

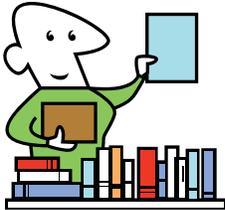
# KILN' TIME



MAY, 2008 THE OFFICIAL CLAY ARTS GUILD NEWSLETTER NEWSLETTER

## Check This Out...

by Lakshmi Katari



Are you aware that right here in our studio we have a great resource that is underutilized. I speak of our library. We have a collection of almost three hundred books, and, at the moment, only a few of them have been checked out. These books cover various aspects of pottery and clay work.

The books may be checked out for up to four weeks. To access the library please contact any of the following people:

**Joan Ehara**  
**Clarice Judah**  
**Lakshmi Katari**  
**Robert Shelton**  
**Fern Skowlund**  
**Mimi Wild**

They have keys to the library bookcases and can help you checkout one or more books. Before checking out any books, please be sure to sign a CAG Library user statement card. Books may be returned to the drop box, which is under the table in the library.

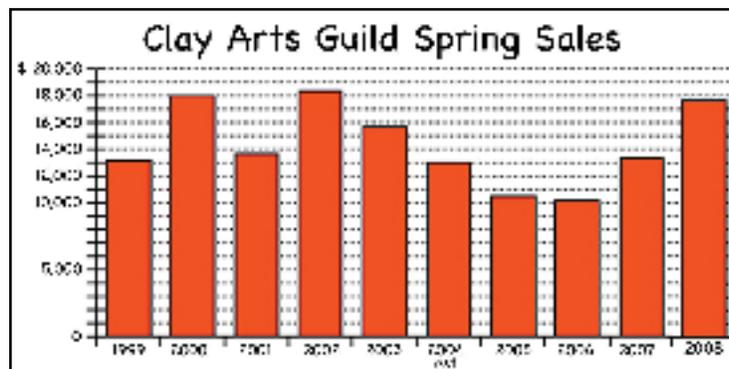
Happy Reading!

## Spring Sale Success!!!

by Gail Sanpore

I am happy to report the spring sale was a whopping success! The sale went well due to the great teamwork amongst our CAG members. We had several new people selling for the first time, which I know was nerve wracking for them, but they overcame their doubts and participated anyway.

We had eighteen CAG members who helped staff the sale, but were not selling anything themselves. We could not have run this sale without their generous contribution of time and experience, and I want to thank them from the bottom of my heart.



As some of you know, I had some stressful moments, and many people who were not selling anything stepped up to fill time slots where we needed help. Thank you, thank you – you really set a great example for all of us to follow. The teamwork from everyone was superb. Longtime sellers stepped up once again to offer their advice and help also. I really appreciated their experience and willingness to step in and work. Not only did we have record spring sales, but the sale ran smoothly too – which alleviated one of my great worries. The new labels took some time to get used too, but they worked well and were easy to read for everyone. All in all, chairing this sale was a great experience for me and I want to thank everyone for helping make it a success.

	JUNE SALES		APRIL SALES	
	2005	2006	2007	2008
<b>Civic Park</b>				
<b>Thurs</b>	\$4,785	\$3,374	\$5,416	\$6,706
<b>Fri</b>	\$2,153	\$1,975	\$2,400	\$3,226
<b>Sat</b>	\$1,800	\$2,614	\$3,400	\$2,190
<b>Sun</b>	\$1,798	\$2,139	\$2,086	\$3,120
<b>Sub-Total</b>	<b>\$10,536</b>	<b>\$10,102</b>	<b>\$13,302</b>	<b>\$15,242</b>
<b>Shadelands</b>	<b>\$2,588</b>		<b>\$1,368</b>	<b>\$2,624</b>
<b>Total</b>	<b>\$13,124</b>		<b>\$14,670</b>	<b>\$17,866</b>

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**at <[annadele@comcast.net](mailto:annadele@comcast.net)>**

**Visit our website:**

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

**See the latest *Kiln' Times***

**in full color!**



## Message from Laura

Hello all. The sale is behind us and it definitely was a great success. We have many people to thank, but it was the working together that pulled it all together. The new process with the tags made it much easier to update the inventories, and turned it all into a smoother operation. Some people had problems with the new system, but it definitely is a positive step forward and is here to stay.

Our General Meeting will be coming up next month and we are looking for a new Vice President. Is anyone out there ready to throw their hat in the ring and do their part? If you're interested in having a say and helping out, please speak to me or another board member. Or if you know of someone that you think would make a great VP, please speak up.

We're still looking into a way to cool the studio during those torrid summer months. We have information on one possibility and are still working things out. Peter has found that we can rent portable swamp coolers. He's checking it out and we'll try them out this summer to see how it works. We are moving forward on this and realize the studio loses many members during the hot summers. We are on track to get something to make life better during the summertime.

CAG has made it definite that we will offer support to the city for the purchase of the new kilns. Removal of the old kilns and installation of the two new kilns is expected to cost \$60,000. We have proposed to match whatever amount the city contributes. So, our contribution could be \$30,000, but we will finally have state-of-the-art kilns. Peter will be doing his best to get the kilns ordered and installed in a timely fashion, but nothing can occur until July 1st when the city's fiscal year starts. Let's hope the city puts this all on the fast track with the help we're providing.

If you wonder why there is a ringing noise in the studio, look to the site of the old payphone. We have our own phone now and its number is 925-944-1451. We do pay by the minute for outgoing calls, so please keep any outgoing calls short.

The winter ice rink more than likely will be in the parking lot between the studio and Civic Drive. It will take up that whole lot. We are working with the ice rink promoters to mitigate the loss of parking and the impact on our sale. We'll keep you posted on that one.

*Laura*

## APRIL 2008 SALES FACTS

Most expensive sold piece  
\$165.

Most expensive piece for sale  
\$175

Most pieces entered for sale  
119

Fewest pieces entered for  
sale 6

29 people sold over \$100

4 sold over \$150

4 sold over \$500

1 sold over \$1000

15 people sold over 40% of  
their inventory

10 people sold over 50% of  
their inventory

5 sold over 60% of their in-  
ventory

2 sold over 70% of their in-  
ventory

1 sold over 80% of his/her in-  
ventory

ONE GREAT SALE!



## China Painting Workshop

About twenty students assembled for Gerry Wallace's special china-painting workshop. They arrived with their already-glazed pieces ready to paint them with artistic enhancements, and paint they did.



Gerry began with a short biography of how she narrowed her pottery focus to china painting, describing her education where she earned her masters degree in fine arts from UC Berkeley to her current love of poured porcelain slip constructions that are decorated with her wonderfully whimsical drawings. Using samples of her own work, she demonstrated the mixing and application of china paints.

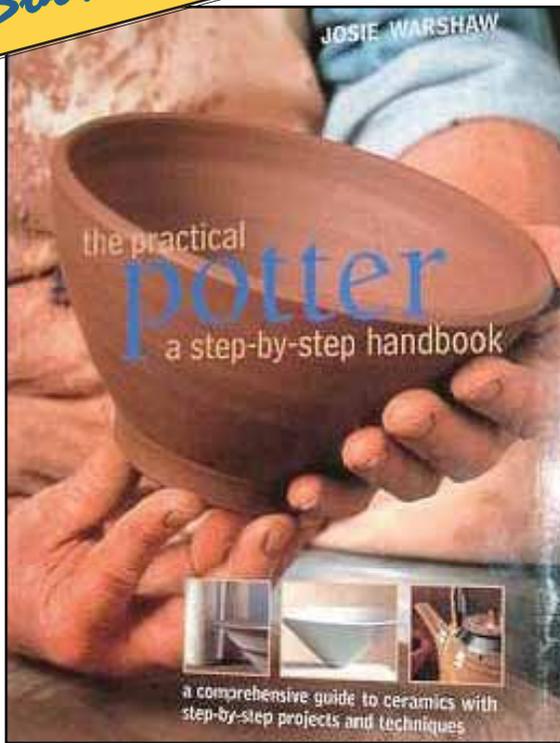
With palette knives she brought with her, she showed how to mix the dry overglazes

with china paint medium, explaining that the pigments had to be just the right consistency in order to adhere to the glazeware. An interesting note is that it is not necessary to use the china paint medium; plain water works, or even syrup. The purpose of the medium is to make it workable. After a short demonstration of drawing, Gerry was kept busy moving among the students who were eagerly mixing and applying china paints and creating their own masterpieces. Among the finished results were the traditional flowers, but also an iguana, cherries, strawberries, leaves, geometric designs, swirls and simple lines. There were enough pots for a full low-fire load which was fired to cone 018 and ready on the glaze carts the next day. 🖐️



*Students watch Gerry's demonstration with rapt attention.*

## Book Review



Title: *THE PRACTICAL POTTER, a Step-by-Step Handbook*  
Author: Josie Warshaw  
(with Throwing chapter by Richard Pheasant)  
Publisher: Hermes House, 2003

Review written by MORGAN KARADI

This is an excellent book for everyone interested in the art of ceramics. By giving such a broad and enlightening overview, the world of clay becomes both accessible to the novice, and educational to the most skilled artist.

In my opinion, the most intriguing aspect of this book was its phenomenal use of clear and simple instructions and rich pictures that make it a must-have for everyone interested in working with clay. It is filled with unique and unusual projects such as the 'Wicker Wave Vase' (p. 209), 'Raku Bug' (p.63), and 'Full Bellied Coil Pot' (p. 69), just to name a few. Drawing from the inspiration found in this book, I am looking forward to incorporating them into my approach to ceramics.

A "how to" guide to everything pottery, the book gives a comprehensive overview to the world of ceramics and inspiring projects for all things clay. The book is divided into six primary chapters:

- **Design:** This chapter discusses the various ways of how to use inspiration, whether it's from life or works of art and teaches how to transform that inspiration into your own unique project. Warshaw writes, "This means choosing the surface, thinking about scale, the type and form of firing and selecting a suitable clay...".
- **Handbuilding:** Exploring the various handbuilding methods and vast array of project possibilities, it gives a complete overview of the range of tools & techniques one will need to master to be a skilled handbuilding potter. As I work primarily as a handbuilder, I found this section particularly insightful, informative and inspirational.
- **Making and Using Moulds:** Warshaw reviews how to make your own moulds from scratch, and how moulds can be a very effective and efficient process of replication. For me, this was the least applicable of all of the chapters.
- **Throwing:** The introduction to this section reads "To begin with throwing can seem frustratingly bound in impenetrable techniques, so an ordered preparation is vital." In this throwing section the projects start off simple, with the basic cylinder and gradually progress to more complex throwing projects such as a 'Lemon Squeezer' (p.153) and 'Teapot' (p. 156).
- **Glaze and Decoration:** This section gives a broad overview of the variety of glazes, and processes used in the decoration of pottery. It demonstrates how the colors, as well as the texture that one selects for their piece, can influence and transform the work into another whole new dimension. As there is a boundless array of tools and techniques one can use to decorate and add texture, this was a great introduction into the theory behind glazing and decoration of clay pieces.
- **Kilns & Firing:** The final chapter of this book discusses the final chapter in the life of making a piece of clay art, the firing process. A review of the different kilns and firing methods is described in detail, as well as are projects that use specific firing techniques to manipulate the end result.



## Meet Rana Nassar, Studio Tech

by Don Porcella

Perhaps in the recent three months or so, you have seen a young, dark-haired woman working busily around the studio, loading and unloading the glaze kilns, making glazes, slips, and engobes, restocking studio supplies, cleaning up some of the mess, and all the other jobs that need doing in such a busy environment as our studio. Introduce yourself to Rana Nassar, who has become our nascent studio kiln tech to fill in half-time for Roger Yee who is now a full-time high school art teacher.

Rana first started with Civic Arts Education about ten years ago and worked her way up to Kiln Tech at Shadelands campus in the children's ceramics program, which uses electric kilns. Also, she teaches five classes at Shadelands, among them the Fine Arts Preschool. I first met Rana as the technician for the CAE's ArtReach program with Walnut Creek Intermediate School, teaching 6th graders about making pottery in the context of ancient civilizations. That program continues under the direction of Ellen Sachtschale, and is basically a lot of fun with all the lively perspectives

of 6th graders, as many of us who have taught the classes can attest.

What you may surmise is that Rana wants to be an artist. She loves working for Pete, because she learns so much. Our kilnmeister has incredible experience, and one learns so much just from being here in the studio – from Pete and Roger, the members, and the teachers. In addition she takes some classes at DVC, and has the practical experience of being a one-fourth owner of the Otis Gallery in Benecia along with family members and her boyfriend, Reeven, who is a glassblower at the Nourot Glass Studio, also in Benecia. I guess you could say she is a real Benecian, having moved there at the age of two and still living there today in what one could call one of California's genuine art communities.



Ranna Nassar, ceramics studio tech, unloading the glaze kiln

She has not decided yet whether she wants an art degree, but likes to do ceramics. She has her wheel set up in the laundry room of her apartment – shared with the neighboring apartment, and they get along very well. As you can see, Rana is incredibly busy, but enjoys the life of an artist in all its aspects. Take a moment to say hello – but don't interrupt her work! It is important to all of us. Also, clean up your mess as you go along, so that she doesn't have to clean up after you.



## Take A Look at the Studio Display Cases

### Outside Window Display

Instructor works — take a look at the wealth of talent represented in our instructors. And this is just a minor sampling of what they do!

### CAG In-Studio Display Case

Learn about salt firing and see some of the spectacular pieces students in the salt classes have produced.

### Master Potter Display Cases

There's little new here, but it surely looks new now that it is spiffy clean, and the amazing CAG collection will be sporting new labels soon, as well.

## Meet Your Board Members

# Lakshmi Katari, Librarian

By Rob Savre

When you meet Lakshmi Katari you will immediately feel her calm manner. When you strike up a conversation, her gentle southern accent will draw you in. Did I say southern? I meant Southern India. Lakshmi was born in Hyderabad, India.

“I wanted to throw on the wheel” Lakshmi confesses, “and I never had a chance until we moved to Walnut Creek. We have grandchildren here and we wanted to be near them. We have two children, a son who is here in Alamo with three children, and a daughter who has since moved Philadelphia. The studio was down the street from where we lived, and I started taking classes.” It was upon returning from Connecticut when Lakshmi met her guru, Ann Henderson.

“Ann is my teacher, my guru. She is very patient. Most of the people in the studio are like that, friendly and always showing people how to do things. It’s a good place to be for health. In open studio there are a lot of potters who are working, and there is a lot of experience.

throw-  
tion...or  
and there



I love it when I am  
ing; it is like medita-  
something calming –  
are sometimes frustra-  
tions, too, when I can’t  
center.” Her pottery il-  
lustrates her centered-  
ness, however.

And she has shown that she is  
centered in her the rest of her  
life as well. Lakshmi serves as  
the Guild Librarian, a board po-  
sition.

Her responsibilities of overseeing the library entail: keeping contact with the library aids, making sure there is fairly even coverage of time in the studio with the library aids, updating library lists, buying new books, entering the necessary details for new books,

overseeing book donations and, of course, checking books in and out.

Now retired after 20 years in the daycare business, she still enjoys regularly taking care of her grandchildren. Her pottery also shows that she is patient and caring. Hand painting each piece at home, she shows attention to detail creating Indian motifs.



“I like to put Indian design into it. Paisley is one motif and a lot of flowers. I use my quiet time at home to paint. I have also started to carve. I have been learning from Lynn Meade, who carves from dry pieces.”

Proudly showing her works in the Studio Sale last month, the public grabbed up works done by Lakshmi. “I think I sold about 28 pieces this time. I have sold in the sale before, and I did pretty well. My prices are really low, so...I don’t put my good pieces in the sale; I put them away or give them to my family.”

Looking ahead Lakshmi predicts, “I would like to do bigger pieces, because right now my pieces are small; I throw about 3 pounds. I would like to throw maybe 6 to 8 pounds, bigger pieces. I just love pottery; I could do this all day.

Each of us can learn from her example of the relationship of student and guru. Choosing your guru can help you with your path to enlightenment. And during that journey we will find that each student is actually a guru to those around them!



# Potters at Sea



by Devany Vickery-Davidson

Last January Kay Clark, Barbara Calhoun and I stepped aboard the Royal Caribbean Navigator of the Seas in Fort Lauderdale, Florida, giddy with delight at the adventure we were about to embark upon. The reason for our sense of anticipation was more than just going on an ordinary cruise. We were attending the first *Clay Times Cruisin' for Clay Cruise*. Along with 50 fellow potters from around the US and Canada, we were about to enjoy all of the amenities of the ship as well as five days and nights of demonstrations, teaching, slide shows and lectures by three well known U.S. ceramic artists and instructors. Little did the other 3500 people on board have any idea about what we were up to while they were gambling, seeing ice skating shows, rock climbing, getting massages and shopping.

The cruise exceeded our expectations in every way. Once we boarded, ate lunch and got settled in our suites we went up to the *Clay Times Store* to register and get our information packets.



Then it was off to the life boat drill (*see photo*). The ship sailed and we went to dinner with the *Clay Times Group* and met some people with whom we had been exchanging e-mails from around the country, as well as the *Clay Times Staff* and our three instructors for the week:

**1) Pete Pinnell**, Professor of Art at University of Nebraska and a potter with a worldwide following, was a full time potter for twelve years before moving to Nebraska to teach. His column appears in *Clay Times Magazine*. He is known widely as an expert in glaze chemistry.

**2) Bill Van Guilder** began his clay career at the age of 15, serving as an apprentice to the late Byron Temple. He continued his training in Ireland and England. In the 1970's he worked with the World Bank to build two large pottery training centers in South Africa. Currently he is the host of DIY Network's show *Throwing Clay*, owner of the Frederick Pottery School in Frederick, Maryland and author of *Throwing Clay* by Lark Books as well as writing a monthly column in *Clay Times*. Bill also has a line of pottery tools.



**3) Lisa Orr** is a soft-spoken "cute as a bug" professional potter from Texas. Lisa has been making original and colorful handbuilt pots for over 24 years. She is also a historian on pottery, particularly regarding Mexican Pottery. She has an MFA and has been the recipient of a Fulbright Scholarship and a grant for her studies about Mexican pottery. Currently she lectures, teaches and shows her work Internationally. She has work in the DeYoung in San Francisco.

Each day at sea there were simultaneous demo/lectures by Lisa and Bill. Bill was at the wheel and Lisa showed how she makes her soft splendid pottery from bisque molds. In the afternoons Pete gave presentations on glaze chemistry, and the final afternoon was a three-hour Q & A session with all three presenters.

After dinner each evening we had slide shows and films presented by our instructors. Lisa showed her documentary film: *Potters of Mexico: San Jose de Gracia and Patamban*. Other evenings we saw retrospectives of each potter's work and Pete gave an incredible talk, *Seeing and Thinking Like an Artist*.

On Wednesday morning we docked at Cozumel, Mexico & went on a private snorkeling trip. After snorkel-

*Continued on page 8*

## Janice Ketley – Moving to New Jersey



Many members of the Salt Fire class along with other CAG friends gathered for a potluck lunch in the studio to bid *adieu* to Janice Ketley, who will be moving shortly to Princeton, New Jersey, where her husband has been transferred for his work with Johnson and Johnson. She will be sorely missed by the many friends she has acquired these past few years and especially missed from the Guild where she served as secretary for two years.

Janice moved here from Australia four years ago and has entertained other potters around the studio with her amazing wheel-thrown lady sculptures from Geishas to choral singers and even complete families of penguins. Then there were her large pitchers and vases adorned with iguanas, frogs, herons and even a monkey or two. One never knew what creature would emerge from that salt kiln.

I suspect Janice will miss her friends from CAG as well, but she will be moving closer to her daughter who is in law school in New York and her son who is in college in Toronto. Janice is originally from Canada and that faintly detectible accent is a remnant of her early years spent there.



*continued from page 7*

ing we grabbed a cab and had lunch at La Hoza Restaurant, complete with gigantic margaritas and mariachi's serenading us.

Thursday morning we docked at Belize City, Belize. Barbara joined the Pinnells and some other members of the group on a river tour while Kay and I opted for a more adventurous slant. We went on a Zip Line through the rain forest, had a Belizean lunch in the jungle and then went on a cave tubing expedition.

*Clay Times* is planning another cruise to the Western Caribbean and will be for 7 nights instead of 5. You can find more information at: [www.claytimes.com](http://www.claytimes.com). I hope to see more CAG people on that cruise!



Dear All,

I would just like to thank all of you for bringing in the food to celebrate my departure from your CAG organization. Your support (Good job!), suggestions (The dog needs some workable male parts...), critiques (Perhaps you should see a sex counsellor...) and recognition (What's that supposed to be?) have been invaluable over the years. Collectively, you have encouraged me to become a better potter. And Pete...thanks for firing all of my big stuff and giving me space at the back of the kiln. Good luck and best wishes to all of you from me, the travelling Canadian.

Janice Ketley

# Plates, Plates Everywhere and Not a Bat to Throw On

by Rob Savre

## Spotlight: Dinnerware classes winter 2007 with instructors Michael Berkley & Ann Henderson

Bats were hard to find during the winter session of clay arts 2007. Could it be that for some reason there were more than the usual amount of plates being made? And then there were casserole after casserole dish. Something was afoot in Studio E.

The dinnerware classes, one on Friday night and the



Tom Winn talks about his dinnerware creations

other Thursday afternoon, started off with a list of items we would find in our kitchen. Plates, soup bowls, soup tureens, salad plates, casseroles, wine goblets, tumblers, coffee mugs, ladles, candelabras... Nothing was beyond conception, and each member took to task the project of making a place setting each could call his or her own.

The instructors gave demonstrations each week on plate basics, bowls, pulling handles and creating lids for items. Michael's experience as a production potter and craftsman was a catalyst for each of his students to create magnificent works that expressed individuality and artistry. In Ann's class, the students went beyond the traditional dinnerware fare to create candlesticks, unique saltshakers, serving platters and even ceramics bread baskets in which one person actually baked bread (*instructions on page 10*).

The last sessions of each class were punctuated by a potluck dinner featuring a place setting from each student and an entrees served in dinnerware creations, both hand-built and thrown, made by the students. In Michael's class before eating, proud students showed off their works one by one to fellow students during an atmosphere of family and com-



Laura Morris, Kathy White and Sonja Schael enjoy the formal lunch culminating their dinnerware class.

munity. In Ann's class, each student sampled another's place-setting as they weren't permitted to eat from their own plates.

After dinner on the last day, Michael's class participated in a potting relay whereby students threw a pot from clay already on the wheel-head. At intervals of about five minutes, each potter moved on to the next wheel, taking over where the prior potter stopped. Some wheels had as much as 20 pounds of clay, others far less, so it was a challenge to shift from one to the next.

It has been several years since the last dinnerware class, and hopefully it will not be so long until the next one. Until then, the enjoyment and satisfaction of the most recent classes will be available to all to enjoy at Michael Berkley's website: <http://www.pitfiredpottery.com/classes/07WinterDinnerware/index.html>



*Warrents Special Mention*



**Above and Beyond:**

About 20 people showed up for the winter end-of-quarter cleanup, and everyone worked very hard, but a special thank-you should go out to **Betty Wang, Gary Guglielmino and Tom Winn** who moved all the boards between the wheels, swept up what the janitors have been missing and washed the floors underneath.

Many hands make light work, and the studio needs as many people as possible to show up for end-of-quarter cleanups. The next one is at 10:00AM, Saturday, June 14th. Those helping are treated to a free lunch, a bag of clay and, best of all, the company of great friends. What more could you ask!

*Thought for the day...*



*Michael Lambert Pottery*

Sometimes it is refreshing to be a little off center.

*CAG Board and Pete-*

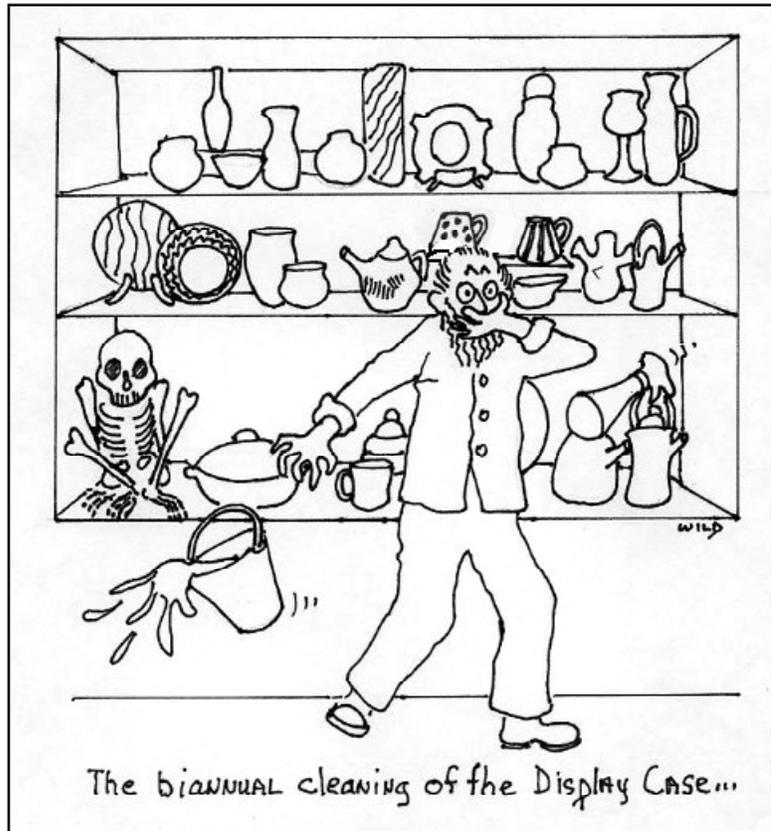
*Any of you who were not at the last board meeting may not know that I have decided to leave the board. Lakshmi Katari is taking my place as Librarian, and I turned everything over to her today. This feels rather strange to me, as I have been on the board continuously for about 20 years. As I said at the last meeting, I have felt for several months that it did not really make sense for me to be on the board anymore; since I'm hardly ever in the studio, I just don't feel that I can represent the membership. Better to turn one of the most fun board jobs over to someone new and someone who is more involved in the day-to-day studio. Lakshmi has been one of the Library Aides, and I'm sure she'll do a great job as Librarian.*

*One of the things that I thought I was able to bring to the board the last few years was the perspective having been around for so long, but there are others now who can provide that. If anything does come up that you think I might be able to contribute to, don't hesitate to ask, I'm always willing to render an opinion!*

*I must say I feel a little sad; the studio and CAG have been such a large and positive part of my life for so long. But I'll still be around. I plan to take a class at least once a year (probably salt in the fall) and to participate in the sales. Lately, the board meetings have been the thing that got me into the studio to see you all occasionally, so I'll just have to make a point of coming to visit. I hope someone will send me the newsletter if I don't make it in to pick it up. I'll be seeing you; please keep in touch!*



*Best, Martha*



## INTENSIVE WORKSHOP SCHEDULE

**WED.-FRI., 6/18 - 6/20**

“DECORATING WITH TEXTURE”  
WITH CYNTHIA SIEGEL

(Hands on workshop limited to 20 participants)  
9 a.m. - 5 p.m. Note: 3-day workshop  
☆☆☆

**SUN., 7/20**

“CARVED VESSELS” WITH LYNNE MEADE  
(Hands-on workshop limited to 30 participants)  
10 a.m. - 5 p.m.  
☆☆☆

**MON.-THUR., 8/18 - 8/21**

“ALTERING & FACETING THE WHEEL-  
THROWN FORM”  
WITH BRUNO KARK

(Hands on workshop limited to 20 participants)  
9 a.m. - noon Note: 4 day workshop  
☆☆☆

**MON.-FRI., 8/18 - 8/22**

“CREATIVE TILES & WALL WORKS”  
WITH ELLEN SACHTSCHALE

(Hands on workshop limited to 20 participants)  
1 p.m. - 4 p.m.  
☆☆☆

**MON.-FRI., 8/18 - 8/22**

“SCULPTING THE HEAD”  
WITH CHRIS KANYUSIK

(Hands on workshop limited to 20 participants)  
6 p.m. - 9 p.m.  
☆☆☆

**SAT.-SUN., 8/23 - 8/24**

“CLAY THAT SINGS: WHISTLES & OCARINAS”  
WITH TERI SUGG

(Hands on workshop limited to 30 participants)  
10 a.m. - 5 p.m.  
☆☆☆

**PLEASE NOTE: THERE WILL BE NO OPEN  
STUDIO DURING  
INTENSIVE WORKSHOP WEEK**

## DATES TO REMEMBER:



MON., 5/26 – STUDIO CLOSED,  
MEMORIAL DAY HOLIDAY

SAT., 6/7 – Last Saturday Class Meeting

SUN., 6/8 – Last Sunday Class Meeting

FRI., 6/13 – ALL WORK OUT OF STUDIO AND  
LOCKERS CLEARED OUT BY 10 P.M.

SAT., 6/14 – STUDIO CLEAN-UP PARTY (10 A.M.)

SUN., TUE., 6/15 - 6/17 – STUDIO CLOSED

WED., FRI., 6/18 -6/20 – CLAY INTENSIVE  
HAND-ON WORKSHOP, “DECORATIVE  
WITH TEXTURE” WITH CYNTHIA SIEGEL  
(9 A.M. - 5 P.M.) ....NO OPEN STUDIO....

SAT., 6/21 - FIRST REGULAR CLASS OF SUM-  
MER SESSION

FRI., 7/4 - STUDIO CLOSED, HOLIDAY

SUN., 7/20 - MASTER POTTER WORKSHOP  
“CARVED VESSELS” WITH LYNNE  
MEADE ....NO OPEN STUDIO....



### STUDIO HEALTH & SAFETY NOTICE:

Please note that any sanding or grinding of ceramic  
ware must be done either outdoors or in spray booth  
with exhaust fan on.

Please help keep the clay dust down.

Thank you

## What's Happening in the Clay World

### Lamorinda open studios May 17&18, 11AM to 5PM

< <http://www.adas4art.org/openstudios.htm>>

### Santa Fe Summer Workshops

Roxanne Swentzell, June 11  
Susan Beiner, June 18  
Ian Anderson, June 25  
Tom Bartel, July 2  
Bernadette Curran, July 9  
Adelaide Paul, July 16  
Josh DeWeese, July 23  
Christyl Boger, July 30  
Peter Pinnell, August 6  
Beth Lo, August 13 (Trish Kyner will be assisting).

Article by Erica Clark Shaw, former CAE Ceramics Instructor.  
< <http://www.criticalceramics.org/articles/ecshaw.shtml>>

**Gerry Wallace**, CAE guest presenter for china painting won a purchase award at the **2008 Orton Cone Box Show**. For more info. check out < <http://www.ortonceramic.com/company/conebox/>>

### Mendocino Art Center – June Pottery Classes:

Paperclay Encounter, Chris Rodi, June 4-8  
Clay, Creativity Beyond, Richard Garriott-Stejskal, 6- 11-15  
Image Transfer Techniques, Paul Wantless June 18-22  
Objects & Ideas, Sally Brogden, June 25-29  
Dynamic Jauntiness, Annie Chrietzberg, June 9-13

### CALL FOR ENTRIES: ASHES TO ART, *SCATTERED* presented by Funeria

Deadline for entries: August 1, 2008

The Gallery at funeria, Graton, Sonoma County, California  
see <[arthonorslife@funeria.com](mailto:arthonorslife@funeria.com)> for more information.

## CLAYARTSGUILD

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Walnut Creek

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