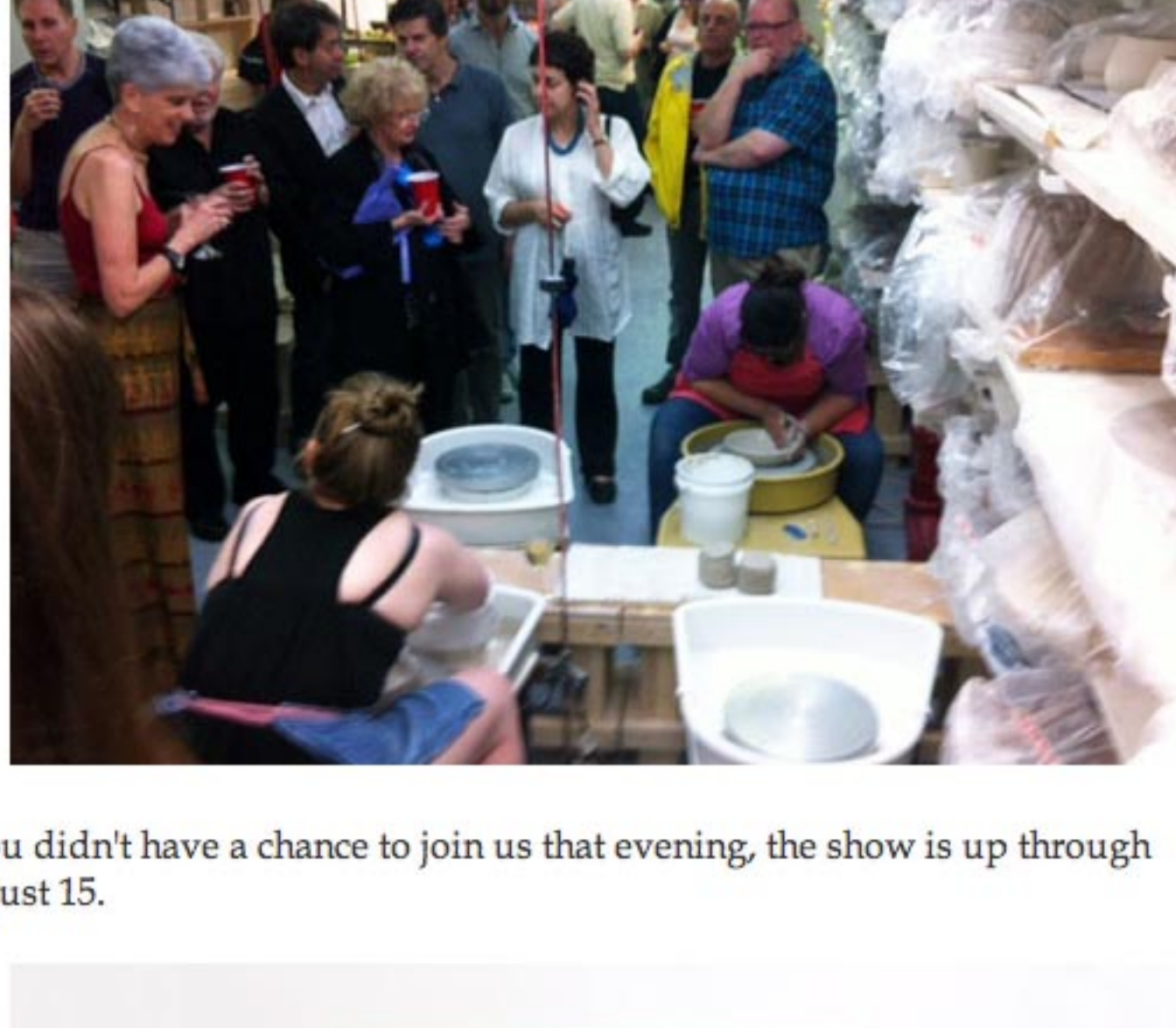
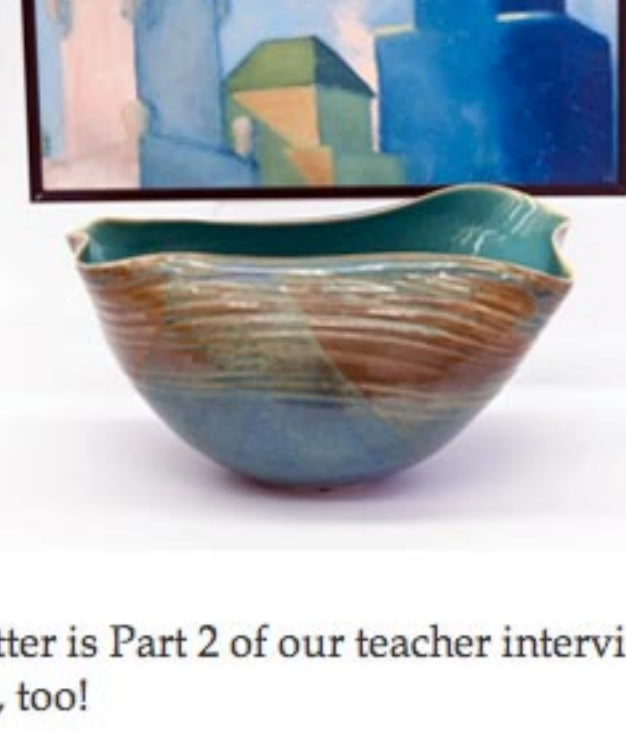


LA MANO POTTERY

"City and Ceramics" is our current gallery show featuring the paintings of Diane Waller and the pottery of Bob Pesce. The reception was a huge success and included some demos on the wheels for guests!



If you didn't have a chance to join us that evening, the show is up through August 15.



Included in this newsletter is Part 2 of our teacher interviews. And check out our Fall Class Schedule, too!

Staying Cool in the Mud,
Diane, Peggy, and Julie

Class Schedule

Wheel | Fall

Day	Dates	Time	Notes
Monday	9/10-10/29	6-8 pm	8 weeks, \$300
Tuesday AM	9/4-10/23	10:30 am-12:30 pm	8 weeks, \$300
Tuesday	9/25-11/13	6-8 pm	8 weeks, \$300
Tuesday	9/4-10/23	7-9 pm	8 weeks, \$300
Wednesday	9/5-10/24	7-9 pm	8 weeks, \$300
Thursday	9/6-10/25	11 am-1 pm	8 weeks, \$300
Thursday	9/27-11/15	6-8 pm	8 weeks, \$300
Thursday	9/6-10/25	7-9 pm	8 weeks, \$300
Saturday	9/8-10/27	10:30 am-12:30 pm	8 weeks, \$300
Sunday	9/9-10/28	6-8 pm	8 weeks, \$300

Handbuilding | Fall

Day	Dates	Time	Notes
Tuesday	9/4-10/23	7-9 pm	8 weeks, \$300
Wednesday	9/19-11/7	11am-1 pm	8 weeks, \$300
Wednesday	9/5-10/24	7-9 pm	8 weeks, \$300
Thursday	9/6-10/25	7-9 pm	8 weeks, \$300
Saturday	9/29-11/17	12-2 pm	8 weeks, \$300

Kids' Pottery Classes

Wheel | ages 12 and up

Day	Dates	Time	Notes
Tuesday	9/11-11/13	3:45-5:45 pm	8 weeks, \$300 (no classes 9/18 & 11/6)
Tuesday	11/20-1/22	3:45-5:45 pm	8 weeks, \$300 (no classes 12/25 & 1/1)

Handbuilding | ages 7 and up

Day	Dates	Time	Notes
Thursday	9/6-10/25	4-5:15 pm	8 weeks, \$280
Thursday	11/1-1/3	4-5:15 pm	8 weeks, \$280 (no classes 11/22 & 12/27)

Sunday One Day Workshops | ages 6 and up

Day	Dates	Time	Notes
Sunday	August 19	10:30 am-noon	\$50 per child (\$75 for two siblings)

Go to our [website](#) now and register for a class online!

Get to know our teachers at La Mano (Part 2):

Our teachers at La Mano are an eclectic group of potters, most of whom are active studio potters. We sat down with a few of our teachers and asked them to reveal some of their secrets.

Do you have a favorite shape or thing to make?

Danica Holoviak (Wheel Teacher): I tend to make a lot of bowls, but my new favorite shape is wheel thrown rattles-balls with enclosed bits of clay.

Lynn Goodman (Wheel Teacher): Bowls

Jessie Lazar (Wheel Teacher): My favorite thing to make is whatever is a challenge. If I've gotten comfortable making small things, I'll throw with as big a piece of clay as I can carry. If I'm in a rhythm with wide forms, I'll attempt the tallest thinnest shape I can muster. Every form engages different muscles and postures and speeds and functions. It fascinates me. When all imagination fails, lids and measurements and nesting and stacking are always fun for me.

Diane Waller (Handbuilding Teacher): I love working with slabs and thanks to Peggy Clarke I now like to throw things, not at her, but on the wheel.

Bradey Candell (Wheel Teacher): In general, my favorite thing to create is a closed vessel. I love the way the clay is almost completely forgiving to pressures exerted upon it in any direction. I love the way one can poke a small hole and partially deflate the vessel to create something different. I've always had a hard time making lids that fit perfectly...but when one makes a lid out of the top portion of a closed vessel...it's a perfect fit every time!



Bob Pesce



Nonna Hall



Richard Stauffacher



Diane Waller

What is your favorite music to listen to when potting?

Lynn Goodman: Punk or metal

Diane Waller: Silence

Peggy Clarke (Wheel and Handbuilding Teacher): Music helps me to enjoy my work, but if the bass is too strong or the pace too frenzied, it can work against my concentration. That is why I like mixed playlists and spend a lot of time putting them together.

Richard Stauffacher (Handbuilding Teacher): I love to listen to all kinds of music while working — the more varied, the better (as anyone subjected to my iPod will attest). I admit to cranking up the volume and loudly singing along when in the studio by myself. I try to keep that to a minimum when others are around.

Bradey Candell (Wheel Teacher): My students would laugh if they knew you asked me...I get eye rolls. I get eye rolls I'm the one who puts on music...I love passionate music, but includes opera, rap, techno, show tunes, etcetera. It's like a box of chocolates...full of nuts.

What inspires your ceramic work?

Danica Holoviak: I'm inspired by all sorts of different things that I see around me as I go through my days-color, texture, shape, other artists. Since I also weave and knit, I often trying to find ways to combine the two art forms somehow. The other day I found a book on Japanese pottery and am inspired to make pieces that are similar or have a similar feeling.

Diane Waller: Bob Pesce, Mimi Young and our other fabulous students and studio potters.

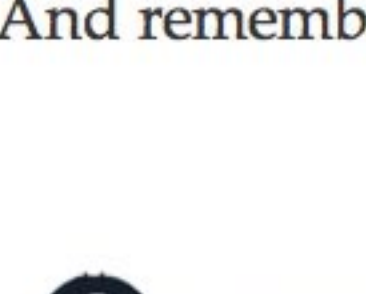
Bob Pesce (Wheel Teacher): What inspires my ceramic work is the art work of past cultures (especially ceramic and textile design). The ones that come to mind first are Mayan, Islamic, Art Nouveau and especially the American Arts and Crafts period. My current work draws its inspiration from the aesthetic of various Asian cultures especially Japanese and early Korean works.

Marge Lurie (Wheel Teacher): The classical vases and amphorae at the Met are the pieces I most admire. The potters in the present day who've influenced me aren't well-known at this point; they're people I studied with at the Chelsea Ceramics Guild. Two, in particular, did work that I have tried to emulate: one, a potter with a phenomenal sense of proportion, did large raku vessels that were almost weightless; a second potter, who has experimented with raku and horsehair and saggar firings, creates perfect burnished miniatures that inspire awe.

Nonna Hall (Handbuilding Teacher): As with any craft or art in pottery any form or color can inspire. Ancient articles created 5000 years ago or softly folded bundles of fabric. Practically anything that passes your eye, when you least expect it.

Bradey Candell (Wheel Teacher): For me, most of the enjoyment comes from throwing the piece. My students inspire me, pushing me to create something they've never seen before or challenging me to push my work to the next level. For any finished piece, however, I've started to think a lot about how the recipient will interact with my piece. Often the pieces that make it to the finished phase are mugs, and I think about how they'll hold it when it's full of hot liquids...how they might change their grip, how they interact with the handle, etc.

Pottery Tip of the Month



Detailing

If you create extremely delicate tips or edges, or add tiny or delicate details to your work, they can be coated with a bit of wax resist while the clay is still moist. This will help keep them from drying out too quickly and will also serve to protect them from damage while the rest of the piece catches up. The wax burns off in the bisque firing, so there's no problem with glazing. -Richard Stauffacher (Handbuilding Teacher)

And remember to like us on Facebook...

