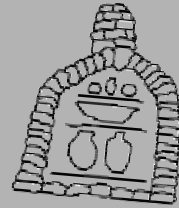


KILN' TIME



JUNE 2005

THE OFFICIAL CLAY ARTS GUILD NEWSLETTER

JUNE SALE June 23-26

SALE HOURS

THURSDAY 5 ~ 9 PM
FRIDAY 10 AM ~ 8 PM
SATURDAY 10 AM ~ 5 PM
SUNDAY 10 AM ~ 4 PM

CIVIC PARK

SECONDS & OLD INVENTORY
WHITE TAGGED DONATIONS

SHADELANDS

MULTI-MEDIA ART SALE
PREMIER CERAMICS

DID YOU KNOW?

- You do not have to participate in the Civic Park Studio Sale in order to exhibit at Shadelands
- You may bring an unlimited number of pieces to either sale site
- You can download the Inventory Sheet by going to our CAG Website: www.clayartsguild.com
- All CAG members should help by signing up for a work shift - even if you aren't in the sale

TURN to PAGE THREE
for MORE INFORMATION

POTS: OBJECTS OF VIRTUE

BEDFORD GALLERY

DEAN LESHER REGIONAL CENTER for the ARTS

JUNE 1 through AUGUST 28, 2005

PRESS RELEASE! A National Juried Exhibition of Pots opens with a reception at Bedford Gallery on Wednesday, June 1 from 5:30-7:30 pm and will run through August 28, 2005. In addition to the juried selections, the exhibit will include works by an invited group of established clay artists, as well as a number of pieces on loan from the collection of the Clay Arts Guild of Walnut Creek.

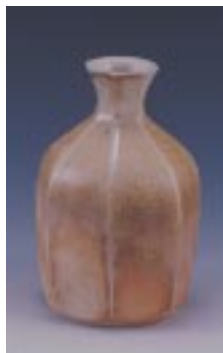
A sale of pots to benefit the gallery's programs will take place in the Bedford's Annex Gallery from June 1-19.



Ellen Codner's horse hair decorated bowl

CAG is excited to announce that several present and past members have been accepted into the Bedford exhibition. They are **Jane Burton, Ellen Codner, Jackie Gerry, Martha Kean, Gerry Wallace, Mimi Wild and Cheryl Wolff.**

The exhibit, designed by Bedford curator **Carrie Lederer** explores the innovative



One of two entries by Martha Kean

ways in which artists use the sculptural and painterly qualities of clay to create varied and distinctive new vessels. The concept of pots as "objects of virtue" is attributed to the late master potter **Byron Temple**, who championed the idea of potters as artists. With this exhibit, Bedford Gallery sought artists from across the country who shared the idea that something as humble as a pot can have the import and mystery of a fine painting or sculpture. (continued on page 5)

Read more about the exhibition on pages 4 & 5



Vulture Pitcher by Mimi Wild

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bmoar@sbcglobal.net
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Kiln' Time Newsletter

Published 6 times a year

Editor ~ Ann Henderson

Layout Editor ~ Mary Miller

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

Visit our website:

www.clayartsguild.com

Of Special Interest:

**NEW OPEN STUDIO
WORKSHOP HOURS!**

***Check Page 13 for the
complete schedule***



THIS 'N THAT MESSAGE from the PREZ

Well, here we are again and some exciting things have been happening. Seven of our members have had their work accepted for display at the Bedford in the “Pots:Objects of Virtue” Exhibition. As you probably already know, this exhibition highlights CAG’s collection of pots plus being a national juried exhibition. Opening reception is Wednesday, June 1 from 5:30-9:30. Please come and enjoy this exhibition as well as supporting CAG and our artists.

Our informal workshops are going strong; now on Wednesday afternoon, they are terrific—educational and FUN. So far I have had an opportunity to learn to make brushes and also an Ocarina. May I personally commend the expertise and *patience* of the “teachers”. Remember these are FREE to guild members and do not impinge on open studio time. Speaking of which, please look for a change in hours of open studio. Hours will be extended on several days for open studio to 6:30 pm. Check the schedule on page 13.

STUDIO CLEAN-UP

Saturday, June 18, 10:00 am

Come join the fun, yes, the fun, as we clean up, eat up and get free clay. The more the merrier and the quicker the food. Also enter our Dirty Apron Contest. Smear it, dunk it, soak it, spill, mop, spatter but don't wash it and bring your incredibly dirty apron with you to clean-up. Yes, there is a prize!

Finally, board elections are Wed., June 8 at 12:00 in studio D at the general meeting to which everyone is invited. If you are interested or know anyone who is interested in running for office, please let Tamara or Bridget know. So far, the slate is as follows:

President ~ Fern Skowlund

Vice President ~ Bridget Moar

Secretary ~ Janice Ketley

Treasurer ~ June Bowen

Local Girl Makes Good

CAG’s own **Virginia Rigney** applied for and received a Laguna residency scholarship to Watershed. She will be traveling to Main for the first two weeks in August. Judy Pfaff, who does large installations, will be the artist in residence while she is there.

**Donate!
Donate!**

By Joan Ehara

Thank you to all members who have donated clay pieces for CAG sales already. With the upcoming June sale, please plan to donate yours as soon as possible. The Guild asks that all members, unless a first-semester beginner, donate three pieces each quarter, sculptors one piece.

Be selective in what you donate. Pieces with cracks, runny glazes with sharp edges that can cause injury or badly chipped pieces are usually relegated to the garbage.

This year we are trying something new to make pricing the donations easier. There are pens, tape and inch dots on the ware-cart for members to price their donations before they put them on the cart. You can look at some of the already priced pots for guidance. **Make sure to put a piece of tape (with one end folded back for easy removal) over the pricing dot so it does not come off.** This helps the people who price and pack the donations. If you can do this for them, their work is easier and more enjoyable.

Remember: Sales of donated pieces are a major part of CAG's income.

If you are participating in the sale

You must type your inventory sheet. No hand written forms will be accepted! Download your form from our website: www.clayartsguild.com

THE JUNE SALE

Continued from page one

SALE OPPORTUNITIES:

- **CERAMIC STUDIO at CIVIC PARK:** Reserved for your seconds and old stock. CAG donations will also be sold at this site. No limit on number of pieces submitted.
- **SHADELANDS AUDITORIUM:** To participate in this multi-media sale, you must rent a table (or share one with another guild member). This is where you will want to display your premier work. Cost for an eight-foot table: \$28 (cost covers rental fee of space, including black table cloth with white table skirt, and all clean-up of facility following the sale). Cost for 1/2 a table: \$15.

YOUR RESPONSIBILITIES (if you participate in either sale):

SET-UP:

Civic Park Site: You must bring in your stock and an inventory sheet during the posted set-up times and be checked in by a sale committee member.

Shadelands Site: You must set up your own display on Wednesday, June 22 between 10 am and 8 pm and provide an inventory sheet. Contact Shadelands Sale chair, Christie Taormina <christietaormina@aol.com> for more information.

WORK SHIFTS:

Civic Park Site: You are required to sign up for at least two shifts plus assist in clean up following the end of the sale.

Shadelands Site: If you have reserved a table at this site, you are required to sign up for one shift and provide either an appetizer or \$13 for opening night.

DONATIONS: Our Studio Sale depends on your donations!

Have you donated at least three pots (or one sculpture) per quarter? You can bring in additional donations when you check your own inventory in prior to the sale. (Check out column to the left!)

NON-PARTICIPATING CAG MEMBERS: We ask for your

help, too! Sign up for one shift at our studio sale site and win brownie points! (i.e., we'll be sure to have some brownies on hand for your culinary enjoyment!)

SPRING '05 SALES COMMITTEE: Don Porcella, Clarice Judah, Janice Ketley, Linda Bodie, and Virginia Rigney

ABOUT BEDFORD GALLERY

Location: Bedford Gallery is located in the Dean Leshner Regional Center for the Arts at 1601 Civic Drive, Walnut Creek, four blocks south of the Walnut Creek BART station.

Telephone: 925/295-1417

Admission: General \$3; Youth (17 and under) \$2; Children 12 and under, free; Tuesdays free; Ticket holders to events in the Dean Leshner Regional Center for the Arts, free on ticketed date.

Hours: Bedford Gallery hours are Tuesday through Sunday, 12:00 noon to 5:00 p.m. The Gallery is also open Thursday, Friday, and Saturday evenings 6:00–8:00 p.m. and other evenings as well when there are theater productions in the Dean Leshner Regional Center for the Arts. Call 925/295-1417 for information about specific evenings. The Gallery is closed Mondays.

Exhibition Tours: Free docent-led tours for individuals every Tuesday at 12:30 p.m. Group tours are available by appointment for \$35 for groups with fewer than 15 people or \$70 for groups of 15-30. Tour fees include gallery admission. Call 925/295-1423 for information and to reserve a tour.

Website: <http://www.bedfordgallery.org>

Bedford Gallery, a program of the City of Walnut Creek, also receives substantial support from Diablo Regional Arts Association.

BEDFORD GALLERY SPECIAL EVENTS

Bedford Gallery and the Clay Arts Guild will be hosting a series of special events in conjunction with the exhibit

OPENING RECEPTION

Bedford Gallery

Wednesday, June 1, 5:30 – 7:30 p.m.

Reception hosted by the Bedford Gallery Guild. Free for members of Diablo Regional Arts Association. General Admission \$3; Youth (12-17) \$2; Children (under 12) free.

BIG SALE: HOT POTS

Bedford Gallery Annex

Wednesday, June 1-Sunday, June 19

Don't miss this opportunity to buy beautiful pottery by local and national artists. Proceeds benefit Bedford Gallery programs.

THE ART OF BUILDING A COLLECTION:

Collecting Contemporary Clay (speakers TBA)

Bedford Gallery

Friday, July 29, 2005. 5:30-7:30 pm. Program begins at 6:00.

\$20 per person, \$30 per couple.

Refreshments provided. Reservations recommended.

Join Mark Pharis, gallery owner/artist Sandy Simon, and other guests in a discussion of contemporary trends in clay. Come hear suggestions on how to begin collecting ceramics and incorporating clay into a more diverse collection. Reservations encouraged. Call 925/295-1423 for information.

BQ ART MORNING

Bedford Gallery

Wednesday, July 27, 10:00 a.m. Suggested donation \$7.

A gallery talk by curator Carrie Lederer and an artist whose work is on exhibit will be followed by refreshments and a docent tour. Reservations are required. Call 925/295-1417.

MASTER POTTER WORKSHOP WITH MARK PHARIS

Clay Arts Guild of Walnut Creek

Saturday, July 30. 10:00-5:00PM.

1313 Civic Drive, Walnut Creek, CA

Mark Pharis will conduct a workshop and demonstration for local clay artists.

Contact the Clay Arts Guild at 925/943-5846 or on-line at

www.clayartsguild.com for additional information.



EXHIBIT Continued from page 1

Ruth Duckworth, David Leach, David Shaner and Toshiko Takaezu are among the Master Potters in our studio collection whose work is on exhibit at the gallery.



Jackie Gerry's entry

Stories Left Behind: Recent Work by Jane Burton

In addition to the central exhibit, a collection of pieces by former CAG member, **Jane Burton**, are featured in the *Bg Art Site* – a special area under the spiral staircase in the main lobby of the Dean Leshner Center. Her exhibit runs concurrent with the Bedford Gallery show.



"Her Story" (left) is an assembled pit-fired piece that measures over 20". (Above) Sirens



SUMMER CLASSES & SPECIAL WORKSHOPS

We have some interesting workshops and new classes planned for the summer and fall. Upcoming workshops include:

- ◆ **Mark Pharis – July 30** This workshop will be devoted to pattern making as a method for creating form and volume from clay slabs. He will present both a slide lecture and demonstration.

Mark Pharis is a world renowned ceramist who "improvises on standard elements of functional pottery." His work is collected internationally, including at the Los Angeles County Museum, the Victoria and Albert Museum, London, and the Fundacion Banco Mercantil, Venezuela. Mark is currently the chairman of the Department of Art at the University of Minnesota..



- ◆ **Coreen Abbott – October 23 & 30** – Funeria – urns for ashes

Are you looking for a new ceramics class for this summer? We have a few new ones for you to consider:

- ◆ **Alternative Firing** (Sagger, Pit, Sawdust) , including a beach pit firing, taught by Leslie Jensen, on Monday nights
- ◆ **Salt Glaze**, taught by Roger Yee, will be offered on Tuesday nights
- ◆ **Totem Making**, taught by Pete Coussoulis, will be on Wednesday mornings
- ◆ **Bubbling Over & Lit From Within** (Fountains & Garden Lanterns), taught by Ellen Sachtschale, offered on Thursday mornings
- ◆ **Slab & Extruded Forms**, taught by Bruno Kark, held Thursday afternoons
- ◆ **Sculpting with Porcelain**, taught by Trisha Kyners, is a 5-week Sunday class
- ◆ **Art Tiles**, taught by returning teacher Ed Blackburn, another 5-week Sunday class for the Fall, beginning September 18.

Workshops and Class listings are available in the Summer Class Schedule, which is now available in the studio or online at <http://arts-ed.org/default.htm>. Take a look at the offerings and see what interests you.

In Memory of Marilyn Levine

By Jean Calicura

Marilyn Levine, who passed away recently, was born in Alberta, Canada, where she earned an MS (Chemistry) before an MFA (Sculpture) at UC Berkeley.



A winner of many grants, honors and awards in Canada and the United States, her sculpture style was unique. She devoted her efforts with great effect to the rendering in clay of a single material— leather. Much like you would build a real suitcase or handbag, she built pieces by adding colored engobes to the clay slab prior to construction. Marilyn relied heavily upon her Macintosh computer and was very active in the Macintosh community. She provided space for many other artists in her huge warehouse building in Oakland. For more information on Marilyn Levine, go to Google or Ask.com.

Clay Cocktails?

The studio is in need of a **replacement blender**. Check in the back of your cupboard and drag out that blender you haven't used in the past ten years. Put it to good use in our glaze room blending wonderful clay cocktails and glazes.

CAG SAYS GOOD-BYE to TWO GOOD FRIENDS: Virginia & Sue

By Mary Miller

Two long-time CAG members are moving away. You may have already missed seeing **Virginia MacIntosh** around the studio. She and husband Andy have moved to Ukiah in April. "It is very beautiful here with views of the Russian River from our living room," she wrote in an email recently. "[It] really makes moving from the Bay Area much easier to bear." She went on to say: "Having lived there almost 30 years, it's quite a big change for me - especially when I have left so many things behind that I like to do, and people I have enjoyed knowing." Virginia hopes to get back into clay soon and has already met



someone who teaches pottery at Mendocino College. Virginia is best remembered for her wonderful fountains, a technique that she worked hard at mastering and with great success. She has donated a few to CAG, so if you're looking to buy one, come to the Studio Sale in June.

Sue Casaleggio expects to be in and out of the studio until September when she and husband Steve hope to finally move into their new home outside of Ashland, Oregon. "It's been quite a long, drawn out affair," she told me, "Real problems with the architect, but a fabulous builder who's been wonderful to work with." Frequent car and plane trips up and down the coast have been wearing, however, as well as living in a rental house for so long after their Lafayette home sold unexpectedly quickly a couple of years ago. Needless to say, Sue has included a clay studio in the master plans and will probably soon be back making her whimsical cats and large "turtle" pots.



Both Virginia and Sue have been active CAG members. Virginia served on the board as librarian and publicity person. Sue was our president for two years in the mid nineties as well as representing the guild on the CAE advisory council for six years. She also has chaired several studio sales including our first Seconds Sale.

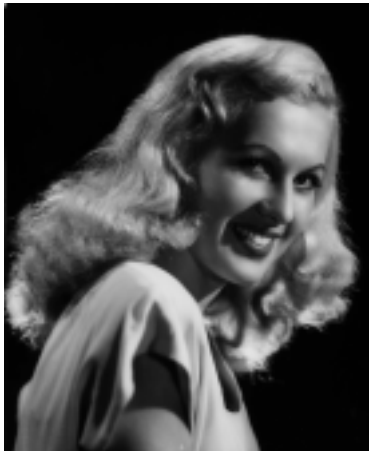
MEET YOUR MONITORS Jean Calicura

By Roger Yee

Whether a visitor, a first day Guild member or a long time regular, if you have been to the studio on a Friday afternoon, you have met **Jean Calicura**, the Friday afternoon monitor. She is the quiet, gracious potter who usually sits at a worktable facing the door. She is quick to greet visitors at the door, welcoming to new potters and a good friend to the long time regulars.

Jean started taking ceramic classes here in 1983 with Andrée Thompson. She had high aspirations of producing a twelve-piece dinner set and admits that it didn't take her long to conclude that she might not finish the set in the ten weeks. It was hand-building that kept her from quitting and began Jean's love for the slab roller, rolling pins and hump molds.

Jean grew up in Chicago, where a high school friend got her interested in modeling. Majoring in Speech at Northwestern University explains why she is a stickler for pronouncing words properly. Try pronouncing illuminite as "illuminite" around her some day; she'll gently give you the correct pronunciation. It was a word I mispronounced when I first came to the studio — not anymore, however — thanks for the correction, Jean!



Jean in her "glam" days

After college Jean made her way to Hollywood to embark on an acting career. Jean sang and danced in a few commercials, danced with the Ken Murray's Blackouts (a Vaudeville type show). She also had a short stint with the re-formed Harry James Band, one of the fonder memories of her show biz days. Before moving to Northern California, Jean was an assistant to a director of TV and radio. All this confirms my first impression; Jean always seemed like a former model or retired actress laying low in Walnut Creek. Jean and her husband Rick, the Mac Guru, currently

live in Pleasant Hill.

Jean's artwork is very architectural with clean lines and attention to detail, yet simple and powerfully crafted, often inspired from magazines, newspapers and books. Not afraid to make a sketch of a form she is going to try, every element in her forms is very calculated. This intentional approach to crafting her pieces is what gives her work that special quality of design. Her mother was a wallpaper designer, which might explain the repetitive patterns she incorporates into her functional pieces.

Jean is a great example of what I think a monitor should be, but I think my expectations of any monitor are a bit different from most in the studio. Having worked in four other ceramic studios as student tech and intern before coming to Walnut Creek, I know that our studio is hands down better than any other public or private ceramic studio in Northern California. We have great equipment and a polite understanding paid staff, but that isn't why I feel it's the best studio around. Our studio is clean and relatively free of visible clutter — well run and user friendly. The monitors' police our studio with smiles. They inform the wandering public with child or dog in tow about our program. They do a wonderful community service. All of our monitors help make the Civic Arts ceramic studio the best.

If you use the open workshop on Friday afternoon, you will see first hand a fine example of an outstanding monitor and artist. Jean takes her job seriously, following through on all aspects of her roll. After I have a day of finding lost bowls, loading and unloading kilns and recycling a ton of clay, literally; it is nice to walk out into the studio and Jean has put up all the stools, wiped down all the horizontal surfaces, twice, and picked up or thrown away any superfluous matter. But most of all, what I appreciate about Jean Calicura is her warm and friendly presence which permeates the entire room. We definitely have an awesome studio culture and all the monitors add to it, but Jean Calicura definitely enhances it.



VOLUNTEERS WANTED

To Show in Studio Exhibit Case

The CAG would like to invite and encourage individuals or groups to display pottery in the studio exhibit case during the summer. The teens will be showing their ceramic masks in June, and Don Porcella, our former President, will open the summer with an exhibit, but then the remaining dates are available to anyone who will put up an exhibit.

It is fun, easy and a way of sharing your pottery with others.

- Use a theme: raku, handbuilt, sodium silicate texture, salt fire,
- Or ... use photos to make it instructional.

Let imagination be your guide. But please do volunteer for any of the following dates:

- July 10th in to July 24th out,
- July 24th in to August 7th out
- August 7th in to August 25th out

Contact **Ann Henderson** to make arrangements. Her phone number is posted or email:

annadele@comcast.net.



A display in our studio showcase last fall featured CAG Lifetime members

THE CAROL LEVIN SCHOLARSHIP ★ WINNERS ANNOUNCED

By Emily Blanc



Gail (*photo above*) began her work in clay about twelve years ago and has concentrated on functional ware. She plans the color and shape of a piece in relation to the food she visualizes on it. Since being in this studio, she has, “been trying to focus on the more artistic details of a pot — a higher foot, a better rim, interesting alterations and different styles of carving.”

Lena (*pictured at right*) began ceramics while still in high school and took several classes at DVC. When she was not satisfied with the direction her art was taking at San Francisco State, she traveled to Italy where she again returned to ceramics. In coming to the Walnut Creek Ceramic studio, she explained of encounters with “two wonderful teachers who have given me support and guidance.” She wants to continue growing in the art of ceramics.



The Carol E. Levin Scholarship winners this quarter are **Gail Miles, Lena Wernet** and **Maha Lakshimi Katari**. A reception honoring their achievements will take place opening night of the Clay Arts Sale, June 23rd at 4 pm in the studio. At the end of each of the fall, winter and spring quarters, the Levin Scholarship is awarded to one or more promising ceramic artists. The scholarship is intended to honor achievement, support development and encourage growth.

Maha (*at left*) is relatively new to ceramics, having enrolled in her first class in the Fall of 2003. She was always attracted to this form of study and can finally devote some time to it. She has worked very hard on all of her skills, reflecting on how difficult it was to center at the beginning of her endeavors. Maha’s instructor commented that, “Maha is one of the most enthusiastic students I have...she practices new techniques diligently.”

Hot Tip of the Month

Congratulations to **Joan Ibarolle** this month for her tip on the use of slips or underglazes. She learned in Gerry Wallace's workshop that when stirring slips for pouring, if one uses a **round stick**, bubbles will not form. I can only assume that this would apply to under-glazes and glazes as well.

Joan wins a free bag of clay for submitting the hot tip of the month. Now it's your turn. All you have to do is email your tip to Ann Henderson annadele@comcast.net with your clever idea. We don't care where you saw it as long as you're the first one to submit it to Hot Tip. If you get the idea from a friend, book or magazine, however, it would be nice to acknowledge the source.

Of Special Interest:

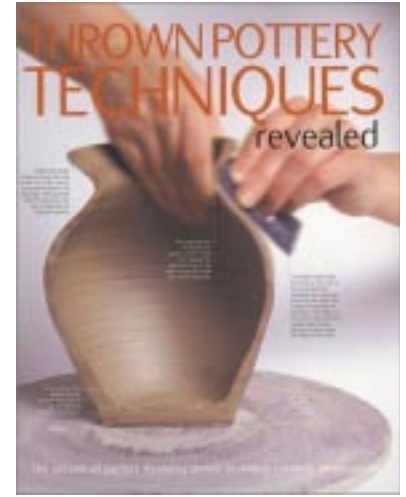
Clayfolk announces the **ELLICE T. JOHNSTON SCHOLARSHIP**

This \$1500 scholarship is for the studio of the ceramic arts and will be awarded in August. Applicants must be a resident or student in Oregon or northern California. Applications are due by June 15th and are available at college and university financial aid offices and art departments. Applications may also be obtained by writing to Ellice T. Johnston Scholarship, c/o Clayfolk, P.O. Box 274, Talent, OR 97540

Book Review by Jack Byrnes

THROWN POTTERY TECHNIQUES REVEALED

As a novice potter who wants to forge ahead to larger and more complex forms, I was thrilled to find *Thrown Pottery Techniques Revealed* by Mary Chappelhow, a professional potter who exhibits and sells her work throughout Scotland and England. She guides readers through throwing and turning techniques on increasingly complex forms using clear concise text and revealing color photographs.



Following an overview of basic clay composition, preparation and equipment, the book details twelve projects ranging from straight cylindrical vases to simple teapots. At the beginning of each project section, Chappelhow illustrates alternative forms, amount of clay required for the project, followed by step-by-step descriptions of each stage in the production process. Effectively utilizing a revealing cross-section photo technique, Chappelhow demonstrates the form of the clay, hand positions and, using multi-colored arrows, directions the hands are lifting and forming as well.

This book is rich in information and technique and a must read for potters wanting to advance their skills.

Are you a beginning potter?

Then CAG has the book for you! **THE BEGINNING POTTER'S HANDBOOK** is available for \$5. This manual, produced by CAG members, covers almost everything you'll need to know - studio clays, throwing techniques, glazing tricks, and much, much more. Ask your instructor for a copy.

Respect For The Earth

Everything that is comes from the Earth. And you must not forget that you come from the Earth as well. When making a pot, you must listen to the Earth, and the clay will speak to you, and you must simply let the clay guide the shape that the pot will become. The clay is alive. The clay will guide your hands. You must never go against the will of the clay, which is ultimately the will of the Earth, and the path to happiness.

From An Indian Potter

Rappin' with Righteous Roger

By Justin Soffer

If you've spent any time at all in our studio, you've probably met Roger. He's the guy loading the kilns, unloading the kilns, fielding questions, recycling clay, mixing glazes, and taking part in virtually every aspect of the daily operations of the studio. He is a tireless devotee of clay — he made a decision long ago that one way or another, he would make his way in the world of clay.

Roger's love affair with clay began in Pleasanton in 1984, with a high school ceramics class. He was, "really into it," but there just wasn't a whole lot of studio access. At his community college, still there were access issues. At Sonoma State in 1996, however, things changed. He became a student studio



assistant, which afforded him 24-hour studio access. A fond memory of that time was doing raku in the rain. Clay called. Roger listened. He was pursuing a K-5 teaching credential, and came to the realization that teaching kids was not what he needed to do.

Back in the Bay area after college, he volunteered at our studio, took classes at DVC and finally on to grad

school as the only potter in the art department at San José State University. Four days a week for 3 1/2 years Roger commuted to SJSU, student teaching, taking night classes, and doing whatever it took to finish his master's degree. In 2002, Pete called and offered a summer kid's class to teach. That evolved into the studio assistant's position and the two to three adult classes a week he now teaches.

That's what Roger does; he wedges himself into situations more tightly entwined with clay. He explains, "You have to pay attention to it. Clay is like people; it doesn't care who you are, just if you spend time with it, or not. Working with clay is spiritual — it's alive and changing. It was around before us, and it'll go back to where it came from. Like air and water, we can't make more, just change its form."

Roger has the attitude that he'll never be done learning about potting. "It's all about building on things you do well. A lot of people come into the studio and want high quality stuff now. It just doesn't happen that way. I've been to other studios, and I've seen a lot. What I've seen impacts the pots I make. The only way to get there is through experience... People don't always understand what they have here. This studio is a lot better than many university studios. Look at what you can do here — high fire reduction, low fire oxidation, salt firing, raku; we have glazes, underglazes, overglazes, slips, it goes on and on."

Roger likes to make functional pots that people can use in their daily life. "All cultures have used clay to some degree. It has always been elevated because of its utilitarian value. A good pot is begging to be touched and used. I try to make pots with that quality... Changing clay's form is what we do when we work with clay. At the same time, the clay changes us." He further explains, "Working with clay is the most social, unified form of expression." In his classes, he usually has an informal potluck at the conclusion of the course. Students bring homemade food, served in dishes they've made. Roger recalls, "I've had a lot of different classes, but it is only in pottery where people are together throughout the whole process, from creating to using."

Tired of making the same old silent sculptures, quiet cups, bowls and vases? **Teach your clay to sing!** It's easy to make a simple whistle, and with a little practice you can even make one that plays a whole scale.



Teri (standing) demonstrates how to fine-tune that fipple.

Suggested Tools

- ◆ Skinny sharp knife
- ◆ Nail file or similar small flat blade
- ◆ Pin tool
- ◆ Manicure stick
- ◆ Tiny loop tool

1~Make the body of the whistle. Just about any shape will work, as long as it's hollow inside. However, round or ovoid shapes are the easiest from which to get a good sound, because it doesn't matter where the fipple (the part that directs air into the whistle) is attached. Let the whistle body dry out somewhat; it is easier to cut the whistle hole with a good clean sharp edge if the clay is somewhat firm.

2~Make a half-inch coil. Cut it into segments an inch or inch and a half long. Flatten slightly. Let dry until somewhat firm. These segments are for fipples— it's good to have several extra ones, so make at least three.

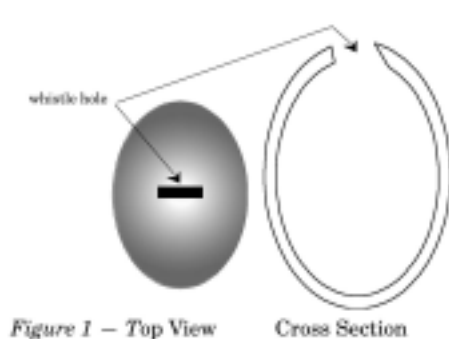


Figure 1 – Top View

Cross Section

3~Cut whistle hole. (See figure #1) When the whistle body is firm enough, cut a whistle hole as wide as the nail file or blade used to pierce the

fipple. Cut the angled edge at about a 45-degree angle, making sure to have a straight clean cut. Cut the opposite edge with knife held straight up and down. A small loop tool can be used to cut the short sides of the rectangular hole. Fishing out the piece of clay from the hole can be a challenge, but if it falls in, no problem, it doubles as a rattle!

4~Pierce the fipple segments. When the segments are firm, pierce through the center (the long way) of each piece with a nail file or similarly shaped tool. Before pulling it back through, clean the tip of the file so no crumbs get inside. Having a clear clean hole is critical. Fipples should look like this. (See figure #2)



Figure 2 – Fipple

5~Position the fipple on the whistle body. (See figure #3) Hold a fipple in front of the whistle hole and try blowing into it. The air should be split in half by the angled edge. Play with the positioning and

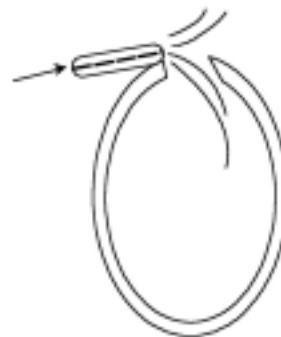


Figure 3 – Fipple Attached

6~Add holes for more notes. See how many extra notes can be achieved. A manicure stick is usually about the right size for the first holes. As the holes get larger, the notes get higher. Place the holes where it is comfortable for fingers to cover them.

One of Teri's completed ocarinas



How's Your BOTTOM LINE?

by Robert Shelton

If you think that your piece is finished when it comes out of the glaze kiln, think again. Unless you enjoy scarring up table surfaces and scratching kitchen counters, it's time to *civilize the bottoms of your pots*. But how to do it? Read on.

◆ My favorite method uses a belt sander(\$50), clamped upside down on a workbench, with a coarse (50 to 80 grit) silicon carbide sanding belt. It does a great job and does it fast.

◆ A variation of the sander method involves a hand held disk sander (\$25-45 at Sears). Silicon carbide sheets are harder to find for disk sanders, so this method works better for bisque or slight roughness on fired porcelain.

◆ A carborundum stone, sold for knife sharpening at OSH is a good all around choice; get one that fits comfortably in your hand and which has course and fine sides back to back. This can be your primary tool or a backup to motorized grinding when pot shapes defy the sander's geometry.

◆ Sand paper will work also for pots requiring only a little smoothing. Silicon carbide is the choice here as garnet and other grits intended for wood wear away quickly. Probably 100 to 240 grit.

Try any of these methods and your tables (not to mention your future customers) will love you for it!

Workshops
by our
Members

SCULPTING THE FACE

By Tamara Selvig



Tamara (left) explains about constructing the face.

Sculpting the face can be a very rewarding project. There is so much beauty and variety to see in every face. Faces are where special personality shines through, and it is a joy to try and capture that with clay.

The first step is to construct the head mass. This can be done by placing slabs of clay over newspaper or building a solid head to be hollowed out later. If possible, look at a face while sculpting. Get the basic shape of the head in place. Mark the areas where the main structures will be—eyes, nose, mouth, and chin. The eyes are generally half way

between the top of the head and the chin. If the head is divided in quarters from top to bottom, the nose will occupy the third quarter down. Use your tools to create the nostrils and shape of the nose. Next gouge out the eye sockets and place in eyeballs and upper and lower lids. You can cut out the iris, or leave the eyeballs solid – any way to give a sculpture life and let the spirit of the person show through. Make sure to have a strong brow over the eyes. Use two coils to place the lips on the head. They go approximately half way between the bottom of the nose and the bottom of the head. It may take some practice to get the complex shape of the mouth. The edges should be pushed deeply into the face. Most people do not give the back of the head enough mass, so notice if it needs more clay back there. Finally, place ears half way between the back of the head and the brow at the front of the head. Place a simple “S” shape on the ears.

When in line at the store or sitting in the hot tub at the gym, stare at people! Notice the shapes of their heads, eyes, nose and mouth and the placement on the head. What is interesting or special about each face? How can you create the wrinkles? How can you show jowls, thin faces, fat faces? Bald heads are good to study to see the shape of the head that is often hidden under hair. There are many details to master when learning anatomy. Study the bone structure of the face and the musculature. Play with the shape of the eyes, the placement of the pupils to create different emotions (i.e. melancholy if the eyes are looking up), the shape of the lips; are they upturned or down turned? Again, what feeling is being projected? Explore different ways to create the hair mass.

Now it's time to add the neck, shoulder and chest to the portrait!

If the face is not anatomically accurate, it's okay, as creativity allows departure from reality.

NEW LOCATION FOR CAE OFFICES

The Arts Ed offices have moved to the ground floor next to the City Council Chambers, 1666 North Main Street.

- ◆ The parking at City Hall is free and 90 minutes (off Broadway)
- ◆ Phone numbers, extensions and fax numbers will remain the same.
- ◆ There will be rotating art exhibits in the hall, starting with a faculty exhibit going up next week.
- ◆ Students may enroll and the office can be reached by dialing 846 on the studio phone.
- ◆ In addition to being able to call 846 from the classroom, students and faculty can enroll online through EZ Reg or by phone 24/7 at 943-5846, or fax 937-ARTS (2787)
- ◆ The Council approved funding for a new portable building to be installed at the Shadelands campus, opening by summer next year. This building will include shared bathrooms and kitchen, a clean arts painting studio with printmaking (A/G), a “dirty” arts painting studio (B), a fused glass studio with 4 individual rentable darkrooms.

Come and visit our new offices and see the exhibit! The official opening will probably be in late June.

NEW WORKSHOP HOURS!

The C.A.G. Studio Workshop Hours have been changed to
Mondays4:30 - 6:30 pm
Tuesday No Workshop
Wednesday....12:00 - 4:30 pm
Thursday.....4:30 - 6:30 pm
Friday.....9 am - 6:30 pm
Saturday..... 12:00 - 9:00 pm
Sunday.....1:00 - 8:00 pm

DATES to REMEMBER

Notes from the Desk of the Studio Manager



Monday, May 30	Studio Closed - Holiday
Wednesday, June 1	Opening of Bedford Gallery Exhibition “Pots: Objects of Virtue”
Sunday, June 12	Last Class of Spring Session
Monday-Friday, June 13-17	C.A.G. Open Studio, 9am - 9pm
Friday, June 17	ALL WORK OUT OF STUDIO AND LOCKERS CLEARED OUT BY 9 PM
Saturday, June 18, 10am	STUDIO CLEAN UP PARTY
Sunday-Wednesday, June 19-22	Studio Closed for wash-down and sale setup
Thursday-Sunday, June 23-26	STUDIO SALE
Monday, June 27	First Class of Summer Session
Monday, July 4	Studio Closed - Holiday
Sunday, July 10	“Handbuilding & Sculpting with Porcelain” 5-week class begins with Trisha Kyner
Saturday, July 30	Master Potter Workshop with Mark Pharis (No CAG Open Studio)
Saturday, August 20	Last Class of Summer Session
Monday-Friday, August 22-26	CAG Open Studio, 9am - 9pm
Friday, August 26th	ALL WORK OUT OF STUDIO AND LOCKERS CLEARED OUT BY 9pm
Saturday, August 27, 10am	STUDIO CLEAN-UP PARTY
Sunday-Sunday, August 28-September 11	STUDIO CLOSED
Monday-Friday, September 12	Studio Re-opens
Saturday, September 17	First Class of Fall Session

NOTES from the KILN ROOM

Those of you who wish to purchase 10 gallon glaze buckets like the ones in our studio please contact me ...Cost: \$20 with lids

We also have the EZ Spray guns selling for \$30....

And....Recycled Clay is now on sale for \$5 a bag

STUDIO SALE: JUNE 23 - 26

- ✓ C.A.G. DONATIONS
- ✓ YOUR QUALITY SECONDS

What's Happening in the Clay World

EXHIBITIONS AND SHOWS:

May 16 to July 1, 2005

ACGA in Oakland

1515 Clay Street, Oakland

2 Receptions: Thursday May 19, 5-8pm and Thursday June 16, 5-8pm both with live music

June 1- August 28

Pots: Objects of Virtue, National Juried Exhibition of Pots, Bedford Gallery.

Stories Left Behind

Solo Exhibition of vessels and sculptures by **Jane Burton** Bedford Art Site.

Opening Reception for both: Wednesday, June 1, 5:30-7:30 pm

July 9 & 10, 2005

Palo Alto Clay & Glass Festival

WORKSHOPS @ Mother Earth

866-311-0244, www.mamasclay.com:

May 21

Learn to Photograph your Pottery

Mark Youmans, \$65

May 28 - 29

Stories to Throw By

Mel Jacobson, \$110

June 11

Underglazes...a colorful adventure!

Jacqueline Thompson, \$65.

June 25-26

Alternative Raku

Eduardo Lazo, \$110

July 2

A Passion for the Figure

Catherine Merrill, \$65,
\$15 materials fee

July 16-17

Innovative Handbuilding

Lana Wilson

WORKSHOPS

June 4 & 5

Cut-ups and Tapas

Crane & Brody, Diana's Art Farm ,
707-795-2451

June 18-25

Majolica Platter - Francis

McIlveen, CCA, Oakland, 510-
594-3652

July 16

Creativity in Action

Marketing4Artists,
650-347-2381

CALL for ENTRIES

June 30, 2005 Entry Deadline

VISIONS IN CLAY 2005, A

National Juried Exhibition•

Categories: Functional and Non-
Functional (includes sculpture).

Call 209-933-9373 for questions.

*Show open to the public from
August 30-September 24, 2005*

CLAYARTSGUILD

Civic Arts Education of
Walnut Creek

PO Box 8039
Walnut Creek, CA 94556