

KILN' TIME



MARCH 2011

THE OFFICIAL CLAY ARTS GUILD NEWSLETTER

Don't Miss —
Master Potter Workshop
*A Day with Julia
Galloway*
Saturday May 21
10 am - 4 pm

Clay Arts Guild members have a fantastic opportunity to attend the Galloway workshop for nearly half price. Regular admission is \$77, but because the guild helps support this workshop, CAG members can attend for \$42. Guild members who attended the last master potter workshop left with rave reviews. We anticipate a similar response to Julia's presentation.



The Big Sell

The Spring Sale is almost here!

- Friday, April 29 ~ 5-9 pm
(Opening Night)
- Saturday, April 30 ~ 10 am-8 pm
- Sunday, May 1 ~ 10 am-5 pm

Please sign up if you want to participate.

- Enter your name & 3 letter code on the sale master list
- Decide when you can do the required number of work shifts based on how many items you plan to sell. *
- Enter your name and phone number for each work shift.
- Follow directions from the CAG website:
<<http://www.clayartsguild.com/>> Click on "Sales Instructions"
Inventories must be typed and returned via email to:
<caginventories@gmail.com> Turn to page 8 for more info
- You will be provided with price tags pre-printed with your initials and successive inventory numbers. If you need more than 40, please indicate on sign-up sheet

We need your help! Sale postcards will be available soon. Please take a stack to pass out to your friends.

Walnut Creek
Civic Arts
Sale

Original Art for Gifts

Civic Park Campus **April 29 - May 1**

* 15 or less: one shift
16-30: two shifts
31 and up: three shifts

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Visit our website:
www.clayartsguild.com
See the latest *Kiln' Times*
in full color!



Message from Kathy Minard

Friendly Reminder from Kathy Minard:
We've "sprung forward" into another quarter at the clay arts studio, but there's no time to rest on our laurels about the successful winter sale or the increased enrollment in our clay arts classes! And what about those Mugs and Jugs displayed in the studio! Our display cases are really looking sharp. And our new "Cink" system in the glaze room is successfully up and running. All these CAG successes are great, but as with any successful organization, we have work to do and some issues to work out.

Our studio is a popular place, which is not surprising since it is a great facility. We have lots of people using it, and many are CAG members. Although I can't speak for everyone, I think most of us are proud of the studio and things we accomplish there.

But with so many people, also comes the issue of sharing space and time and, consequently, the proper care and cleanup of our studio and equipment does not always happen. We do have studio guidelines and rules that are there to help us work well together; I just want to remind everyone that all CAG members are responsible for the care and cleanup of the studio at the end of class or open studio time. The rules are posted, and I think most of us agree that it is mostly common sense. An extra look around and some extra sweeping or sponging can make such a difference for the next students getting ready to work. It's easy to slip into sloppy habits, so this is a friendly reminder to make sure you are taking a good look around and really keeping our studio looking great.

Additionally, being conscientious of time is important. With so many people using the same space, it is really important that you do not encroach on class time by staying past open studio hours. Also, if you are not signed up for open studio, it is important to get cleaned up by the end of your class time. It's easy to let time get away from us, and it's easy to get in the habit of staying a few minutes late here or there, but I want to encourage everyone to respect the students, instructors and, above all, the monitors. Manage your time so you can clean up and get out when your time is up and not lag into someone else's time. Same thing goes for showing up early!

Above all, when things don't go quite right, and it's seemingly chaotic or just rushed, please remember to treat one another with sensitivity and respect. Nobody is perfect and nobody is beyond making some mistakes, but everyone deserves to be treated in a courteous manner. There have been some issues of non-compliance that have brought some bad feelings to the studio. This is bound to happen in such a large group, so please be

Continued on page 5

CAG Mini-Workshops Are Back!

By David Vanderlagt

Workshops
by our
Members

Everyone knows that talent abounds in the Walnut Creek Clay Arts Studio. We are constantly learning from each other as well as from our class instructors. Great opportunities come from mini-workshops that guild members are offering for free. Five upcoming workshops may be just what you need to inspire your own new work. Thanks to **Tamara Selvig** for setting up these five workshops.

Pitchers That Please

Wednesday, April 6 at 1:00 pm



Martha Kean will show us how to make small pitchers with a unique twist. She throws her pieces on the wheel and then alters them to make beautiful small creamers and pitchers. A simple new technique may help you look at your work in a new way.

Super Slip Trailing

Saturday, April 9 at 2:00 pm



Cora Bolesh follows with a demonstration using trailing slips to decorate her work. Surface decoration can take a piece to a whole new level. Cora will demonstrate the techniques that she uses to make her beautiful pottery.

Taking a Stretch

Wednesday, April 20 at 1:00 pm.



Mary Miller will be demonstrating, once again, the art of stretching (no-not an exercise class...). The subjects are attractive platters with unusual shapes and textures. Mary will start off on the wheel and then move to a work table to complete the projects. If you missed her demo a few years ago, now's the time to learn this easy process.

Over the Top Underglazes

Sunday, May 1 at 1:00 pm.



Lakshmi Katari paints with underglazes on greenware. She will also discuss clay bodies that are best for this type of work and intends to show techniques for transferring designs onto clay. Her pieces are intricate and beautifully decorated.

Larger Than Life

Wednesday, May 11 at 1:00 pm



Virginia Rigney will be using previously extruded pieces. She will share how to go about putting the pieces together to form sculptural (and functional) work, allowing the clay to set the course and follow the natural gesture as it comes from the extruder.



Awe Inspiring

By David Vandewaght

During a recent conversation, while some of us were working in the studio, the fact that we all start out with a twenty-pound bag of clay and so many diverse projects evolve was brought up. Looking around the studio today, I was in awe of the creativity and the variety of projects artists were creating. Wheels guided by the potters were spinning wonderful bottles, bowls and plates. Sculptures, bowls from layered clays, unique teapots and hand-built, textured pots were all evolving from busy potters' hands.

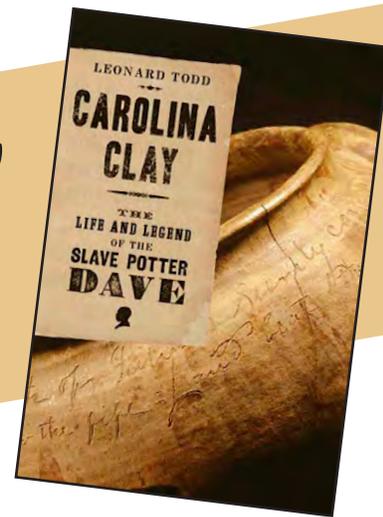
Imagination and creativity fuel a type of adrenaline that keeps us coming back, wanting more. We feed off others' creativity, talent and support. Our studio teems with talent and is a unique treasure. I hope we all appreciate, support, take pride in and work to make a more pleasant, inclusive and cleaner-greener environment.

If everyone would take an extra few minutes to volunteer, compliment and support the artists around them, clean a few extra messes that are not necessarily ours and bite our lips before criticizing others, our studio would be even more awesome.



Book Review

Reviewed by
Susie Quan-Wong



CAROLINA CLAY: The Life and Legend of Slave Potter Dave By Leonard Todd

This book is for anyone interested in American history and decorative arts. "It is profound and exemplifies that rare kind of biography that not only deepens our understanding of history but also prods us toward a new historical vision of the past," as quoted by Michael A. Chaney, author of *Fugitive Vision: Slave Image and Black Identity in Antebellum Narrative*

The compelling story is of a slave owned by the author's ancestors, who became one of the singular artists of the nineteenth century. He is known today, as he was then, only as DAVE. His jugs and storage jars were everyday items, but because of their beauty and sometimes massive size, they are now highly sought after by collectors.

Born about 1801, Dave was taught to turn pots in Edgefield, South Carolina, the center of alkaline-glazed pottery production. He also learned to read and write, in spite of South Carolina's long-standing fear of slave literacy. Even when the state made it a crime to teach a slave to write, Dave signed his pots and inscribed many of them with poems.

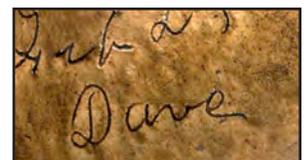
One reads as follows:

*Dave belongs to Mr Miles
wher the oven bakes & the pot biles*



Though his verses spoke simply of his daily experience, they were nevertheless powerful statements. He countered the slavery system not by writing words of protest, but by daring to write at all. We know of no other slave artist who put his name on his work.

Many of Dave's astounding jars are found now in America's finest museums, including the Smithsonian Institution, the Charleston Museum, the Philadelphia Museum of Art and the Museum of Fine Arts in Boston.



President's Message Continued from page 2

polite with one another. If there are serious issues or continuing problems, we will soon have a way for you to communicate your frustrations so that the issue will be directed to the correct people. Look for the new "Clay Communications" or "CC" box in the studio along with a communication form. Feel free to use it for suggestions, complaints, praise. If there is something *so pressing* and the box doesn't work for you, email me Kathy4cag@pacbell.net

Speaking of Monitors (hmmm, I was speaking of monitors earlier on in this article), we have some new head monitors. **Bridget Moar** and **Dinah King** have agreed to coordinate the monitors starting next quarter. I want everyone to welcome them in their new position and help them by treating them and all monitors with the respect they deserve. It is thanks to the monitor program that our open studio can exist, and not respecting their enforcement of the rules risks losing this program altogether. Remember, what the monitor says is final — and it is the monitor's job to remind you to clean up or follow the rules; don't give them a bad time.

I would like everyone to join me in thanking **Clarice Judah** for being head monitor for the past four years. I think it's hard for anyone to appreciate the amount of work that goes into being head monitor, and she did an excellent job keeping this important program going. Thanks Clarice for a job well done!

Lastly... the spring sale is on thanks to **Mary Miller** who has bravely stepped up to be the Sales Chair. Thank you Mary! Sale dates are April 29 – May 1. Of course, this means we will need other CAG members to volunteer! If you've never been in a sale... give it a shot; it can be really fun. Even if you don't sell, you can still work a shift (only three hours) and see what it's all about; it will make you feel very connected to your guild and arts community. The signup sheets will be set up in the studio in the coming weeks.

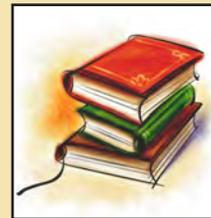
Kathy 

*Your mind is like a parachute...it
functions only when open.*
Anonymous



QUIET!!

Notes from the Library
By Gary Guzelmino



Hello all CAG folk! I just want to remind everyone that there is a great resource for inspiration and enjoyment just a few feet away while you work on your projects at the Studio. That resource is, yes, the library.

CAG has a really broad selection of books on all aspects of ceramics. No matter what type of ceramic art you do, you are sure to find something of interest. CAG members enjoy the right to withdraw books from the library whenever a librarian is in the studio. The process is not complicated, it's fast, and there is no charge.

Books can be a great source of information and ideas. We have a number of books in the "500 series," which are simply books with 500 pictures—500 jars, 500 pots, 500 bowls... and soon, 500 Raku pieces! (This should be available in a week or so.) I find these books crammed with a huge variety of beautiful work—they are really inspiring.

A few months ago I found a book on surface treatments. I was amazed at the number of really interesting techniques and easy ornamentation styles. The techniques were mostly simple and really added a lot to the basic pieces. Some day, when I can actually throw a centered pot, I want to revisit that book and get busy with more surface treatments! There's even a chance I might be able to improve my glazing!

We all spend time looking over the pieces that come out of the bisque kiln, and especially the finished work on the glazed shelves. We ask each other who did what, what glaze is what, how a particular technique was done. Think how many other great examples of beautiful work lie inside the library door!

We are in the process of trying to freshen up the library, adding more new materials and perhaps better displaying the works we currently have. If you have any ideas for ways that we can improve our library, please let me know.

Thank you very much! See you in the studio.
Reach me at garyg@astound.net or 925-947-1466. 

Mugs and Jugs Contest Winners



Photos by Connie Parham



Larry Henderson, a former CAE instructor, was the judge for this year's CAG *Mugs and Jugs* ceramics contest. Larry is now head of the art department at Laney College and director of the ceramics program there. Since he had not been back to our studio in about 18 years, he was awed with the improvements, making favorable comments about

the salt kiln as well as our two relatively new glaze kilns.

While anxiously awaiting the judging results, guild members enjoyed punch and a variety of snacks assembled by hospitality chair **Janice West**. Contest chairperson, **Era Cherry**, organized the contest and made arrangements for Larry to judge, but she was out of town the day of the judging. In Era's absence, **Emily Blanc** assembled the thirty-five entries for judging, and when Larry was done, the guests had the opportunity to choose their favorites. It was by no means unanimous. Everyone was allowed to select two favorites. Of the thirty-five entries, twenty-two received votes, which is an indication of the quality of the entries. What creative and talented potters in this studio!

There were two winners in each of four categories: *Sculptural*, *Whimsical*, *Glazing* and *Functional*. The ninth award was for most popular, voted on by the members attending the party. **Kathleen Jensen** won one of the functional awards for her textured mug with three pointed feet. **Mary Miller** also won in the functional category for her cleverly carved salt-fired pitcher, as well as in the sculptural category for her necklace adorned torso. **Jay Perry's** vulture jug won one of the whimsical awards, and **Connie Parham** won the other whimsical award with her clever interpretation of *Mug*. **Alice Lasky** and **Mimi Wild** were the big winners in the glazing category, Alice for her graceful pitcher bearing soft blue blossoms and Mimi for her jungle scene jug with an ape. **David VanderJagt** won for his sculptural design bearing a geometric mug, and that piece also won the most popular award.

There was an award for the instructor with the highest percentage of students entering the contest, and the winner among the instructors was the salt king himself, **Pete Coussoulis**. Make sure to check out the in-studio display case to see the winning entries.



HOT TIP!

Since there was no Hot Tip submitted for this issue, I am quoting a tip I read on the *Clay Times* website submitted by a Judith Enright:

“Many ceramic artists use emulsified wax; however, it can take from 30 minutes to an hour for emulsified wax to dry, depending on the temperature in the room, thickness of wax application and a myriad of other conditions. As an alternative, for the past ten years, I’ve been using acrylic varnish, a product used by fine artists to extend their paints or to protect the finish of their paintings. It looks milky white and dries clear, so add a drop of food coloring in the bottle to help you see where you’ve applied it on a pot. I’ve found that acrylic varnish applies beautifully because it’s thin. In addition, it dries in seconds, you can scrub out unwanted spots with mineral spirits or nail polish remover, and treated items can be stacked on top of each other since the hard-coat varnish won’t transfer. Also, acrylic varnish burns out during firing with much less odor and fumes, and you can use it for masking and layering broad areas (it doesn’t do as well for fine lines). When finished applying the varnish, simply wash out your brush with warm water and soap.”

No one received the bag of clay award for submitting a Hot Tip this month. Don’t let this happen again. Keep your eyes and ears open for good ideas and share them with *Kiln’ Time*. Simply write about your tip and send it to **Ann Henderson** at annadele@comcast.net or put a written copy in Locker #2 addressed to Ann.



New Guild Librarian

By Tom Winn

Gary Guglielmino, our new CAG librarian, has deep local roots; he was born in the Bay Area and has lived in Walnut Creek since he was a sophomore in high school. An anesthesiologist at John Muir Hospital in Walnut Creek for the last 20 years, Gary is married and has two sons. His youngest son just graduated from the University of Washington last year with a degree in economics and has moved

back to the Bay Area. So if anyone knows of a company that is hiring economists, please contact Gary immediately.

Gary’s interest in pottery started when his family was vacationing in Laguna Beach years ago. They went to a ceramics sale where a local artist gave a throwing demonstration. “I thought it was a gas,” Gary said. “I never did anything about it, but about four years ago a buddy and I road our bikes by the studio, which was having a sale. I bought a little vase by Roger Yee. A few weeks later my friend and I signed up for a class. My friend quit after a few classes, but I decided to keep going.”

Gary makes functional pieces, mainly vases, bowls, and even a cigar ashtray, a request from a friend – a medical doctor yet! His focus is on improving his technique to make more aesthetically pleasing shapes. He would also like to explore mugs, casseroles, and plates.

“The Clay Arts Studio has been a great place for me to learn. The teachers are terrific, and it’s a top-notch facility. But I enjoy the camaraderie almost as much as I enjoy the pottery,” he told me.

Gary volunteered to serve as librarian after a brief conversation with our previous librarian, **Bridget Moar**. “It seems like other guild members have been very active in running the studio.” Gary said, “When Bridget asked me if I wanted the job, I thought it would be a great way to contribute.”

Gary’s other hobby is scuba diving, which he’s been doing for 15 years, primarily because it has provided him with a chance to go to places that he ordinarily would not see. He’s taken diving trips to about fifteen different locations around the world, and particularly recommends diving in the Caribbean. One of his favorite trips was to the Galapagos Islands, home to many unique animal species. “The islands have land tortoises, iguanas, and birds that do not exist anywhere else on earth, and while diving, we saw lots of whale sharks, which are almost as big as a bus.”

Welcome to the Clay Arts Board, Gary! 🙌

Sale Inventory Directions

All inventories are due before April 18th. If you have Microsoft Word on your computer, the easiest way is to simply type your inventory directly into Word using the following format.

Important: One space to a line with no spaces between lines, ONE tab between each piece of information, no spaces, hyphens, dots - just ONE TAB.

1. Type your three-letter code, and then **tab once** — no commas, no spaces, nothing except ONE tab.
2. Type the number of your item and tab again.
3. Type a short description of your piece and tab again.
4. Type the price in whole dollars with NO DOLLAR SIGNS.
5. Type return once and do the same thing for your next item until you have all of them done.

When complete, email your Word document inventory to Ann Henderson at CAGinventories@gmail.com. A copy of your inventory will await you when you come to the studio for check-in. Remember to bring a self-addressed, stamped envelope.

You can also write the inventory on Excel using the fields ordered the same as above: three-letter code, number of piece, description of piece, price.

In your descriptions, it would be helpful for statistical purposes to use common terms like sculpture, plate, platter, cup or mug, bowl, vase, pitcher, jar, casserole, tile, planter. This helps us give you more accurate feedback after the sale. 

Commercial Underglaze Colors Effective at Cone 10

Although our studio underglaze colors of black, brown, blue and green are fairly consistent and hold up well in cone 10 firings, a number of the clay arts students are using commercial underglazes that are producing a much wider variety of bright vibrant colors with our cone 10 clear overglaze. Commercial underglazes can be very expensive, and to help guide others in their purchases, a few of the clay arts students have willingly shared the results of their testing.

Lakshmi Katari and **Susie Quan-Wong** use primarily premixed underglazes. **Mimi Wild** uses both premixed underglazes and Cerdec/Degussa Inclusion Pigments and Mason Stains. To use as underglazes, the stains are mixed with a bit of clay. Mimi says that she mixes very small quantities with very tiny bits of our white 6-Tile slip. **Daisy Guerrero** uses the stains as well, but so far has used ones displayed at Leslie Ceramics, mixing them with Leslie's medium, which contains clay. She is in the process of testing a bit more scientifically than others may want to do. She has invested in a gram scale and is testing ratios of color to medium in order to create more consistent results. **Janice Holve** uses both stains and premixed underglazes. Janice recommended using Amaco Velvet underglazes for painting on greenware. If you go to the <http://www.bigceramicstore.com/Supplies/Underglaze/AmacoVelvets.htm> website, you will find a chart of the Amaco Velvets with a comparison of medium and high-fire results. She has found them to be fairly consistent, but she cautioned that one read the footnotes on the page as well.

Underglazes that have been tested and produce successful results without cone 10 clear overglaze are as follows:

Amaco Velvet Underglazes

V353 Dark Green
V336 Royal Blue
V386 Electric Blue
V325 Baby Blue
V326 Medium Blue
V361 Jet Black
V382 Red
(turns to brownish red)
V332 Teal Blue
V341 Blue Green
V345 Light green
V355 Shadow Green
(turns to very dark green)
V333 Avocado
V327 Turquoise Blue

Stains

23616 Orange
279497 Bordeaux Red
6242 Bermuda Green
239616 Brilliant Orange
1393 Burnt Orange
279496 Intensive Red
239416 Yellow
6103 Golden Brown

Note: All of Leslie's high-fire underglazes featured in their store go to cone 10.



Winter Holiday Sale Results

by David VanderWagt

The Holiday Sale was a resounding success thanks to the efforts of **Susan Sohrokoff**, sale chair, and the many CAG members who chaired committees or helped with setup, sales and teardown. The final sale total for 2010 was \$18,366. Thanks to every CAG member who participated and worked for making this sale such a success.

Comparing this year's numbers to past years, the \$18,366 was \$595 more than the total for 2009 in spite of a drop of a \$1259 in revenue from Shadelands clay sales over last year's total. The drop in the Shadelands figures was possibly attributed to fewer potters exhibiting there this year, as Shadelands total sales were also up.

The \$18,366 total compares closely to the 2006 figures of \$18,547. Notably different in those two sales is the fact that in 2006 there were four sale days, not three, with fifty-seven potters represented compared to forty-two this year. Another interesting statistic from this year's sale was the fact that for the first time ever, the Saturday sales figures were higher than the opening night sales.

Some sales statistics: The most pieces entered, eighty, and the least entered, five. The most pieces sold, thirty-four. Everyone sold at least something. The highest total for an individual was \$960.

Based on how people reported what they were selling, a breakdown of items sold is as follows:

ITEM	#	#SOLD	%
Bowls	330	153	46
Vases	263	78	30
Plates/platters	105	48	46
Mugs	71	33	46
Cups	64	30	46
Teapots	41	12	29
Pitchers	33	12	36
Sculpture	11	7	64
Raku	104	39	38
Pit fire	20	9	45
Salt/soda	138	41	30

The statistics are based on how entries were described. Based on totals, that would mean that 656 pieces entered were then high-fired, as the totals add up to 918. Percentages sold would indicate that sculptures were in highest demand, yet only 11 pieces were described as sculptures. These totals do not add up to the artist figures given earlier that show 1375 offered and 574 sold. The discrepancies occur, because of the way people describe what they are selling. The more consistency we can get in how people describe what they are selling, the more accurate will be the results. The computer reads what is written. Whatever way one cares to look at the figures, the numbers are up, and the sale was a great success!

Your newsletter editor humbly apologizes for inadvertently omitting this article and chart from the January newsletter.



DECEMBER SALES FIGURES					
	2006	2007	2008	2009	2010
Thursday	7,965	8,819	7,097		
Friday	2,463	4,595	2,455	6,617	
Saturday	2,415	4,542	2,080	4,883	
Sunday	2,723	2,778	1,606	3,536	
Sub-Total	15,566	20,734	13,238	15,136	17,006
Participants	57	51	63	46	42
Shadelands	2,981	3,022	1,585	2,619	1,360
TOTAL	18,547	23,756	14,823	17,755	\$18,366.

Spring Monitors

Monday 4:00 to 7:00 pm

Lynn Bosko & Betty Wang

Tuesday 4:00 to 7:00 pm

Kathy Minard &
Jackie Arkasali

Wednesday 12:00 to 4:00 pm

Clarice Judah & Susie Franz

Thursday — NO WORKSHOP

Friday 12:00 to 4:00 pm

Michele Ostrie & Sandra Ritchie

4:00-7:00 pm – Pino Pagni

Saturday 12:00 to 4:00 pm

Betty Gadd

4:00 to 7:00 pm – Tom Winn

Sunday 1:00 to 4:00 pm

Dinah King

4:00 to 7:00 pm – Eliz. Burchfield

Weekday sub: Bridget Moar

Weekend sub: Clarice Judah

New CLAY PRICES

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
BLACK MOUNTAIN	\$ 20.00
BE-BOP	\$ 20.00
6 – TILE PORCELAIN	\$ 20.00
BABU PORCELAIN	\$ 20.00
XX SAGGAR	\$ 20.00
PAPER CLAY	\$ 20.00

In Our Studio

Special thanks to Alice Laskey who did the library window display on surface decoration and to Jackie Gerry and Cora Bolesch who so cleverly arranged the Whimsy exhibit in the CAG's in-studio case.

Take a look at the current in-studio exhibit, showing the winners of the 2011 CAG Mugs and Jugs contest.

Local Exhibits

Our own Ellen Sachtschale is featured in a four-person art exhibit with her garden vessels at the Firehouse Arts Center, 4444 Railroad Avenue in Pleasanton, just east of Main Street.

The show runs through April 2nd. Gallery hours are Wednesdays through Fridays from noon 'till 5:00 pm and Saturdays 11:00 am to 3:00 pm.



The Monitors' Job is much easier
Since hiring TRAINED DIRT DETECTION DOGS.

Coming Attractions:

SATURDAY – JUNE 11, 1 pm–5 pm
SUNDAY – JUNE 12, 10 am–5 pm)

Coreen Abbott will be presenting a two-day intensive hands-on workshop – *“Making One and Two Part Plaster Molds”*

- **Note** Workshop begins after studio clean-up party
- This workshop **does not** qualify as required ceramics class for open studio enrollment.

We will also be offering three five-day **INTENSIVE WORKSHOPS**
**MONDAY, JUNE 20 thru FRI-
DAY, JUNE 24**

• **9 am – noon:** *“The Human Figure From Any Angle”* with Chris Kanyusik

• **2 pm – 5 pm:** *“Bubbling Over with Ideas: Creative Variations on Fountains”* with Ellen Sachtschale

• **6 pm – 9 pm:** *“Techniques in Slip and Glaze Decoration”* with Lesley Jensen

Note: These five-day Intensive Classes **do qualify** as a required ceramics class for open studio enrollment for summer session.

Also: Anyone waiting to take part in Lesley Jensen’s ever popular Alternative Firing Class with it’s signature beach pit firing, usually held during the summer session, will have to wait until it is offered during the fall quarter.



Dates to Remember



SAT. – FRI.
3/19 – 3/25

STUDIO CLOSED

SAT.
3/26

FIRST CLASS of SPRING SESSION

MON. – SUN.
4/25 – 5/1

STUDIO CLOSED

- **SET-UP FOR STUDIO SALE**
- **SALE RUNS FRI. 4/29 THRU SUN. 5/1**

SAT.
5/21

MASTER POTTER WORKSHOP
with JULIA GALLOWAY



SUN./MON.
5/29 – 5/30

STUDIO CLOSED
MEMORIAL DAY HOLIDAY

SAT.
6/4

LAST SATURDAY CLASS MEETING

SUN.
6/5

LAST SUNDAY CLASS MEETING

FRI.
6/10

LAST CLASS of SPRING SESSION

SAT.
6/11

STUDIO CLEAN-UP PARTY
(10 AM – NOON)

FREE - 2011 Parking Permits will be available to all students at the beginning of Spring Quarter. They will be available for pick-up at the Community Center / Senior Center building across the park from studio.

What's Happening in the Clay World

CONFERENCES

NCECA Tampa Florida:
45th Annual Conference,
March 30-April 2, 2011
Tampa/St. Petersburg, Florida,

Archie Bray Workshops for 2011

- Ted Adler & Dean Adams *Into the Fire*, **July 18-20**
- Richard Shaw, *Silkscreen Transfers on Clay Surfaces* **Aug.13-14**
- Julia Galloway, *Colorful Chemistry – Cone 6 Glazes for Oxidation and Soda –fire*, **Sept. 15-18**
- Adrian Arleo, *The Body as Landscape for Truth-telling* **Oct. 21-23**

EXHIBITIONS

Archie Bray: *From the Edge: 60 Years of Creativity and Innovation at the Archie Bray Foundation*, Exhibit and Celebration party
June 23-25, 2011

Lafayette Gallery: *Out with the Old, In with the New*, show and sale opening of the sculpture garden, reception April 10, 1:00-3:00. The show will remain until May.

Firehouse Art Center, Pleasanton: Marks of Nature: Visual Notes on the Natural World. **March 9 through April 2.**

Salt Of The Earth
TRAX Ceramics Gallery
1812 5th Street, Berkeley, CA
Featuring the work of Master Potter Warren MacKenzie, Robert Briscoe and Charles Jahn
March 26 - April 17th, 2011

The Vase and Beyond: The Sidney Swidler Collection of Ceramics
Crocker Art Museum,
Sacramento
October 10, 2010-April 10, 2011

CLAYARTSGUILD

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