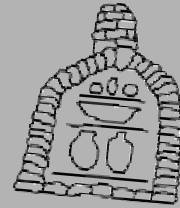


# KILN' TIME



FEBRUARY 2006

THE OFFICIAL CLAY ARTS GUILD NEWSLETTER

**Warehouse Sale**  
March 18<sup>th</sup> - 19<sup>th</sup>  
Ann Henderson, Chairperson

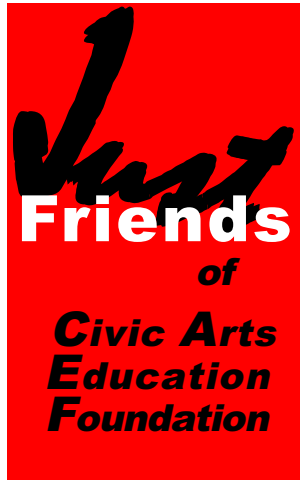
### *Calling all Civic Arts Potters!*

We need your help for the Warehouse Sale scheduled for Friday and Saturday, March 18<sup>th</sup> and 19<sup>th</sup>. 10 am to 4 pm each day in Studio D. 100% of the profits from this sale will benefit Studio E.

**Only CAG donations will be sold.** You will find a sign-up book in the studio at the end of February. Make sure your name appears in it somewhere.

If everyone helps, no one person has to do much work. It is a matter of advertising, unpacking the CAG pots and setting up Studio D for the sale. We will need cashiers and sales help for the few hours it is open, and then help for cleanup. It is really very simple and can raise several thousand dollars for the studio.

Ah yes, and we need your donations as well. We would like you to wait until the beginning of March to bring them in, because we do have some storage problems, but please do bring them in.



### **... SO YOU TAKE CERAMICS CLASSES, BUT WHAT DO YOU KNOW REALLY ABOUT CIVIC ARTS EDUCATION?**

Civic Arts Education is a long standing, widely regarded asset to Walnut Creek and the surrounding regional communities. It is the oldest and largest community arts education provider of its kind in Northern California, serving over 16,000 area residents with more than 140 core arts classes each quarter, plus many special youth classes and performance programs.

One of CAE's biggest attractions is its ability to provide scholarships to low income adults, children, teachers and school districts. When the Diablo Regional Arts Association (DRAA) withdrew its funding of the scholarship program in favor of supporting the Regional Center's performing arts full time, **Friends of Civic Arts Education Foundation** was born.

### **A LITTLE BIT ABOUT THE FRIENDS FOUNDATION ...**

Friends of Civic Arts Education Foundation is a non-profit organization devoted to promoting and sustaining our arts education programs and facilities. One of its current missions is to raise the money necessary to continue providing scholarships. Down the road, the Friends Foundation hopes to expand public interest in the arts and find the support needed to complete the Shadelands Arts facility.

It is a fact that overall local funding has been decreased and resources to maintain arts teachers and programs have either been reduced or eliminated. In 2005, President Bush's \$18 million request to fund a nationally recognized arts organization was reduced to \$2 million. At the state level, the Governor appointed a new leader of the California State Arts Council, which has virtually no operating budget to create new programs or to diversify existing ones.

### **SO WHY JOIN FRIENDS OF CIVIC ARTS EDUCATION?**

Friends needs to identify and rally supporters in the region and find new sources of funding to ensure the success of CAE's mission. You can help us by joining the Friends organization and becoming proactive in

*Continued on page 3, left column*

## MEMBERS of the BOARD

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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](http://www.clayartsguild.com)

## Of Special Interest:

CLAY COMPETITION  
MARCH 14TH4th

See page 6  
for the complete details!



## THIS 'N THAT MESSAGE from the PREZ

Time for another update — I do feel that CAG is getting to be the new knee capital of Northern California. Glad everyone is doing ok. And... welcome back to winter quarter everyone.

The sale was a success thanks to so many people, beginning with **Clarice** who did a *WONDERFUL* job chairing the event and **Robert** and **Virginia** who did fabulous publicity. The following also deserve special mention: **Sue Ferro** for the *SUPER SPREAD*, **Laura Morris** for setting up the credit machine and getting the cashiers all scheduled, **Mike Melecko** as set up chairperson, **Tom Reich** for getting the helpers scheduled for set up and working the most shifts and **Janice Ketley** for doing more than her share and working whenever needed and to **Cindy**, our flower lady, and **Bridget** for working shifts, even though not selling, thank you, **Florence**, **Martha**, and **Mimi** for going the extra mile and **Lynn**, **Grace** and **Irene G.** being true team players. Thank you, **Roger** and **Don** for doing the demos on Friday and Saturday, which people seem to love, and **Tim** for clean up. We did come out a few hundred dollars ahead of last year and, as usual, are analyzing and planning for our next sales.

An update on our nonprofit status – we're in the queue; all paper work has been filed so it's hurry up and wait.

Please remember that we now have a plentiful stock of tee shirts in new colors and aprons. Be chic, be sharp, be one of the in-crowd, seize the tee and apron.

A little heads up — elections for officers are in June. If you are interested in serving or know someone who is, please let the board know. Our CFO, **June**, and Secretary, **Janice**, have expressed their willingness to continue. **Bridget**, our VP, has said she will continue, but if we have someone who is willing to be VP and move into the Presidency, that would be good. Our President (ok, that's me) is stepping down, so we need one of you to step up.

Again this year we will participate in the *Alameda County Community Food Bank* by contributing bowls to their spring event called *Empty Bowls*. The *Empty Bowls* event is held throughout the US; the arts community makes ceramic bowls for a fundraiser where benefactors purchase the artists' bowls and then are served soup and bread as a reminder of the problem of hunger in our community. The event will also include a silent auction of artists' bowls. Pete will set up a place in the studio where you can make your contributions. Please no cracked or chipped bowls.

That's it for now  
**Seize the Clay, Fern**

*Continued from front page*

the arts in the Diablo Valley community. Look for the membership brochure in the rack next to Pete's office. Fill out the coupon, choose your membership level and be sure to let us know where your interests and talents lie.

**SAVE THE DATE! FRIDAY EVENING, SEPTEMBER 29, 2006**, for a Gala Fundraiser hosted by the Friends of Civic Arts Education Foundation with Celebrity Chefs, Wine Authorities and Fabulous Door Prizes. Proceeds will benefit the scholarship fund for Civic Arts Education.

**THE 17TH ANNUAL CALIFORNIA  
CONFERENCE FOR THE ADVANCEMENT  
OF CERAMIC ART**

CCACA brings the ultimate ceramic sculpture event to Davis, CA from April 28th-30th. In an intimate setting, you can interact with top artists in a way not possible at other venues. UC Davis, home to the late sculptor Robert Arneson, was instrumental in defining a new direction for ceramic art. Enjoy delightful downtown Davis and be inspired by nationally recognized ceramic art talents.

Demonstrations, lectures, shows—no other event delivers more inspired knowledge of ceramic sculpture for a better price. Meet face-to-face with distinguished ceramic sculptors you might only read about; see and hear from the artists what makes them top in their field.

10 major ceramic sculpture exhibitions and 25 college shows bring the best work of the year within easy reach.

10 major shows—John Natsoulas Gallery's 17th annual 30 Ceramic Sculptors, the Artery's California Clay Competition, the Davis Art Center, the Pence Gallery and ceramics from UC Davis's permanent collection, featuring Robert Arneson's masterpiece, The Palace at 9 a.m., run concurrent with CCACA 2006. See all this and 25 amazing student shows within a short walk. This is a chance to surround yourself with the top ceramic art of today and the ideas of the artists of tomorrow.



**Master Potter Workshop  
Featuring**

# Claudio Reginato

Italian master potter, Claudio Reginato, returns to Civic Arts. Claudio is a 3rd generation potter and nine-time winner of the international throwing tournament in Faenza, Italy. He will demonstrate classic Italian Majolica forms as well as his forte for very large pots. The elegance of his forms and fluid grace of his throwing make him hypnotic to watch as well as an excellent learning experience for all. Cosponsored with Walnut Creek Clay Arts Guild; bring a potluck dish to share.

**Saturday, March 4, 2006  
10am-5pm**

**CIVIC Arts**  
EDUCATION

Civic Arts Education, Studio E, Civic Park  
1313 Civic Dr., Walnut Creek Ca 94596  
FEE: \$60 (WCCAG Members \$55)  
(925) 943-5846 [www.arts-ed.org](http://www.arts-ed.org)

# Book Review

Reviewed by Pat Young

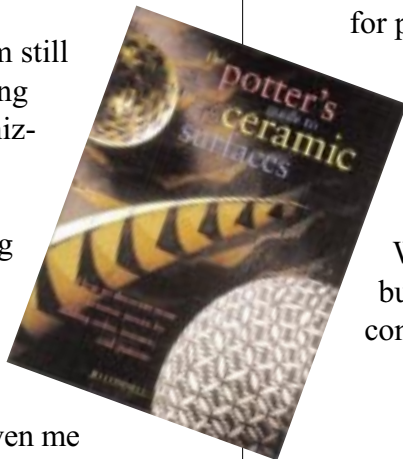
## THE POTTER'S GUIDE TO CERAMIC SURFACES: *How To Decorate Your Ceramic Pieces By Adding Color, Texture, and Pattern*

By: Jo Connell  
Krause Publications,  
Wisconsin/2002

Both inspiring and educational, *The Potter's Guide To Ceramic Surfaces* is stuffed full of beautiful pictures and exciting ideas for beginners and experienced clay artists, alike. There are over 60 decorative techniques divided into sections addressing greenware and bisqueware, and the firing process. These methods can be used for both hand-built and wheel-thrown forms.

Each technique is detailed with full-color, photographs of "how to" and examples of finished products. While the pictures alone are inspiring (especially for beginners), there are also comprehensive materials lists and glaze, color and firing details for the more experienced potter.

As a beginner, I'm still focused on building something recognizable. I shut down when I need to address decorating it —Potter's block. This book has addressed the syndrome and has given me confidence. It excited me to look beyond the form and I'm itching to try many of these techniques.



## CAROL E. LEVIN SCHOLARSHIP BENEFACTOR

By Emily Blanc

The lovely lady whom you may have seen at Carol E. Levin Award ceremony parties in the Clay Studio is Carol's mother, **June Russell Pass**, and one of the benefactors of that award. Not only does she help support the Levin Scholarship Award, but she is co-founder and Artistic Director of J & L Center Stage Inc., a nonprofit educational theatrical organization established by June and her late husband, Lowell Pass. Both she and her husband, professional actors, singers and producers for many years, were motivated by their love for young people and their desire to enhance education and the arts through the powerful medium of theatre.



"We felt we could contribute and make a difference for youth, family life and community. Our desire was to bring students to theatre and theatre to students who could not come to the theatre, affording them the opportunity to see stories of significant personages come alive on stage."

The productions address the areas of education, the arts and humanitarian achievements and values. This year's agenda, beginning in March, will bring an original play based on the life of Eleanor Roosevelt to underserved disadvantaged high schools. The cast of "*Remembering Eleanor*" features June Russell (Pass) as Eleanor. Other plays available for presentation through the J & L outreach program, On Your

Stage, are: "*We Drew the Sky*" by Charlie Marengi, a true story of the art teacher Friedl Dicker-Brandeis at Terezin during the Holocaust, and "*This One Thing I Do*" by Claire Braz-Valentine, the story of Susan B. Anthony.

We are pleased that June and her family have chosen to help the budding artists at the clay arts studio realize their dreams of continuing their education in the clay arts.

# LEVIN WINNERS

By Jaye Perry

If you missed the reception for the Levin Winners December 8<sup>th</sup>, mark your calendar so you don't miss the next one!! The highlight of the evening was, of course, the presentation of the **Levin scholarship**. It is awarded three times a year to committed ceramic artists to honor achievement, support development and encourage growth.

This scholarship has been established in memory of **Carol Levin** who also was a potter. Members of Carol's family often attend the receptions and her mother, **June Pass**, and Carol's sister, **Claudia Russell Kaplan**, were there that night. June, in her expression of thanks to the Guild for sponsoring the reception, remarked, "The love of the artists for this medium of expression speaks to you in every piece, and I felt the presence of my beloved daughter, Carol Levin, so with us, as I always do."

This quarter's recipients were all sculpture artists, and examples of their work were displayed at the reception. All four of the recipients mentioned a teacher in the studio as an inspiration for their current work. The scholarship will help them continue to grow and develop in ceramic art.



• **Dorothea Cudahay's** pieces are whimsical yard sculptures. Starting with a hollow shape formed around a balloon, she adds clay to create personality and character. She accepts the fact that most pieces will eventually break in the garden, but there is "always more virgin clay waiting to be shaped and enjoyed."

She enjoys them in her garden and the fact that they don't need weeding or watering makes them a gardening success.

• **Trisha Ogilvy's** pieces are figurative models. She credits Trish Kyner's *Figure in Clay* class as her inspiration for this new challenge. As a writer, professional actor and storyteller, clay



has given her a new medium to express herself. Her goal for future work is to translate emotions in her models.



• **Barbara Shull's** pieces include her beginning work, a plate from the 70's, and her latest favorite, Eggbet the Chicken from her latest class with Ellen Sachtschale. Barbara left ceramics and experimented with a wide range of other arts/crafts forms before returning to

ceramics in 2002. "I'm finding working with clay...the possibilities are endless!"

• **Teri Sugg's** pieces represent her variety of talents and interests. Her vases, made of partial female figures, express her idea of "the body as container, not closed off from its environment." Two years ago she began combining her love and clay and music by making double and triple chambered ocarinas. They are not only beautiful to look at, but the sound is hauntingly wonderful.



Because the December Sale opening followed immediately, the working studio was transformed into a beautiful gallery, full of wonderful handmade pottery. CAG members and guests were treated to a preview of the sale merchandise and a delicious array of food. Teri Sugg provided entertainment with the haunting flute-like music of her handmade ocarinas. Seeing all of the work displayed before the shoppers arrived was a visual reminder of the talent and diversity of our members. When the doors opened to the public, the quiet gallery became a busy sales room and much of that beautiful pottery began leaving the studio in the hands of happy shoppers.

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**STOP!**  
Have you purchased a  
cool CAG Tee shirt  
and/or spiffy apron?

**SEIZE THE DAY and  
SEIZE THE CLAY!**



## Hot Tip of the Month WHAT TO DO WITH WET CLAY

**Tim Hanrahan** wins a free bag of clay this month for his hot tip that helps everyone in the studio. Have you ever needed to wedge some clay and the wedging table is full of wet clay piles begging for life again? All too often!

### Here's what Tim has to say:

A great way to help yourself and clear that wedging table for use by others is to use plaster bats to reclaim your wet clay. When you setup your station for throwing, grab a small plaster bat from the shelf and place it at your workstation. When you remove wet clay or scrapings from your in-process piece, put it on the plaster bat. When you are done for the day, simply wedge the clay and return it to your bag, or if it is still too wet, place the bat – clay and all, into your plastic bag for storage in your locker. When you return to the studio, your clay has nearly dried and is ready for wedging and re-use.

I also suggest that you use a new bat and return the cleaned bat to the shelf. This will allow the bat to air dry, and the new drier bat will be more effective drying your new scraps.

*Now it's your turn to send in your tips. Just email Ann Henderson at [annadele@comcast.net](mailto: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, it would be nice to acknowledge the source.*

## Calling All Clay Art Students!

By Jackie Gerry



Here's something everyone can early anticipate - another chance to compete with your fellow artists in yet another CAG sponsored exciting ceramics contest. This time we have a **FIGURE** based piece. This can be thrown, hand-built or a combination of both. So everyone can compete in this one!

The date is **Tuesday, March 14th in Studio D**, and the reception will start at 5 pm and will run until approximately 6:30. Refreshments will be served, and the winners will be announced during this time. As usual, wonderful prizes will be given out.

### *The three categories will be BEST OF:*

- (1) Imaginative
- (2) Creative Collaboration of Function and Sculpture
- (3) Narrative

### **RULES:**

- 1) Entries must be made in studio
- 2) Entries must have some element that would be considered a **FIGURE\*** thrown or hand-built.
- 3) Potters/Sculptors must have taken at least one Civic Arts clay class in the past year.
- 4) No more than two entries per person.

*\*The FIGURE in the piece can be a figure of anything, human, animal, literary, biblical, allegorical, imaginary - just as long as it is a figure. We have included some examples of what you might enter.*

Watch for postings and entry forms in the studio. Entries can be left in the library in a box clearly marked with your name and indication that it is for the Figure Contest. A separate entry form is needed for each piece. Contest officials will assign your piece a number that coordinates with

your entry form. You can submit entries any time between **March 11<sup>th</sup> and 10 am March 14<sup>th</sup>.**



# Local Artists in Salzbrand Ceramic Competition

By Tom Winn

Every five years in the city of Koblenz, Germany, the local craft guild holds a ceramics competition that brings together salt glaze ceramics—from the traditional to the experimental—from around the world. The organizers of the Salzbrand Ceramic competition try to attract pieces that capture the various styles of salt-glaze ceramics from different cultures. And they hope to inspire dedicated artists working with salt-glaze ceramics.

Among the artists accepted at this year's seventh international *Salzbrand Ceramic Competition* are **Peter Coussoulis**, the studio manager for the Walnut Creek Civic Art's Education ceramics program, and **Barbara Calhoon**, a Clay Arts Guild member and a student in Peter's salt-glaze class. Both Peter and Barbara have multiple pieces that will be shown in the competition's exhibit.



Peter submitted and had accepted five salt-glaze tea bowls, each decorated with an image of a marine animal: an octopus, fish, and a walrus, one of Peter's favorite motifs. He creates his images by drying underglaze,

breaking it apart, and applying the powdery chunks to the bowl's surface. Then he lets the salt kiln finish the process. "I like the spontaneity of the salt-glaze process," Peter explained. "You never really know what you're going to get. The kiln is the master...especially our kiln. That's the beauty of salt. It combines with silica in the clay to create a sheen that has an unpredictable beauty." Peter has entered the Salzbrand Koblenz competition four times in the past, and he encourages his students to enter as well.



"One day in class Pete passed by one of my pieces and said 'You should enter this in the Salzbrand

competition,'" Barbara explained. "I entered four pieces, and I was very excited when all four were accepted." Barbara submitted two oval, loosely symmetrical bowls with diamond shaped crenellation around the rim and two freeform vessels. She decorated her pieces by brushing underglaze on the surface in randomized designs. Barbara focuses on hand-building and she enjoys the softening effect the salt-glaze process has on the surface of her pieces. "Salt-glaze adds another dimension," she said. "In Peter's class, you're there when he loads the kiln and there when he unloads the pieces. When the pieces go into the kiln, you know something magical is going to happen."

The Salz-Brand Ceramic Competition was first held in 1979. Professionals as well as students are encouraged to enter. Participants are permitted to submit three to five pieces, and they must submit a description of the technique they used to create the pieces.

To learn more about the competition, visit the English-language Salzbrand Ceramic Web site at <http://www.salzbrand.de/english/index.php>.

**MARK YOUR CALENDARS!**

**HAND IN YOUR DONATIONS!**

**SUPPORT CLAY ARTS GUILD**

**WAREHOUSE SALE**  
**POTTERY & SCULPTURE**  
Saturday & Sunday  
March 18th & 19th  
10:00 AM to 4:00 PM

**CIVIC ARTS STUDIO E**  
Broadway & Chic

Handmade Pottery  
Beautiful Sculpture  
Functional & Decorative

Instructor & Student  
Selections — all Bargains

*Art*

# December Sale Update

By Laura Morris

It's definitely time to cheer the people who ran the December sale as well as all the participants. For all our concerns about how we might do and all the second-guessing on how we were doing during the sale, it pays to wait and get all the facts before jumping to a conclusion. All you have to do is look at the December Sales Chart below. This was the best December sale in the last five years. As usual, there is a relationship between the number of people who sell and our income. So please, when the next sale comes up, participate. We need you so that the sale can continue to grow.

There are so many people to thank, but one in particular is **Clarice Judah**. We're just extremely lucky that she agreed to chair the sale or, if you're not familiar with the lingo, she was the big mucky muck. Clarice has a way with organization and a fine-tuned ability to coerce. It is most difficult to come up with an excuse to get out of doing what she requests. So, who of us fell under her spell? Well, **Robert Shelton** was the postcard King. His troops distributed those postcards all over town and the neighboring communities. We owe a big hand to all those people who didn't sell, but distributed cards. **Virginia Rigney** did a superb job on the publicity. All those ads and articles in the newspa-

pers were her doing. This was the best coverage I've seen in the newspaper for one of our sales. Our sales always come to an end, and Tim Hanrahan is our clean-up man. He makes a task most of us don't care for organized and efficient, so we're done before we can start complaining. I did the cashiers and they all did a great job. Thanks go to **June Bowen**, our treasurer, for organizing the cash, dealing with the money each night, and logging all those sales on our inventory sheets.

We had 49 people who brought pieces to sell, but many more helped with the sale and weren't selling. Thank you to all those people. In particular special thanks to **Gisela Barrett** who wasn't selling, but took on multiple shifts. Also, there always seems to be a question about combining the sale of the donations with the artists' pieces. This sale, like all the rest in the past 10 years or so, bears out the fact that the bulk of the money CAG receives comes from the sale of the donations. For this sale, 61% came from the donations and 39% from the artists' 25%. We also owe our thanks to some of our local businesses. Albertson's, Safeway and Target donated food and supplies to our opening night party. So, when you're shopping, remember they supported us.

## DECEMBER SALES FIGURES

	2001	2002	2003	2004	2005
Thursday	9,250	8,844	7,775	8,076	6,809
Friday	4,496	3,572	3,900	2,877	5,065
Saturday	2,350	3,118	3,232	2,877	2,648
Sunday	4,152	3,011	3,540	2,354	4,041
<b>Total</b>	<b>20,280</b>	<b>18,545</b>	<b>18,447</b>	<b>15,891</b>	<b>18,563</b>
Participants	50	47	(not known)	48	49
<b>Shadelands</b>			<b>1,867</b>	<b>2,315</b>	<b>2,373</b>
<b>Total</b>			<b>20,314</b>	<b>18,206</b>	<b>20,936</b>



## Making Ends Meet!

By Don Porcella

The recent increase in the cost of clay in the studio may have surprised some people. Since the cost of everything is increasing, it has caused a hardship for everyone, including the city and all of us. This provides an opportunity to explain why all students must use – and pay for – studio clay.

*There are two major reasons why no outside clay is ever allowed.*

**First**, outside clay can cause damage to other students' pots as well as the kilns. Every year someone brings in some outside clay that melts in our cone 10 kilns, destroying other students' pieces and ruining kiln shelves costing \$200 apiece. So that is reason enough to restrict outside clay.

**Second**, the price of the clay includes its actual cost, as well as some of the costs of the firings, the glaze chemicals, and the running of the studio. Furthermore, it makes sense to assign these costs to clay, because individuals who make lots of pieces would use lots of clay, also. Making lots of pieces is not bad; increasing the cost of clay just helps us all pay our fair share of the costs associated with all that we produce.

A final word – if you find out that someone is not using studio clay – please tell your teacher or tell Pete. It helps us all.

## Meet PINO Your Friday Late Afternoon Monitor

Interviewed by Tom Winn



If you show up at the ceramics studio on a late Friday afternoon, you'll probably be greeted with an enthusiastic "How ya doin'!" from monitor **Joe Pagni**. Joe was born in nearby Crockett, attended local schools, and still lives in Crockett today. His friends call him "Pino."

A retired carpenter, Pino spent most of his life in the construction and engineering business. He built his own house in the 1960s and still lives there with his wife DeAnne, a retired nurse. The

Pagni's met in 1956 when Pino, recently returned from a tour of duty with the army in Korea, decided to try ice skating in San Francisco. "Everybody else was doing fine, but I kept landing on my backside," he said. "She helped me up and skated around the rink with me. That's how we met."

Pino's introduction to ceramics came in 1968 when he signed up for night classes at Diablo Valley College. Later, from 1972 to 1975, he studied with Ernie Kim at the Richmond Arts Center. In 1977 he joined the Concord Ceramics Studio, where he made friends and potted until the studio closed in 2005.

Pino, who is a student in Michael Berkley's Friday night class, decided to become a monitor after driving down from Crockett early on a few Friday afternoons. He was hoping to get studio time before class, but the studio was closed because no monitor was available. Pino took matters into his own hands and signed up as a monitor. "Now I don't have to worry about the monitor not being there, because I'm the monitor," Pino explained.

Pino has done a wide range of ceramics: pit firing, gas and wood kilns, raku. He enjoys practical pieces such as bottles, bowls of all kinds, and goblets with attached wood or glass stems. But he also enjoys fanciful pieces.

One of his favorite techniques is to stack layered slabs of clay that have been colored with different oxides. He throws the clay repeatedly on the floor until it is about a half inch thick and the different oxides emerge through the surface. Then he uses a hump mould to create a bowl, attaches a one-inch piece of extruded clay as a foot, and adds sprigs to the side of the bowl in the shape of a woman with wings.

Although Pino has been a member of the Walnut Creek Clay Arts Guild for less than a year, he made his first visit to the studio in the 1960s. "When I first saw the place, it was just a Quonset hut," he said. "It sure has changed a lot since then. It's a pretty nice place now. And the people are nice too."

## Empty Bowls Project

Calling all bowl makers (isn't that just about everyone in the studio — sculptors, hand-builders and throwers), here is your chance to help the homeless. Our studio is contributing soup bowls to the 15<sup>th</sup> annual Empty Bowls Project, which is a fundraiser for the poor and homeless.

This program began in 1990 in a high school ceramics class in Michigan. The students were trying to think of ways to help the poor in their community, and decided on making bowls to use at a fundraising meal. So successful was their effort that the idea has spread across the world. Millions of dollars have been raised to support soup kitchens, the poor and the homeless everywhere. Locally, soup and bread are also donated, and guests purchase the bowls from which they eat their soup.

Bring in your beautiful bowls and put them in the box in front of Pete's office before March 20<sup>th</sup>. We want the Walnut Creek Civic Arts well represented, so please, no seconds.



## A Note From Your Editor

Ann Henderson

My heartfelt thanks to everyone in the studio for all the wonderful well wishes during my hospital stay and recovery from knee replacement surgery, as well as the many cards, emails and phone calls. The card designed by **Mimi Wild** (*below*) and signed by so many of you at the studio still gives me belly laughs when I see it. It was so funny; I thought it was worth sharing with all of you.

I am well on the road to recovery from a journey I hope never to repeat. The surgery itself was a huge success; it's those confounded drugs that sent me in the wrong direction. My main goal now is to walk without pain, and a secondary one: to shed the cane and walk in a straight line. But, believe me, I have acquired a new respect for reveling in the sunshine, smelling the rain, hearing birds and seeing trees and clouds in the sky. I have always had a deep respect for firemen and ambulance drivers, but now it is personal. Thanks again everyone for the prayers and good thoughts.



## NEW CLASSES COMING!

### COMING ATTRACTIONS:

**Raku is back....big time !!**

Note that there will be a new class on Friday mornings (9 am - noon) Raku with **Roger Yee** ...beginning in Spring quarter....**Michael Berkley** will also be doing a Raku class on Friday evenings.

*Also ...exciting times are coming for sculpture students with the addition of two new instructors. Thursday mornings we will be welcoming Cleveland artist **Chris Kanyusik** who will be offering "Introduction To Sculpture," and the afternoon will be set aside for **Cynthia Siegel** with the "Figure In Clay" class . Can't wait for the five-day **Sculpture Intensive** with **Trisha Kyner** – direct from Baltimore – which will run June 12 - 16. Coming this summer: look for a Saturday evening ceramics class with **Katherine Beckner** offering her talents and expertise, and **Ed Blackburn** will be back with his great "Making Art Tiles" class on Sunday mornings*

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### WHY CLAY PRICES WERE

**RAISED ?** Last fall we were faced with an approximate 20 % increase wholesale cost of clays and chemicals. We are now experiencing additional increases in fuel and utility rates. So we waited until the new year to add these fees to our resale clay prices which help defray ever increasing glazing and firing costs. **Don Porcella** has more to say about this on page 9

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**EMPTY BOWLS** Read about this worthy project on page 10.

## DATES to REMEMBER

Notes from the Desk of the Studio Manager



### CALENDAR DATES TO REMEMBER:

- Mon/Feb 20 Studio Closed "President's Day"
- Sat/Mar 4 Master Potter Workshop with Claudio Reginatto  
10 am - 5 pm (No CAG Open Studio)
- Sat/Mar 18 Last Class of Winter Session
- Sat & Sun "Warehouse Sale" in Studio D, Mar 18 & 19
- Fri/Mar 24 All Work Out Of Studio by 9 PM  
(Note: No locker clean out if you are returning for Spring classes.)
- Sat/Mar 25 Studio Clean-up Party, 10 am - Noon
- Sun/Mar 26 Studio Closed for Wash-down
- Mon/Mar 27 Begin Spring Quarter
- Mon - Fri "Spring Break" Studio Open April 17 - 22  
CAG Open Studio (9 am - 9 pm)
- Mon/May 29 Studio Closed "Memorial Day"
- Sat/June 10 Last regular class of Spring Session
- Mon/Fri/June12-16 Special 5-Day Sculpture Intensive w/Trisha Kyner
- Fri/June 16 All Work Out of Studio and Lockers Cleared Out by 9 PM
- Sat/June 17 Studio Clean-up Party (10 am - noon)
- Sun & Mon Studio Closed for Wash-down, June 18 & 19
- Tue & Wed Set-up for Studio Sale, June 20 & 21
- Thur - Sun Studio Arts Sale, June 22 - 25
- Mon/June 26 First class of Summer Quarter

### WHY DO YOU HAVE TO SIGN IN AND OUT OF CAG OPEN

**STUDIO ??** The City has initiated a studio use survey in order to find ways of best utilizing the open studio times that are offered and possibly eliminating some extra costs incurred by under utilized studio time. *More to come on this later.*

## What's Happening in the Clay World

### EXHIBITIONS:

#### ACGA in Davis:

Pence Gallery and Davis Art Center

Opens on April 28, 2006 7-9 pm during the 17th Annual California Conference for the Advancement of Ceramic Art

#### New Galleries with ongoing shows:

#### SCULPTURESITE GALLERY

Currently John Toki and others...  
201 Third Street, Suite 102  
(next to MOMA)  
San Francisco

#### A NEW LEAF GALLERY

23588 Arnold Drive (Hwy 121)  
Sonoma

### WORKSHOPS:

#### February 11

Yixing Purple Sand Clay - Xiao-Ming Shi, Mother Earth CAC, 866-311-0244

#### February 11-12

Throwing Textured Slabs for Handbuilding - B. & S. Kinzie, Mother Earth CAC, 866-311-0244

#### February 25

Sculpt Faces Expressively - T. Natsoulas, Mother Earth CAC, 866-311-0244

#### March 4

Master Potter Workshop - Claudio Reginatto, Walnut Creek CA, 925-943-5846

### CONFERENCES:

#### The 17th Annual California Conference for the Advancement of Ceramic Art (CCACA)

The ultimate ceramic sculpture event, held at Davis, CA from April 28th-30th. *Read more about it on page 3 or log on to:*

[www.natsoulas.com](http://www.natsoulas.com)

## CLAYARTSGUILD

Civic Arts Education of  
Walnut Creek

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