

# KILN' TIME



JUNE, 2010

THE OFFICIAL CLAY ARTS GUILD NEWSLETTER NEWSLETTER

## Spring Sale Results

By Manuela McCall

A big thank-you to all who helped make this a successful sale! Our sales results at Civic Park were slightly above last year's Spring Sale. Despite concerns about the overall economy, our customers and supporters continue to see the CAG sale as a great opportunity to shop for quality art and gifts at very competitive prices. A special thanks to all those who helped with the sale set up and layout design! I heard many positive comments about how professional the Studio display layout looked.

See the chart showing earlier Spring Sale figures. We still have a long way to go to get back to the amounts we were making prior to the economic meltdown, but we are definitely holding steady. Looking at the totals, we are essentially even on sales at Civic Park but Shadelands' sales were down over 50%. Our studio sales held steady despite the fact that we had five fewer art-

*continued on page 3*

**SALE OPPORTUNITY**  
Check out PAGE 8

TAKE ADVANTAGE OF THIS GREAT OPPORTUNITY TO SELL, SELL, SELL ALL THOSE BEAUTIFUL POTS!

## Clarice Judah — New Lifetime CAG Member

By Gary Guglielminea

At the April meeting of the CAG Board, Clarice Judah was elected, by a unanimous vote, to Lifetime Membership in the Clay Arts Guild. This unique honor is limited to a very small percentage of CAG membership. The criteria for Lifetime Membership in CAG include at least ten years of membership in CAG, as well as a continuing significant contribution of service to the organization. All of us know that Clarice is a shoo-in in the service department. As a Lifetime Member, Clarice joins a tiny group of very

dedicated people who have made huge contributions to CAG over the years. Lifetime Members have included Sonja Biberman, Jackie Hanel, Don Porcella, Laura Morris, Evelyn Karim, and Ann Henderson. These are all incredibly helpful individuals who have spent many hours making our studio one of the best in the Bay Area. Every potter in the studio, CAG member or not, owes each of these people a huge debt of gratitude.



Clarice has a lot of history with the Clay Arts Guild. She began to

work at the studio in Walnut Creek in 1972. Several years thereafter, she moved to Louisiana, where she kept up her interest in ceramics with a home studio. After about ten years, Clarice found herself back in the Bay Area, working in network engineering for a string of telephone and internet providers. After several frustrating years spent too busy to do much more than stare at her unused equipment, Clarice finally sold her wheel and came back to the Walnut Creek studio. Since retiring, she has become an important cog in the mechanism of the Clay Arts Guild.

*continued on page 4*

## MEMBERS of the BOARD

President: Florence McAuley  
fbmcauley@comcast.net  
Vice President:  
Fauzia Qureshi  
fauzianq@sbcglobal.net  
Financial Officer: Elizabeth Burchfeld  
forcia2@sbcglobal.net  
Secretary: Grace Goto  
marcgoto@aol.com  
Past President: Laura Morris  
laurajmorris@sbcglobal.net  
Ways and Means: Tim Hanrahan  
tchanrahan@yahoo.com  
Librarian: Lakshmi Katari  
mlkatari@gmail.com  
Publicity: Jeanne Franke  
jeannefranke@hotmail.com  
Hospitality: Janice West  
gd24378@yahoo.com  
Monitors: Clarice Judah  
emjpwj@netzero.com  
Historian: Mary Miller  
mlmiller602@yahoo.com  
Membership: Ann Henderson  
annadele@comcast.net  
Curator: Jackie Gerry  
Jackie.Gerry@cbtnorcal.com  
Arts Ed. Advisory: Florence McAuley  
fbmcauley@comcast.net  
Membership Liaison: Mimi Wild  
jnowild@pacbell.net  
Other non-board positions  
Friends of the Arts:  
Mary Miller  
mlmiller602@yahoo.com

### *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**

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



## Message from Florence McAuley

Dear Fellow Potters,

I want to thank all of the CAG members who helped so much to make the Spring Sale a success, especially **Clarice Judah**. I also want to thank **Michael Meleyco**, who so aptly served as setup and cleanup “king pin”. He was not even taking a class this quarter, yet stepped in when needed. I had obligations that precluded my participation during the sale and the week before; these two made it happen and I am grateful. To all the workers, thank you also. It was especially gratifying to know that people worked who were not in the sale. It really takes all of us to make these things happen.

I can't believe that two years have gone by since I took this position! Where does the time go? It has been a great ride. I said at the beginning of my term that I think the members of the Guild are great people, and it has been my pleasure to come to know many of you better. The studio is such a nurturing place where you can always find help when you need it. We are fortunate to have such a wonderful studio, and, although the fees will most likely be going up in the near future, we still have a great place to polish our craft, learn new things and just “hang out”. Other parts of the arts education program for the City of Walnut Creek are not so fortunate at this time of necessary cutbacks to City programs and services. The cost of everything involved with the clay studio from clay to utilities goes up each year, which then impacts the cost of classes. If you look around at other programs, you will see that we receive many benefits that others do not...thanks to the Guild.

I do believe the sun is shining...wonder of wonders! Have a great summer, and I will see you at the studio!

Florence



*The HATS (Helping Artists to Succeed) Fund, the financial aid arm of the Clay Arts Guild, is \$356 richer because of Don Porcella's clay tools. Ann, his wife, donated his tools to the studio, and people were invited to help themselves to tools they might want as small momentos of Don. In return, they were asked to donate a token amount to the HATS fund. Thank you to Ann Porcella and to everyone who donated to the fund.*

Continued from page 1

ists participating this year. These sales results confirm our December experience – cutting back the sale to three days did not hurt our sales. In fact, opening night sales were close to last year’s opening night, and Saturday’s sales were nearly double 2009! \CAG donations brought in a total of \$2224 or 19% of total sales, which was nearly the same amount as the CAG 25% portion of member sales. Grouping CAG donation pieces by color and function worked particularly well this year. Based on how artists described their pieces, once again: bowls were the best selling item (in volume) followed by vases, mugs and cups; 105 bowls sold, 39 vases, 29 mugs and 19 cups June 2010 Sale Statistics.

**Trivia Facts from the Spring 2010 Sale:**

- Total artist pieces offered (sets counted as one): 1326
- Total artist pieces sold (sets counted as one): 416 = 31%
- Average price of pieces sold: \$9
- Average price of pieces offered: \$25
- Most items offered by one person: 80
- Fewest items offered by one person: 1
- Highest Value of pieces offered by one person: \$1990
- Highest Priced piece offered: \$225
- Highest priced piece Sold: \$130
- Most Pieces Sold by one person: 33 (2 people)

- Highest Sales by one person: \$1018
- Percent who sold something: 90%
- Number who sold more than 50% of the pieces they offered: 100%: 1, Over 70%: 3 Over 50%: 50%: 6

**Of what was offered, percent that sold:**

- 314 Bowls – 33%
- 196 vases - 20%
- 65 mugs - 45%
- 59 plates - 27%
- 50 pots - 26%
- 47 jars - 17%
- 41 cups - 46%
- 30 teapots - 13%
- 17 platters – 47%

- 15 casseroles – 53%
- 12 Temoku glaze - 17%
- 10 sculptures - 30%
- 5 soap dishes - 20%
- 3 plaque - 33%
- 2 wall hanging - 50%
- 1 tile - 100%

**Top Ten Sales Volumes by item type:**

- bowls 105 sold
- vases 39 sold
- mugs 29 sold
- cups 19 sold
- plates 16 sold
- casseroles 8 sold
- platters 8 sold
- jars 8 sold
- teapots 4 sold
- sculptures 3 sold

**June 2010 Sale Statistics**

	June Sales		April Sales			
	2005	2006	2007	2008	2009	2010
<b>Civic Park</b>						
<b>Thursday</b>	\$4,785	\$3,374	\$5,416	\$6,706	\$4,233	NA
<b>Friday</b>	\$2,153	\$1,975	\$2,400	\$3,226	\$2,050	\$5,388
<b>Saturday</b>	\$1,800	\$2,614	\$3,400	\$2,190	\$1,368	\$2,707
<b>Sunday</b>	\$1,798	\$2,139	\$2,085	\$3,120	\$2,615	\$2,199
<b>Civic Park Total</b>	\$10,536	\$10,102	\$13,302	\$15,242	\$10,266	\$10,294
<b>Participants</b>		57	51	63	46	41
<b>Shadelands Total</b>	\$2,588		\$1,368	\$2,624	\$1,724	\$936
<b>Total Sales Overall</b>	\$13,124		\$14,467	\$17,866	\$11,990	\$11,230
<b>Artist Sales</b>						\$9006
<b>Donations</b>						\$2224



## Surprise Houseguest



Barb Shull, CAE potter, makes ceramic owls. She has made a number of them for decoration and gifts. She explained how she uses the owls and told us about her surprise houseguest.

“I bought a metal planter and attached it to our second story porch four-by-four post, put in one of those planter pre-formed fiber baskets they use for flowers and stuffed a bunch of moss in there so my owl was comfy.” Her surprise houseguest and company for the owl was the pictured titmouse, that had the perfect nesting situation..... nest building materials already available, shade twenty-four/seven and pretty safe from predators. 🖐️



## Thought for the Day

*Creativity requires the courage to let go of certainties.*

*Eric Fromm*

*continued from page 1*

Clarice has been an ardent and involved supporter of CAG. She has taken on numerous jobs over the years, including: four times as sale chair, several years as PR person, overseer of pricing and packing donated pots and often head of quarterly cleanup. She is especially effective as a recruiter for members and getting members involved. It is hard to say no to Clarice, who does so much for the Guild herself. And heaven help whoever is caught putting a dirty bat back on the Batmobile!

About four years ago she took up the “monitor lead” position when approached by Laura Morris and Florence McAuley. Since, Clarice has organized and scheduled our monitors, finding the right people for the shifts, fielding the questions and complaints, and filling in when people are away. As a group, CAG members expect a great deal from the monitors, from conducting impromptu tours to enforcing the rules and monitoring security. With one eye on the door and another on the membership log, it must be a distracting job. Yet Clarice is always able to find great people who quickly become regulars.

She also played a large part in the recent, very successful studio sale. Besides the financial success, the number of non-selling CAG members who volunteered to work particularly heartened Clarice. She feels CAG needs every member to feel that sense of service to the organization. Everyone noticed her supervising and working at the almost ceremonial “takedown” Sunday evening. Even though tired after nearly a week of full-time sale activity, she still managed to single-handedly drag the big fan back into the kiln room, and not-so-gently remind several members to lend a hand with the cleanup effort.

Clarice is the product of twelve years of parochial schools (read Catholic). She understands that rules are rules. This conviction, together with her forthright and honest commentary, makes her a formidable force in the studio. There is another side to Clarice, though; and this is her independent spirit. As a young girl, Clarice relates that her mother taught her to quilt, and she still makes the occasional quilt when time allows. She mentions, though, that she makes her own designs, rather than follow traditional quilting patterns. As a young girl, her mother often encouraged Clarice to border a quilt in a traditional pattern called “flying geese.” Even then, Clarice was... well, Clarice. She decided to change things just a little, and had her geese fly backwards over her quilt. Her spirited streak of independence, besides being very funny, is another way in which Clarice contributes to the Guild.

The most remarkable aspect of Guild membership is the education, friendship, encouragement and help we receive from each other. Together, with the city of Walnut Creek, the efforts of Guild members like Clarice have made our studio a standout in Bay Area ceramics. Congratulations and thanks to Clarice Judah. 🖐️

## Goodbye Don — 1937-2010

By Ann Henderson

In losing Don I lost a very good friend, but that is true of everyone else in the studio who met him as well. Don was like that, a good friend, someone who listened when you talked, shared openly, was helpful when needed, was caring, generous, compassionate, understanding — all of that and more. Losing him has been like losing a member of my own family. But that is what it is like here in the studio — the people together are one big family, and Don was an integral part of that family.

He once told me that he never expected to live beyond his thirties, that he considered each new day a gift — and he lived his life that way. For Don, every time the kiln was opened, it was like opening gifts on Christmas morning and each new breakthrough in developing ceramic skills was a rewarding adventure for him.

He was definitely a leader and a litany of things he did at the studio illustrate that: he served a couple of years as the Clay Arts Guild president, conducted a number of workshops sharing his pottery skills with others, he was a lifetime member of the Guild, a special honor, and nominated by Kathy Rich, a former guild member, he won the Diablo Magazine award for his volunteer work in the studio. But those are the more obvious things. He was always willing to stop what he was doing to help a new potter with centering clay, lend a tool or offer a word of encouragement. And he was our expert on the chemistry of clay and glazes.

Once when he was helping Lakshmi Katari take her clay form off a mold, the mold slipped and hit her on the bridge of her nose. It was very painful for Lakshmi, but I believe Don, not able to prevent the accident, felt the pain more than Lakshmi.

Don was also the photographer and author of the glaze

notebook in the glaze room. He gathered together all of the glazed pieces, photographed them and recorded types of glaze and methods of application so that students would have a visual reference as to how glazes, glaze combinations and types of application on various forms of clay look in the final high-fired state.

Like Picasso, Don went through his own artistic phases, only his were in pottery. He struggled like all of



us at the beginning, but his creativity matured with each newly developed skill. I remember his early stage of attaching lots of little ceramic flowers on his pots (that wasn't my favorite). As his design discrimination evolved, he created elegant salt-fired pieces; he experimented with various kinds of rich textural finishes in clay, and he practiced throwing taller and taller pieces. I took a wonderful picture of him with

Bridget Moar holding a broom handle in the center of the clay on his wheel as he gradually pulled it taller and taller. I believe he reached well over 20 inches, a huge achievement for a narrow cylinder of clay, which turned into a graceful candlestick. I have three of those candlesticks I will cherish in remembering him.

Don's most recent interest was with throwing bottles, a very difficult skill. He made miniature bottles, three of which we plan to imbed in a new broken ceramic sign the guild is planning for the front of the studio. He made larger bottles that he flattened and turned into clocks, some he textured using the Steve Tool and salt fired, and the most recent he had carved into with elegant interesting abstract designs.



When I told Clarice Judah that Don had died, her response was "Bummer, how are we ever going to get along without our Mercury Expert and the Bottle King." She went on to say that he's probably already rounding up Sonja, Barbara and Pat,

*Continued on page 6*



*continued from page 5*

three of our pottery family to pre-decease him, to get the ceramics studio ready for us up there.

When Mike Meleyco spoke at Don's memorial, he brought a bowl Don had given him and explained that it was too large for a cereal bowl, that the use was more fitting as a serving bowl. He then used that as a metaphor for Don's serving — and how appropriate! In his daily life Don served others.

I was especially touched when Ann told me that Don was buried in his potting clothes.

An anonymous poem I once read seems to be particularly fitting to describe Don.


**Some people come into our lives and quickly go.**

**Others move our souls to dance.**

**They awaken us to new understanding with  
the passing whisper of their wisdom.**

**They make the sky more  
beautiful to gaze upon.**

**They stay in our lives for awhile,  
leave footprints on our hearts,  
and we are never, ever, the same.**

Don did that; he left footprints on all of our hearts and we are better people for having known him. 



*That's Bridget Moare holding the broomstick as Don is adjusting his very tall narrow candlestick*

## *Don Porcella Memorial Totem*

*By Emily Blanc*

In honor of our friend Don Porcella, some of the Clay students decided they would like to make a totem to present to his wife Ann for the garden next fall. We are asking whoever is interested to make a clay item that is their favorite form, special style, figurative or functional, to put on a totem. The piece will be strung on a one-inch diameter metal pipe and anchored to a platform. The pole for assembling the pieces will be one-inch in diameter. A small piece of the pipe and the fittings are in the library.

### **Directions:**

Make your piece no wider than 14 or 15 inches; it certainly can be smaller.

The hole/s for assembling should be cut out when your piece is leather hard (we aren't going to drill any of them) so that the opening can also be glazed.

The holes need to be 1½ inch each in diameter (to allow for shrinking and glazing). Pete has a ring washer you can use as a measurement guild available on his desk.

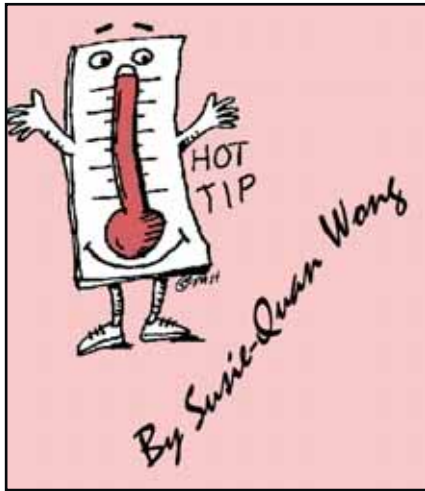
The pieces can align straight like the ones in the photo, and angled pieces are OK as well.

We also plan to make ring-shaped spacers for between larger pots/sculptures. Any color or design is welcome; just make it you. It would be nice if you put your name somewhere on the piece.



*Photo to the right is a sample totem made entirely of teapots. We would like a variety of items, a better representation of the eclectic mix of artists in the clay arts studio.*





Do you have any extra small reading glasses cases around? You can use the case to hold your spiral wires or coils, making them easy to locate and preventing them from becoming entangled with the rest of your tools. It will work for your standard cutting wires as well. The pictured case is metal and measures one-half by one by five and one-half inches. Other sizes will work as well.

Susie earned a bag of clay for her Hot Tip. Now it's your turn. Simply write a description of your tip and send it to [annadele@comcast.net](mailto:annadele@comcast.net). Photos are nice, but not necessary. If your tip is selected, you get a bag of clay, whatever kind you want. It would be nice to acknowledge your source if you received it from someone or somewhere else. 🖐️



## Letter from Laura

To my Studio Friends,

*I want to thank everyone for the great farewell luncheon. The food was great, and the company was even better. My oar sits in our living room awaiting the time we finally go out in our boat. The house is everything we thought it would be and we're definitely not moving again. That part we'd just as soon not remember. We're still in the midst of boxes, but the inside of the house is clear enough to live a normal life. The weather has been fantastic, a bit of rain, but mainly sunny, warm days. Our animals, 3 dogs and 3 cats, think they have gone to heaven.*

*They're so funny to watch as they race around our property or scamper on our deck. Life is very slow and simple here and most pleasant. Finally*



*started unpacking all that pottery I brought with us and it reminds me of all the fun I had in the studio. I haven't found any place to continue my potting yet, but will eventually. Getting settled is my top priority now and once that's done, I'll look into finding a place to pot. Our view is so great, it's hard to buckle down to the work, but we do a bit of relaxing and some work. We have a bald eagle that lands right outside our deck, see seals and otters swimming by, have 12 hummingbirds fighting for food at the feeder, and a view that is constantly changing. I understand the sale went well, but it sounds like the city is having its problems. Hopefully, they realize the value of CAG and don't kill the goose that laid the golden egg. I miss you all, but I'm sure we will meet again.*

Laura





### Note from Michael

To my friends and family at Civic Arts Clay Studio,



As you know, I was clobbered on my motorcycle by a driver using her cell phone and not paying attention.

Unfortunately, my motorcycle is a total loss. A second or so difference and it might have been me. I did spend some time in the hospital after a week at home, because of clots in my lungs. My cast has been taken off my wrist, and all should be okay soon.

I would like to thank you for your very warm and touching thoughts and also for those who left some excellent dishes in the freezer for me to eat. As you know, there are some very fine cooks in our studio! There was no way I could cook; this helped tremendously.

I really wanted to give heartfelt thanks for all of you at the studio. I consider you family. I now understand you feel the same way.

Warmest Regards,  
Michael Berkley

## Janice West, New Hospitality Chair

By Tom Winn

Janice West, the newest member on the CAG board, will be responsible for hospitality, serving as hostess and providing refreshments for CAG sales, workshops, and other events. Janice took over from retiring Sue Ferro, who has served in that capacity for a number of years.



Janice grew up in San Ramon and is currently a resident of Walnut Creek, but she took a bit of a detour while moving between the San Ramon and Walnut Creek. In 1968 she moved to Lake Tahoe.

“It was a bit of a change,” Janice explained, “and it took me awhile to get used to winters in Tahoe, but eventually I did.” Janice spent the next thirty-seven years working as a blackjack dealer, first in Lake Tahoe, then in Reno, Carson City, and finally Las Vegas. When she retired two years ago, she decided to move back to sunny California.

“When I moved back here, my niece showed me some catalogs for the Walnut Creek’s studio. I had taken some ceramics classes back in the 70s and I thought it might be interesting to start up again.” Over the past year and a half, Janice has jumped back into the ceramics scene, taking classes in throwing and sculpture.

“I’m taking two classes on Thursday. So I spend the entire day at the studio. And I go to open studio twice a week. I’m finding the throwing a bit frustrating, but people tell me it takes a few years before you get good at it. I guess I’ll just keep at it until I get the hang of it. I enjoy being at the studio, and the people are great. Everyone is so willing to help and offer suggestions. It’s a real nice group.”



## Sales Opportunity — Calling All Potters!

By Florence McCauley

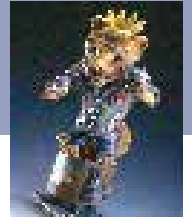
On July 17th the City of Walnut Creek will have the grand opening of the new library. They are planning many festivities in Civic Park, right in front of the Clay Arts Studio. Thus, we decided to take advantage of all of those potential pot lovers! We are offering you a chance to sell your wares on that Saturday — make more room in your garage! Studio! Closet!

This will be different from our usual sales in that you can rent or share a table; you will have to set up your space and provide the sales person. Tables will be \$50 for six-foot tables and \$75 for eight-foot tables, and 10% of your sales would benefit CAG just like you are to do currently with any outside sales you might have. We will set up and take down the tables, provide coverings for each table and a large sign to attract customers. All you have to do is show up with your pieces and sell them!

Jackie Arkasali will be handling reservations on a first come first serve basis. Contact her at jackeevo@yahoo.com or (925) 943-1037 as soon as possible to reserve your space. Hours will be 11- 5.



# DATES TO REMEMBER



## MAINTENANCE WORK TO BE DONE TO STUDIO:

By this printing repairs to the back fence of the studio should be completed. During the studio closing at the end of summer session in late August, the city will be replacing the old rusted metal roof in the back of the studio, and the main studio area where the work tables and wheels are located will be giving a fresh coat of paint.

## CLAY PRICES FOR SUMMER:

SOLDATE '60'	\$ 18.00
SANDSTONE BUFF	\$ 18.00
SILVERSTONE	\$ 18.00
B. MIX W/ GROG	\$ 18.00
B. MIX – PLAIN	\$ 18.00
SCULPTURE MIX	\$ 18.00
BLK. MOUNTAIN	\$ 20.00
BE – BOP	\$ 20.00
6-TILE PORCELAIN	\$ 20.00
BABU PORCELAIN	\$ 20.00
XX SAGGAR	\$ 20.00
PAPER CLAY	\$ 20.00

**Cartoon  
Muse  
is  
on  
Vacation**



## DATES TO REMEMBER:

FRI. 6/11 LAST CLASS MEETING — ALL WORK MUST BE REMOVED FROM DAMROOM, DRYING SHELVES, BISQUE AND FIRED GLAZE CARTS AND LOCKERS CLEARED OUT BY 10 P.M.

GREENWARE & GLAZED WARE LEFT TO BE FIRED MAY BE PICKED UP AFTER JUNE 28

SAT. 6/12 STUDIO CLEAN-UP PARTY 10 AM – NOON

SUN – SUN. 6/13-6/20 — STUDIO CLOSED

MON – FRI. SESSIONS 6/21–6/25 5-DAY INTENSIVE WORKSHOPS IN SESSION (NO OPEN STUDIO)

SAT. 6/26 – REGULAR SUMMER CLASSES BEGIN

SUN- MON. 7/4 – 7/5 STUDIO CLOSED, HOLIDAY

SAT. 6/17 — STUDIO CLOSED (NEW LIBRARY OPENING CEREMONIES)

SAT. 8/14 — LAST SATURDAY CLASS OF SUMMER SESSION

FRI. 8/20 — LAST CLASS OF SUMMER SESSION

SAT. 8/20 — STUDIO CLEAN-UP PARTY, 10 AM – NOON

SAT. 8/21 — STUDIO CLEAN-UP PARTY, 10 AM – NOON

MON. 9/13 — FIRST CLASS OF FALL SESSION

## THE CAG OPEN STUDIO HOURS

Mon.....4 - 7 pm  
Tue .....4 - 7 pm  
Wed.....12 - 4 pm  
Thur.....No Open Studio  
Fri.....12 - 7 pm  
Sat .....12 - 7 pm  
Sun.....1 - 7 pm

# What's Happening in the Clay World

## CALL FOR ENTRIES

### "HANDS IN CLAY 2010"

A juried exhibition of California Ceramic Artists at the Central Cal. Art Assoc. Mistlin Gallery, Modesto; **August 3 - Sept. 4**

- Entry fee: \$15 per entry (limit:3)
- Hand delivered entries accepted: July 31, August 1
- For more info and to download an entry form, go to: [www.sanjoaquinpottersguild.org](http://www.sanjoaquinpottersguild.org)

## EXHIBITIONS

**"GO FIGURE"** Work by *Robert Brady, Jenny Mendes, Ron Meyers*

May 22-June 26  
Trax Gallery  
1812 5th St., Berkeley

### **STEVEN ALLEN, Sculpture**

Three Exhibitions:

- *"The Art of the Book"*  
June 4-July 31  
Donna Seager Gallery  
851 4th Street, San Rafael
- *"Narrative Visions/Clay onto Art"*  
June 4-30 - Group Show  
Market Street Gallery  
1554 Market Street, San Francisco
- *"16th Annual Sculpture Show"*  
June 21-July 18  
Ruth Bancroft Garden  
1552 Bancroft Road, Walnut Creek

## SUMMER WORKSHOPS

**The Archie Bray Foundation,**  
Helena, Montana:

- July 8-11:  
Jeff Oestreich: *The Wheel Update*
- August 12-15:  
Bruce Cochran: *Lidded Form & Surface Techniques*

**For more info:**

[www.archiebray.org](http://www.archiebray.org)

**Mendocino Art Center Highlights:**

- June 14-19:  
Michael Berkley: *The Pit Fire Experience*
- June 28-July 2  
Trent Berning, *Thrown & Altered While Enhancing the Surface*
- July 5-9  
Janet Lohr, *A Taste of Salt*

**To view all the classes, go to:**  
[www.mendocinoartcenter.org](http://www.mendocinoartcenter.org)

## CLAYARTSGUILD

Civic Arts Education of  
Walnut Creek

PO Box 8039  
Walnut Creek, CA 94596



To view the CAG Newsletter in full color, go to our website: [www.clayartsguild.com](http://www.clayartsguild.com)