Participation in CAG sponsored outside exhibits/sales**
- **Your personal copy of *Kiln' Time***
- **Reduced fee for open studio use (Must be concurrently enrolled in CAE class)**
- **Substantially reduced fees for Master Potter workshops (Scott Parady's Workshop coming up October 15th)**
- **Use of the CAG's extensive ceramics library**

Member responsibilities cover a range of things:

- **Help maintain a clean efficient studio**
- **Donate about 10% of your quarterly production (Beginners are exempt from this responsibility.)**
- **Actively participate by signing up for specific jobs listed on CAG membership application.**

One hundred percent membership in the guild of students taking clay arts classes would be ideal. Many hands make light work, and each new member helps keep this studio among the best in the country. Everyone is welcome; please consider becoming a member of this great guild.

**CAG Board Meetings for 2011: Wednesdays 12:15-1:15PM
SEPTEMBER 28 — OCTOBER 19 — NOVEMBER 16**

MEMBERS of the BOARD

President: David Vander Jagt
david.vanderjagt@gmail.com

Vice President: Job unfilled

Financial Officer: Ana Barreto
anafb@mac.com

Secretary: Sandy Ritchie
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kathy4cag@pacbell.net

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Publicity: Karen Horn
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Historian: Mary Leigh Miller
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Membership: Ann Henderson
annadele@comcast.net

Advisory Council Rep. Florence McAuley
fbmcauley@comcast.net

Curator: Jackie Gerry
jackie.gerry@bhghome.com

Membership Liaison: Lin Marion
(no email)

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mlmiller602@yahoo.com

Scholarships: Susie Quan Wong

New Member Liason: Bette Sindinski

Kiln' Time Newsletter

Editor ~ Ann Henderson

Layout Editor ~ Mary Leigh Miller

*Please submit all articles to Ann at
<annadele@comcast.net>*

Visit our website:

www.clayartsguild.com

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

Message from David Vander Jagt



Like most of you, I look forward to a new year in the studio. Many Clay Arts Studio members have been vacationing or may have taken the summer months off. I would like to welcome everyone back to a very productive new year. During the weeks off I have been planning in my mind what I hope to create with that next new bag of clay, and I get excited to see what everyone else will be creating. Such diversity and originality! We're all so different, yet we share a common love of clay.

As we begin a new season, special thanks everyone for a wonderful past year – especially the CAG officers who have served for a number of years. **Kathy Minard** served a year as president and now returns to the board in a past-president role. Leaving the board are Elizabeth Birchfield, who has served as CAG treasurer, and **Grace Goto**, CAG secretary. **Florence McAuley** has completed a year as past-president after two years as CAG president and continues to actively serve the clay arts studio. Please thank them for their dedication to CAG. What a great job they've done! The new officers this year, working along with me, are: **Ana Barretto**, who has enthusiastically stepped into the treasurer's position and **Sandy Ritchie**, a great addition to the board as secretary. The vice-president position is still open. We are a fun, enthusiastic team and would love to see you volunteer to be a part of it.

As president of CAG I am very enthusiastic about who we are as a group of clay artists and potters. This guild provides essential services to its members, and our clay arts studio is an invaluable part of the Walnut Creek community. When I moved here and discovered a clay studio of this caliber, I was extremely impressed. It is my goal as president to continue to see the studio thrive and grow. I want this studio to be a welcoming place and a facility that helps every member develop their clay skills as well as become actively involved promoters of the clay arts. We are fortunate to have wonderful instructors, community support and an excellent facility.

The guild is actively working on the services provided to our members. We are excited about developing ways to improve our two main sales, offer more social events, develop our library and numerous other areas. I hope that everyone takes advantage of who we are by getting involved with committees, actively assisting in promoting our studio, providing ideas and input and even having your voices heard by attending board meetings or using the Clay Communications' box, located next to the library.

I look forward to your ideas and working with each of you. 🙌

Evelyne Karim 1920-2011

By Ann Henderson

Over the past ten years, Evelyne was often a student in my pottery classes, just as she was the weeks before she died. Amazingly, she came to every class except the last one that she missed, because she was in the hospital. Unfortunately, it was at that class the other students were surprising her with a cake to celebrate her 91st birthday. I took photos of the cake and sent her the photos, letting her know we still toasted her in her absence.



She may have been hard of hearing, but she listened, and although very quiet in class, she often had comments or contributions to make, enhancing what I was teaching. During my last course on surface decoration, I taught a lesson on pierced double-walled pots, and Evelyn wrote me a letter accompanied by a newspaper clipping that pictured an 18th century porcelain, pierced, double-walled vase that sold for \$83 million, the most expensive piece of Chinese artwork ever sold. Evelyne was an avid student of ceramics from many perspectives; making pots was only one small part of her interest.

Evelyne was born in Dijon, France, June 19, 1920. After her early education, she trained as a Montessori teacher for school-aged children in Limoges, the capitol of French porcelains. A fellow student gave Evelyne a lovely hand-made coffee cup and saucer. It was then she thought, "...that someday I would like try my hand at making things out of clay."* Clay would have to wait, however, as her work with orphans left her little time for any other outside activities. During WW II, Evelyn found homes for Jewish children whose parents had been sent to concentration camps; she also taught French to American soldiers.

After the war ended, Evelyn moved to the US where she was hired as an assistant, teaching in the Laboratory Pre-School Program for the University of

Chicago. She later settled with her Persian husband in Walnut Creek where she raised her family of six children. In a 2008 interview, Evelyne explained, "Some years later here in the U.S. and miles from Limoges, a ceramic studio was being created in my adopted hometown (then called Clay Arts Association). I participated in one of the first classes offered around 1964 or 1965. My children were of preschool age, and when a group of parents decided to open up a Montessori preschool program, I joined them to be the director. Pottery making would have to wait again..."

In another try, eight years later, she signed up for classes with teachers Ludell Deuscher and Eunice Prieto in the Quonset hut, a remnant of war barracks across the creek in Civic Park, location of the first Walnut Creek clay arts studio. She found that working on the wheel made her tense, shifting instead to hand building,

which she maintained until she died. During more than 40 years of ceramics, Evelyne created many items — big ones when she was younger: garden stools, umbrella stands,

lamp bases, more recently, however, it has been: plates, clocks and boxes. She was an expert on building boxes, keeping in mind the aesthetic, but also the usefulness of what she made. One Saturday evening, Evelyne showed up with all the supplies for making brushes



Photo taken at Evelyne's 90th birthday

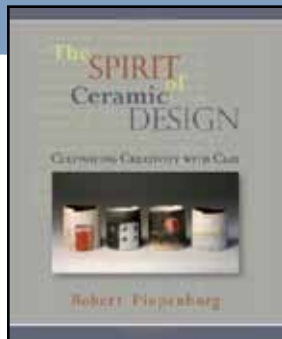
See **Evelyn** page 4

The Spirit of Ceramic Design

By Robert Piepenburg

Reviewed by Virginia Rigney

Ann asked me to write a short review of a ceramic book saying, "Check your nightstand ---you are probably are reading something of interest." What I found would not fit in my suitcase as I left for the Whidby Island Fair, where I have fun in the "Pottery Shack" demonstrating throwing and working in clay with visiting kids. First stop was Seattle Pottery Supply to pick up clay. I left with an incredibly beautiful book by Robert Piepenburg to review.



I had never been to this beloved Seattle store as my clay is usually delivered to a local potter before my arrival. Wow! What a store. It is huge and packed full of anything a potter could possibly want. The area for books is as big as Leslie's front store---many of the books I have never seen before and I wanted them all. Two hours later I left with only three, regretfully leaving behind *Painting with Smoke* — David Roberts, *Raku Potter*, by Lynne Greene, an expensive book from England. I mention this as the store is hoping to bring David Roberts to Seattle for a workshop at the NCECA conference next spring. It will be a great conference if just to see his demonstration.

Robert Piepenburg's book, *The Spirit of Ceramic Design* may be available locally. Piepenburg has always been one of my favorites since the early days of Raku and his book *Raku Pottery*. This book is not a how-to book in the usual sense. It is about the essence of design—design as Language and design as Spirit. He explores the elements of Design: line, form, space, color, texture, light and time. But it is about so much more. He says, "This book is about the spirit of design in clay. It is an examination of how design and spirit influence creative output---how one makes it art and the other makes it meaningful."

This book will probably forever be on my nightstand, if only to read the beautiful quotations he has chosen, which "illuminate the human spirit as an energetic power source for enhancing creative freedom and extending expression."

Evelyne, continued from page 3

and preceded to teach everyone who was there how to do it, supplying everyone with materials to make their own. She once served as guild treasurer, was usually there to help with cleanup at the end of a quarter, and always brought something homemade and good to eat to potlucks, often her tiny tasty fruit tarts. She brought some of those tarts to my second-from-last class for everyone to enjoy. She may have had a premonition she would not make the final potluck.

In Evelyne's reflections on the studio from her 2010 interview, she explained, "For some 40 years I have seen this studio grow from it's infancy with make-shift or donated items to operate a full-grown elaborate institution, producing recognized art works from hundreds of students. I have seen teachers and students come and go. I have made many friends. When the studio moved to this present location, Peter was hired as manager. I have seen his strength, his talent, and his lifetime energy dedicated to this studio the way it stands today. It will be great to continue to create as long as I am able, as the offerings of this studio provide the activities diminishing the pains of aging and keeping the mind alert."

The pains of aging no longer plague Evelyne since she died in June, but the way she thought about pottery will live on. Pottery is a wonderful anecdote to most of the ills we suffer as human beings, whether they are of the mind or the body. 🙌

**Some information for this article came from an interview done by Rob Savre for the January, 2008 issue of Kiln' Time.*

10% Due!

If you sell outside the studio things made inside the studio, it is your responsibility to return 10% back to the studio.

Thank you to those members who have been very diligent in abiding by this policy. This is a gentle reminder to those who may have forgotten. We certainly do not want to encourage production pottery, but we understand that occasionally a potter will have the opportunity to sell something they have made here. Don't hesitate to do so, but remember the 10% due the studio when you do.

Making the Cut

by Mary Leigh Miller

We hope everyone will be dazzled by the new look at our upcoming December Sale! Following a board decision to unify the appearance of our studio with the same color table coverings, **Florence McAuley** was able to find and purchase some grey fab-



ric at a big discount. (There was controversy over going with grey or black; we decided against black mostly because of the clay dust factor)

During the end of the summer break, she and I spent several hours one Saturday measuring, cutting and binding off edges of over 100 yards of fabric. All coverings, once completed, will be labeled with which table they go on and, hopefully, will be hung in the CAG storage room somewhere in order to stay unwrinkled.

We hope this improvement will “make the cut” with you! 🙌



Check it out...

Great books in CAG's library, an amazing collection of ceramics books

New Students, continued from page 1

know if you are feeling alone, confused, or need help. More importantly, **BECOME A MEMBER OF THE CLAY ARTS GUILD (CAG)**. There are many benefits to joining the Guild. Open Studio hours are a reduced fee if you are a member (there are 30 hours a week where you can come in to work outside of class). **PLUS**, there are many opportunities to join with other CAG members to work on projects in the studio.



I personally want to be of help to any new members who need to talk to someone. Please feel free to call me, cell is 925 349-8762. I am here to answer your questions, no matter how simple or complicated a question might be. We all feel like newcomers at times, and I would like to make your transition to Guild Member as easy as possible. You will find this is a wonderful place. 🙌

Start Planning

By David Vander Jagt

The Holiday Sale this year will include a new feature at Shadelands. On Saturday of the sale there will be a Children's Sale Market, where kids can purchase items for gifts. All items will be under \$10. Clay items will be welcome and needed for this event. This is the perfect opportunity to sell those items you would like to price under \$10. CAG participants will not have to pay any fee except the usual 25%. It is also a great venue for creating wonderful items that kids might like to buy as gifts for parents, grandparents, siblings and even pets. Lots of lower priced sales can quickly add up to big profits for you. Start planning early. More information will be coming in the months ahead. 🙌

Open Studio Hours

Mon. 4-7PM	Friday 12-8PM
Tues. 4-7PM	Sat. 12-7PM
Wed. 12-4PM	Sun. 1-7PM
Thurs. No Open Studio	

Ana Barreto – New CAG Treasurer

by Tom Winn

If you played a game of connect-the-dots with all the places Ana Barreto has lived, you'd end up with a line that zig-zags across the western hemisphere before landing in Walnut Creek.

Ana, the new treasurer for the Clay Arts Guild, was born in Recife on the northeastern coast of Brazil. College and work took her to New York, Texas, and Delaware. Ana moved to Walnut Creek in March with her husband Bob Hall, whose company offered him a position in Berkeley. She works as an Oracle database administrator for the Center for Bioinformatics at the University of Pennsylvania, which graciously allows her to continue working remotely from her new home.



Ana and Bob both began working with ceramics on the East Coast. For the past few years they participated in ceramics classes at the Delaware Art Museum, and they had a small studio in their house in Delaware.

“Right after we moved to California, we began looking for a ceramics studio,” she explained.

“It was important to us to find a good studio and people who love clay. The Walnut Creek facility more than met our ceramics needs, but we also found a wonderful community in the CAG. I offered to be the treasurer, because I want to help sustain the Guild into the future.”

Ana came to the United States in the mid-1980s after completing an undergraduate degree in computer science in Brazil. She received a master's degree in educational technology at the University of New York at Stony Brook, and then spent time as a staff member at Texas A&M University in College Station, Texas, before moving to Pennsylvania in the 1990s to take a new job and pursue another master's degree. She and Bob met on the East Coast in a Buddhist meditation group.

“He had started taking art classes when he lived in California and introduced me to ceramics,” she said. “I took a wheel-throwing class and later participated with him in a sculpture class. Other life activities slowed me down for a couple years, but I started doing clay again at the Delaware Art Museum.”

“I truly enjoy everything in this studio,” she said. “the spaces, the classes, diversity in style, the community, and the new friendships.”

Since arriving in California, Ana has taken classes with **Roger Yee** and **Lesley Jensen**.

“I learned a lot from both of them as well as others in my classes and the open studio,” she noted, “It's great to have transitioned so quickly here.”

This fall, she plans to take two classes on Wednesday: the morning salt class with **Peter Coussoulis** and the evening throwing class with **Michael Berkley**.

“I'm looking forward to a long Wednesday at the studio!”



Quote

Most of the important things have been accomplished by people who kept trying after there was no hope.

Dale Carnegie

Tips on Using Latex Resist

From: bigceramicstore.com

Don't use good brushes.

Latex will eventually ruin your brushes, no matter how well you clean them.

Don't wear nice clothes.

Latex will also ruin your clothes.

Mix a little liquid dish soap with water. Before using latex, wet your brush in the soapy water to help with brushability and clean-up. (After you're finished, use the same soapy water to clean your brushes.)

Application:

Apply 1 thick coat of latex. Thinner coats may be difficult to remove.

You may thin latex resist with a little water if necessary.

When the top surface of the latex begins to yellow, it can be removed using a needle tool to gently lift edges.



No **Hot Tip** this issue. That's too bad! You missed a free bag of clay. Hot tips can come from anywhere. Just be alert for them and submit to the *Kiln' Time* editor, Ann Henderson. Either put in locker #9 or email to her a writeup and send to annadele@comcast.net

WHAT A BARGAIN! CAG T's and Aprons

Be stylin' in a new CAG T-shirt and apron, now available in great colors. Two-pocket butcher aprons come in Red, Royal Blue, Stone and Black. Each is made of 35 percent polyester, 35% cotton (no ironing) has adjustable neck straps and is 34 inches long, 24 inches wide with sturdy straps.

The T-shirts come in small, medium, large, extra large and extra extra large in enticing colors such as: Cardinal Red, Blue Dusk, Heliconia, Jade Dome, Texas Orange, Sapphire, Dark Chocolate. How

could anyone resist! And all will bear the Clay Arts Guild logo. Everyone needs a wardrobe of T-shirts. T-shirts are \$15 and aprons \$20.



Sandy Ritchie — CAG Secretary

by Gary Guglielmino

Many CAG members already know Sandy as the friendly lady with the full head of straw-blond hair, big smile, and great stories. She is already popular, because she volunteers as a monitor on Friday afternoons, splitting that shift with **Michelle Ostrie**. If that isn't enough, she is one of those rare people who does it all—handbuilding, sculpture, and throwing. Well, now we have another reason to appreciate Sandy — she has agreed to accept the position of Secretary for the

CAG Board!



I must report, however, that Sandy was not terribly excited about having an article about her appear in *Kiln'Time*. In fact, she wanted to chuck the whole idea. Only by exercising extreme charm could I induce Sandy to agree to the interview.

It's a well-known fact that ceramicists are made, not born. (Right?) Most of us have some contact with ceramics or pottery that stimulates that initial interest or fascination with mud. A Freudian

might be able to help us out here...but we'll save that for another day. Anyway, Sandy is no exception—her sister-in-law was a potter who introduced her to ceramics, which finally induced Sandy to sign up for her first pottery class back in 1999.

Andrée Singer Thompson, who apparently was something of a legend around the studio at the time, taught Sandy's first pottery course. This was a night class in figurative sculpture. This woman sounds like quite an accomplished ceramicist as well as a great teacher — Sandy says that she taught figurative sculpture, a raku class, and a throwing class as well! Being one of the newbie potters, I was a little unsure what Sandy was talking about here. Is "figurative sculpture" different from "literal sculpture"?

It turns out that figurative sculpture is, in fact, sculpting the human figure using live models. This sounds rather awkward and difficult to me, but of course I am a wheel person, so anything without a wheel attached to it strikes me as a little unusual. Sandy really enjoyed figurative sculpture and was disappointed when that type of class was eventually eliminated several years ago.

She then decided to try the wheel, and for the past three years or so, that's where she has focused a lot of her energy. I have had the privilege of working beside her on many occasions, and she makes a wonderful wheel-mate, a great storyteller as I said, but also a really good listener wrapped into one package. Clearly her non-wheel background has given her a big leg-up, because I notice with envy that she has really progressed rapidly with her throwing, too.

Over the past few months, **Susan Sohrakoff** and **Cathy Minard**, who are good friends of Sandy (and who also have both put a lot of energy into CAG—thank you, ladies!) have been gently encouraging Sandy to take the CAG Board Secretary position. Once the bruises cleared, she emerged as the new CAG Board Secretary.

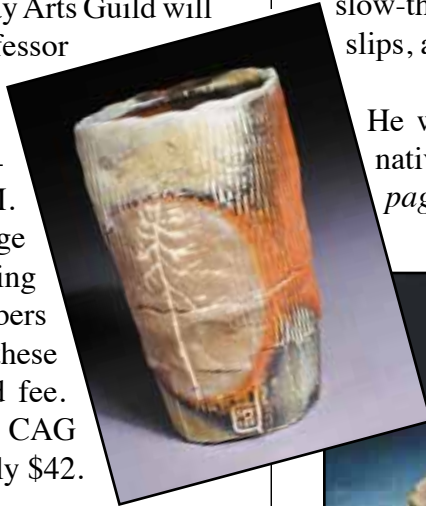
Along with her throwing work, Sandy continues to do sculptural pieces, most recently consisting of animal forms, including snails, other small mammals and chickens, which I don't think are mammals. The beautiful and lifelike sculpture of the chicken that recently resided in the studio was the work of Sandy Ritchie.

Most recently Sandy has taken **Roger Yee's** Saturday AM class. She really enjoyed the energy of the class, and found Roger's advice and teaching very helpful. In this new session Sandy is taking the Friday night raku class with **Michael Berkeley**, another teacher that Sandy enjoys a lot. She likes the immediate gratification of the raku process and misses the final "raku night" of other ceramics classes in times past.

See Sandy, page 9

Scott Parady — Master Potter Workshop, October 15th

In conjunction with Trax Gallery and the Association of Clay and Glass Artists, the Clay Arts Guild will be hosting Scott Parady, Professor of Ceramic Arts at California State College Sacramento, for a workshop here on Saturday, October 15th from 10 AM to 4PM. Because the CAG covers a large portion of the expense of hosting outside master potters, members are privileged to participate in these workshops at a greatly reduced fee. General admission is \$77, but CAG members may participate for only \$42.



he primarily pinches his pieces, he refers to them as slow-thrown. He will demonstrate Mishima, use of slips, and a number of ways to create texture.

He will also present slides showing the use of native clays, his anagama wood-firing kiln (*see page 10*) and photos of his recent work. 🖐️



Professor Parady will be demonstrating a variety of vessel shapes, both functional and decorative, as well as forming techniques, including hand building, throwing and a combination of both. Although

Sandy, continued from page 8

Sandy's motivation to be on the Board really boils down to her desire to "do her bit" for the studio. She does have some items she would like to push for, though, as well. She would love to see the studio resurrect the sculpture class that she enjoyed so much. Also, she mentioned the possibility of bringing back the final raku night custom for other non-raku classes. Sandy made the point that the final night of a ceramics class, other than saying goodbye to friends, is to some degree wasted time, since new work can't really be done.

On a personal note, Sandy lives here in Walnut Creek, in a house with a large yard. She says the yard is "littered with bodies," which are the sculpture pieces that she's made in her various sculpture classes. I wonder what her neighbors think. She is a retired special education teacher who is lucky enough to have her children and grandchildren all here locally. She enjoys spending time with them, of course, but also enjoys hiking, backpacking, reading and gardening, among other things.

Sandy is planning an interesting hiking trip to a rustic resort near Mount Lassen. After hiking into the place, Sandy and her companions will spend a few days taking day hikes, swimming, horseback riding, and just relaxing. Then they stroll out and head home. Sounds like a great trip!

Speaking of inspiration, Sandy finds lots of inspiration among the other ceramicists at the studio as well as the teachers. She enjoys observing wildlife while hiking and these subjects also find their way into her work. However, Sandy misses the figurative sculpture, and hopes it will someday return.

Sandy is a genuinely nice person, interested in pulling her weight, with a lot of energy. She does a lot of things very well, and I think she will make a real contribution to our CAG Board. Thank you, Sandy! 🖐️

Karen Cox Retires

by Melissa Redenour


After 21 years of making sure classes got booked and instructors got paid, Karen Cox has retired from service from the City of Walnut Creek, specifically from Civic Arts Education. Karen came to Civic Arts in 1990, when the office and many classes were in old, portable buildings over the bridge in Civic Park. Using what was then state of the art, but what is now antiquated computer programming, she painstakingly entered all the details necessary to produce a catalog and class lists to keep Civic Arts running. She typed up instructor contracts on a typewriter and kept a close eye on things to make sure all ran smoothly. Although office space and computer programs improved, Karen still meticulously entered the data and used her years of experience to fit together the puzzle that keeps classes from being double booked and studio space used as efficiently as possible, all the while keeping instructors happy and on schedule. No easy task!

When Karen joined Civic Arts, she had two-year-old twins and then added another child a few years later. As you can imagine, she is one organized lady. When her children reached middle school, she made the decision to go to part time so as to be able to spend time with them and keep them on track. Even so, she managed to stay on schedule with her work at Civic Arts. Karen also

decided to go back to school to take classes in interior decorating, one of her passions. She also took classes and workshops here at Civic Arts to expand her skills. One of her goals in retirement is to use her decorating skills professionally. Although her co-workers and CAE instructors will sorely miss her, we wish Karen great success in her new endeavors.




Pete's Advice

The Glaze room is a clean zone — please put newspaper down on tabletops when possible for glazing. Wiping off the stainless steel surfaces with a dirty sponge doesn't cut it either; it just spreads the glaze residue dust around. And remember — there are almost 300 clay students who use this studio weekly. Keep it clean for the next person, and especially cover all glazes before you walk away for any reason. The number one complaint we have to deal with is contamination of glazes with either clay dust or another glaze. Before you leave the glaze room, your work area should be spotless and all containers, brushes, spray guns etc. should be put away where you found them. **AND DON'T FORGET TO TURN THE GLAZE WASHOUT "CINK" OFF RIGHT AFTER YOU USE IT — DO NOT LEAVE IT ON FOR THE NEXT PERSON TO DO.** Thank you. 

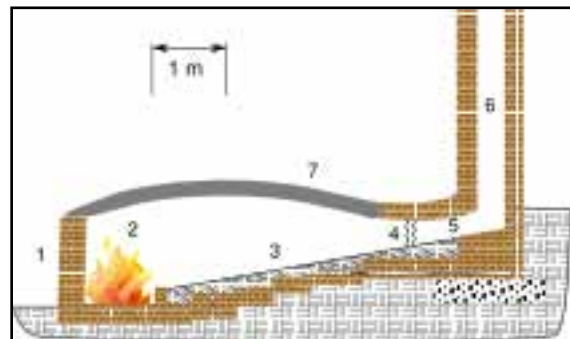
What is an Anagama Kiln?

from Wikipedia

An Anagama Kiln is an ancient type of pottery kiln brought to Japan from China via Korea in the 5th century that consists of a firing chamber with a firebox at one end and a flu at the other. The term anagama describes a single-chamber kiln built in a sloping tunnel shape. It is stoked with firewood throughout the entire firing. An anagama (a Japanese term meaning "cave kiln") consists of a firing chamber with a firebox at one end and a flue at the other. Although the term "firebox" is used to describe the space for the fire, there is no physical structure separating the stoking space from the pottery space. This round-the-clock stoking continues until a variety of variables are achieved, including the way the molton pots look inside the kiln, the temperatures reached and sustained, the amount of ash applied and the wet-look of the walls and surface of the pots. 

Anagama kiln

- 1 Door about 75 centimetres (30 in) wide
- 2 Firebox
- 3 Stacking floor made of silica sand
- 4 Dampers
- 5 Flue
- 6 Chimney
- 7 Refractory arch



Notes from the Kiln Room

- All work left in studio from summer session to be fired after Friday August 19 will be ready for pick-up on Monday Sept. 12 and will be held until Monday, Oct. 3, after which time work left will be discarded.

- It has been brought to our attention that a bit of work is coming into our studio from some home studios and not made during class or open studio hours.....To clarify:

This studio is an educational facility, not designed to be a firing service for outside studio work!

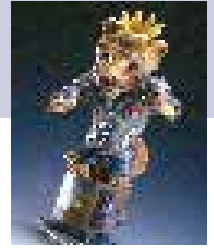
Official studio policy is that no work will be fired in this studio that is not made with clay purchased here and not made in this studio..... We have been a little lenient on this policy allowing some work to be finished at home and brought in to fire.....within reason.....But of course there always has to be a couple in the house who tend to take advantage, and now we have reports of boxes of ware being brought in. If those students persist in doing this, then we will have to take some action. So – this is warning #1 – We know who you are; please abide by our studio rules, or your work will not be fired.

Please note: we don't have any problem with students making ware in studio during class or open studio and then taking it home to finish off or decorate, etc.

- And finally; here is a glaze room reminder; anyone using the glaze wash out “CINK” (instructors and students alike) **please remember to turn the power switch to CINK off after each use.**



DATES TO REMEMBER



SAT. SEPT. 10	FIRST CLASS of FALL SESSION
SAT. OCT. 8	ALTERNATIVE FIRING CLASS DILLON BEACH PIT FIRING
SAT. OCT. 15	MASTER POTTER WORKSHOP with SCOTT PARADY (NO OPEN STUDIO)
FRI. NOV. 11	STUDIO CLOSED VETERAN'S DAY HOLIDAY
SAT./SUN. NOV. 12 & 13	LAST SAT./SUN. CLASSES OF QUARTER
FRI. NOV. 18	LAST CLASS MEETING FOR FALL *ALL WORK MUST BE REMOVED FROM STUDIO & LOCKERS CLEANED OUT BY 7 P.M.
SAT. NOV. 19	STUDIO CLEAN UP PARTY 10 AM – NOON
SUN–THUR. NOV. 20 –DEC. 1	STUDIO CLOSED
FRI. – SUN. DEC. 2 – 4	STUDIO SALE
MON.–SUN. DEC. 5 – 11	STUDIO OPEN FOR PICK UP OF FINISHED WORK 10 AM – 7 PM * NOTE: NO THROWING OR GLAZING ALLOWED
MON. – FRI. DEC. 12 – JAN. 6	STUDIO CLOSED
SAT. JAN. 7	FIRST CLASS OF WINTER 2012 SESSION

Get your skates sharpened!....Yes ...the skate rink will be back in action next to the studio again this season. Crews should be setting up in mid October and the rink will be in place until the end of January.

What's Happening in the Clay World

EXHIBITS:

TRAX GALLERY

Sept.10 to Oct. 2, featuring: Robert Brady, Sunshine Cobb, Malcom Davis, Paul Dresang, Julia Gallo-way, Molly Hatch, Warren MacKenzie, Matthew Metz, Ron Meyers, Owen Nelsen, Jeff Oestreich, Tara Polansky, Jess Parker, Craig Petey, Ted Saupe, and Sandy Simon.

LAFAYETTE GALLERY

Fall exhibit, *What Makes Us Smile*, open Tuesdays through Saturdays, 11AM 'till 5PM, featuring local artists.

CONFERENCES

AMACO/brent: FUNCTIONAL CERAMICS & BEYOND

September 23-25, Indianapolis, Indiana. Featured artists: Tom Lucas, Brooke Novle, Don Reitz, Nan Rothwell, McKenzie Smith.

NCECA 2012, 46th ANNUAL CONFERENCE

On the Edge, March 28-31, 2012 Seattle, Washington. Presentors: Christa Assad, Walter Keeler, Tip Toland, Jason Walker. Earlybird registration begins October 3. Member \$185 for full conference, \$225 for non-members

INTERESTING WEBSITE

<http://www.ceramicartsdaily.org/feature/featuredetail/2008-09/videohenry_extrude.aspx>

Step-by-step directions on how to build a hand-held extruder out of a caulking gun.

INVITATION

CERAMIC FESTIVAL

Open House, Saturday, October 22, 2011 7:30AM-4:30PM. John Toki, owner of Leslie Ceramics, invites you for a day of demonstrations, exhibits and displays. Free admission.

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