

KILN' TIME



MAY 2011

THE OFFICIAL CLAY ARTS GUILD NEWSLETTER

Clay Communication By David Vandenaast



The CAG board has created a format to aid communication among members. We have sometimes heard people voice frustration over a great idea or problem and their voice isn't being heard. A locked black mailbox, located near the library and *Clay Communications* (or CC) forms are available to promote better communication in the studio.

Please feel free to make suggestions, voice concerns or complement something that is being done well, or someone who has been a particular help. All letters must be signed, or they will be discarded. All letters will be directed to the person they are meant for, such as Pete, the board, instructors or studio members. Each letter will be given a written response by that person with a copy to Pete.

Hopefully, everyone will feel that his/her voice is heard. Please feel free to suggest improvements for this format as well. 

Spring 2011 CAG Sale By Manuela McCall

A big THANK-YOU to all who helped make this a successful sale!

Everything went like "clockwork" from advertising, to check in, to set up, to refreshments, to sales, to cashiers and data management, to security and finally to "tear down and clean up". It seems like we have the sale process down to a science!

It appears that the recession is still affecting our CAG sales results -- we have a long way to go to get back to the amounts we were making prior to the economic meltdown. At Civic Park, our total sales were down fairly significantly, i.e. 12%, from April 2010 and 40% from 2008. It's difficult to pinpoint the cause or causes of this decline. While there was an art sale in downtown Walnut Creek that ran concurrently with our sale, it's unclear if the street sale pulled customers away from us, or if it helped draw people to the Civic Park studio. It could also be helpful to gather more specific information on how well our various forms of "advertising" are working by collecting "How did you hear of our sale?" data from visitors who come to the studio sale.

The proportion of sales coming from CAG donation pieces continues to rise; CAG donation pieces brought in a total of \$2276 or 25% of total sales at the Civic Park studio. Grouping CAG donation pieces by color and function worked well again this year. Overall, our average sales per artist continues to decline -- from a high of \$406 in 2008 to a low of \$260 this year. Since we don't track individual CAG sales receipts in our computer system, statistics are hard to come by. But, based on an "eyeball" review of sales receipts, it's possible to theorize that our high quality (but relatively



low priced) CAG items sold in greater quantities than our artist offered pieces. However, we can't say definitively just how competing CAG pieces impacted individual artist sales... something that the Guild may want to discuss as we prepare for the upcoming December sale.

Continued on page 5

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<annadele@comcast.net>

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



Message from Kathy Minard

“Where in the world am I”? or “Ask not what the guild can do for you”

I started writing this article on an airplane bound for Seoul Korea and continued on a flight from Hong Kong to Manila. Since I suspected I would not be home in time for the publication of this newsletter, I thought I'd write this “on the fly.” (Hee! Hee!) And by the way, I can't wait to get back and share with you all the pictures I took in Hong Kong Park of the local pottery guild display of their teapot and tea set competition, very creative stuff.

Now as I sit here, I'm reflecting back to these past few months at our studio. Despite some challenges and minor disputes, our guild has accomplished quite a few things for which we should feel proud. I am certainly proud of many of our guild members who have put in so much time and effort to make it a success. In addition to other changes we have helped with in the studio in recent months, we are now in the process of upgrading our video collection to DVDs, we have purchased some beautiful fabric, enough to cover the *all* of the tables for our sales, and we are forming a planning committee to make our library into a more desirable, multipurpose space. Did you know we are contributing *money and volunteer workers* to hang a bit of history (the McElroy sculpture) on the outside wall of our studio! This spring/summer! This sculpture is a large wall hanging, made of many pieces that have to be hung back into their original positions; it should be quite the operation to install! If you are reading this, and have not been a part of these positive changes and these plans for the future, it's not too late! The way these things get done is by guild members (not just board members) stepping up for a task and asking, “What can I do?” Imagine after helping hang a public art structure in Walnut Creek Civic Park, you will be able to walk through the park and say, “I helped make that happen!”

Also, don't forget we have a new way for you to communicate ideas to the board and the city using our new Clay Communications (or cc) form. What you need to do is fill out the simple form, include your name and a way to get in touch with you (email or phone #), and put it in the secure CC box located next to the library room. Your form will be reviewed and brought to the attention of the appropriate people involved. Then you will get feedback on what action is being done. We'd love to hear from you and see if this system works!

Remember, the guild does provide many of the studio upgrades and equipment for you to enjoy and to make the studio a better place to work. The guild is also providing free in-studio workshops provided for guild members by guild members... this is a great perk! The guild is supporting our

Continued on page 4

Spring Sale Thanks from Sales Chair, Mary Leigh Miller

When it looked like we might not have a Spring Sale due to lack of a coordinator, I reluctantly agreed to chair the event. What I imagined to be a somewhat horrendous job turned out to be pretty easy, thanks to a lot of CAG members who stepped up to the plate.

First of all, I'd like to thank **Manuela McCall** for organizing the cashiers, arranging for the credit card machine, setting up the data managers and, finally, writing the front page article and putting together all the facts that you can look at on page 5. What a great job!

David VanderJagt was another key player. Dave obviously likes to organize people and he was instrumental in getting the studio moved around and set up for the sale. He hung the outdoor signs as well. **Susan Sohrakoff** assisted me in putting together the sign-up sheets and organizing the work shifts - a veteran from the December Sale, she knew just what to do. I can't thank Susan enough for all that she did. Here are the four of us on opening night.



But, wait...There's more! The smiling lady in the other photo is **Janice West**, CAG's Hospitality Chair - serving up wine and cheese on opening night. Another great job well done. **Alice Lasky**, accompanied by a fellow violinist, provided wonderful music (*photo on page 5*) and behind the scenes computer guru and former CAG member, **Robert**

Shelton was on hand to make sure the sale data was input properly. **Ann Henderson** also put in untold hours providing membership info, and **Karen Horn** was responsible for publicity.

I would also like to thank all the sale participants for the hours they put in, as well as many non-selling members who volunteered their time in some of the work shifts. 🙌

Teen Awarded Levin Scholarship By Susie Quan-Wong



Sarah Travenick, who is currently taking Ellen Sachtschale's Thursday afternoon Teen Clay class, (*See photo at bottom*) has won the Levin Scholarship. At the afternoon class, Sarah and her fellow pottery classmates celebrated with brightly decorated cupcakes, chips and lemonade after **Susie Quan-Wong** presented her with her award.

This scholarship is based on artistic promise and commitment. Personal qualifications are also a consideration. Sarah's instructor recommended her, and she submitted a sample of her work and a short essay on her ceramic experience. Sara submitted an intricately fashioned ocarina, which is well tuned and delicately refined; she also plays it beautifully. Even at her young age, Sara has an extensive music background having played the piano since kindergarten. She is also a percussionist in a symphonic band.

Sarah is a straight A sophomore at Las Lomas High School. She has been active in Girl Scouts for 11 years, and besides music, her hobbies include horseback riding and knitting. Sarah's featured clay ocarina has been on display in the CAG studio window. 🙌



Pres. Message continued from page 2

Master Potter Workshops, which have been very popular. In addition, as a guild member, you can attend these seminars at a big discount. So many things the guild does for you in addition to supporting open studio time!

So, to borrow a phrase from a past president... I want you to step up and *ask not* what the *guild* can do for *you*, (because now you know) but what *you* can do for *your guild*!

Thanks for being *an active* member.

Kathy

Potters Needing Help

Horthwest Craft Center, home to many potters for the past 48 years has been asked to leave their gallery space at the Seattle Center at the end of this year, because the owners have found a client who will pay a much higher rent. Its closing will represent a huge loss for the ceramics community. An outpouring of public support may be the only way to preserve this important resource for ceramic artists. If you would like to help, you could email the key representatives.

Robber.hellams@seattle.gov,

Director of the Seattle Center

Hori.sato@seattle.gov,

Artist member of the Seattle Design Commission

Sally.Bagshaw@seattle.gov,

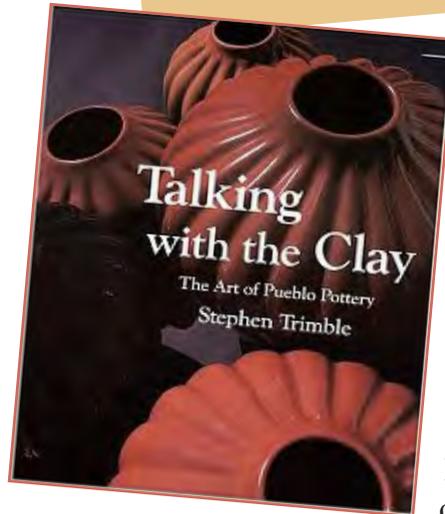
City Council member, Chair of Parks and Seattle Center Commission

Bill.block@seattle.gov,

Chair, Seattle Center Advisory Committee

Book Review

Reviewed by Lois Andreatti



“The Pueblo’s are one people and many people. They share a way of life, a world view and a landscape.” The Santa Clara, Taos, San Juan, Laguna Pueblos, along with others, live around the mountains and rivers of New Mexico.

Pueblo pottery captures a refined sense of order, opposition and balance. The potters say that they let the clay form

itself to whatever shape it wants - without their conscious control. If the potter has “a good intention” and is “one with the clay” the pot will please both the clay and the shaper. It will be an extension of the potter’s spirit.

The pottery comes from the earth. It is painted with minerals and plants, shaped with stones and gourds of the earth. In making pottery this way, the Pueblo people create a bond between the land and the people. Most learn their craft from their mothers and grandmothers, passing it down to their children. They consider the clay a gift from Mother Earth and therefore sacred. They pray before taking the clay and will often make an offering.

Pueblo pottery is built by hand using coils. Potters talk to the clay to find out what it wants to be; the mood of the potter while working makes a great difference.

The firing is done outside and the kiln is made and used just once. Some call the firing “Judgment Day” and even the most experienced potter finds the firing exciting and satisfying.

This book has chapters on many areas of New Mexico where “the people” live, and it describes their unique work with wonderful photos. It shows work of the Santa Clara (my favorite) the Tewa, Laguna, Zuni and Hopi to name a few.

I thoroughly enjoyed the book, probably because of the timing. I recently was in New Mexico and saw the pottery and the people first hand. Their work is truly inspiring. 🙌

Trivia Facts for the Spring 2011 Sale—Civic Park

Total artist pieces offered (sets counted as one):	2237
Total artist pieces sold (sets counted as one):	342 (15%)
Average price of pieces sold:	\$29
Average price of pieces offered:	\$24
Median price of pieces offered:	\$20
Median price of pieces sold:	\$18
Most items offered by one person:	73
Fewest items offered by one person:	8
Highest value of pieces offered by one person:	\$2546
Highest Priced piece offered:	\$400
Highest priced piece sold:	\$400
Most pieces sold by one person:	21
Highest sales by one person:	\$1351
Percent who sold something:	95%
# sold >= 50% of the pieces they offered:	5



This table shows how well different types of pieces sold. As in previous sales, bowls and vases continue to sell in the greatest numbers. Casseroles seemed to sell well, since 48% of what was offered was bought
 Note: these statistics are based on how artists listed their pieces on their inventory sheets.

CAG Spring Sales

	2007	2008	2009	2010	2011
CIVIC PARK					
Thursday	5,416	6,706	4,233	NA	NA
Friday	2,400	3,226	2,050	4,388	3,988
Saturday	3,400	2,190	1,368	2,707	2,871
Sunday	2,086	3,120	2,615	2,199	2,178
Total Civic Park	13,302	15,242	10,266	10,294	9,037
# of Artists	40	44	47	41	41
SHADELANDS	1,368	2,624	1,724	936	1,617
GRAND TOTAL	\$14,670	\$17,866	\$11,990	\$11,230	\$10,654
Average per artist	\$367	\$406	\$255	\$274	\$260



Galloway Workshop

Of the nearly 50 participants who enjoyed the **Julia Galloway Master Potter Workshop**, more than 20 of them were Guild members. You are sure to hear glowing comments in the studio about the success of the event. Note the



new addition to the Guild pottery collection, a beautifully detailed teapot displayed in the studio exhibit case. It's whimsical form with a crown of soft looking curls and a puffy handle is decorated with brightly colored glazes emphasized by gold luster accents and patterned lines reminiscent of detailed wrought iron work.



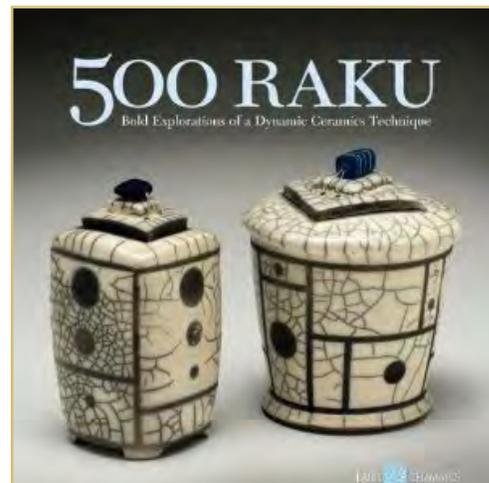
In the Library

By Librarian, Gary Guglielmino

The library of the Clay Arts Guild, tucked into the small office near the front door of the studio, is a hidden gem of inspiration and awe. There are books on every aspect of ceramic art—from practical “how to” type books dealing with all manner of technique to beautiful art books full of great photographs of ceramic work.

The Clay Arts Guild recently purchased another member of the second group. This book, called *500 Raku*, contains beautifully photographed color plates of 500 raku pieces. The 500 Raku works in this volume include thrown pieces, handbuilt work, sculptural items...everything imaginable. All the works are contemporary, and each includes a description of the type of clay, all glazing and firing techniques, and any special clay treatments

Mr. Jim Romberg, a nationally known raku ceramicist with many years of experience and scholarship, selected the pieces for inclusion in the book. Just flipping through the pictures I was amazed at the breadth of the work he chose—from very contemporary pieces to more classic treatments--the only common denominator is that every one is engaging, attractive, and beautifully constructed. I was left with just one question—where do these people get all that talent?



This book is one of a series of “500 books,” many of which are also in the collection of the CAG library—*500 Plates*, *500 Vases*, *500 Teapots* — and on and on. Each of these offers the reader a chance to see a huge array of interpretations of common forms — a real opportunity to see a lot of different styles in a very convenient and practical setting — your lap!

I invite all CAG members to come by the library and browse through the collection. Everyone seems to be able to find something intriguing — I bet you will, too. It's worth the short investment in your time!

Thank you! 



Mini Workshops

The Clay Arts Guild boasts many master potters and sculptors among its members. Although most of them would not classify as professional potters (i.e. making a living from their art), their talent is obvious. Some have generously shared this talent, offering mini-workshops for fellow members; potters sharing their techniques with other potters. **Tamara Selvig** has taken time to organize the workshops, usually presenting about four or five a year. Workshop days vary to accommodate the different schedules of the members. This quarter four have been on Wednesdays and one on a Saturday.

For the first workshop in this series, **Martha Kean** demonstrated making a small, cleverly carved pitcher, but she also included decorating techniques and introduced her audience of about



fifteen potters to an inventive tool to fashion very unusual handles. She used two small, similarly corrugated boards to roll a small handle and was able to show how to achieve raised polka dots, spiraling swirls and converging lines for three different surface effects. She also demonstrated using a measuring guide to produce indented angled lines on the body of her small pitcher. She began with a soft leather hard thrown piece that was rounded at the base, narrowing below the rim and then flaring out at the rim. She Cut off a half-circle section from the top of the pot and then folded the ends of the cutout, leaving the opposite side as the spout. A number of potters have since made variations of the pitcher, practicing what she demonstrated. Others have purchased a pair of the corrugated boards and used them to make handles for cups. Many variations on what she presented are emerging from the kilns, making obvious the value of these workshops.

If you've watched the pieces coming out of the kilns lately, you would definitely have noticed the uniquely slip-trailed dots on the teapots, cups, vases and bowls that **Cora Bolesh** creates. She has perfected this

technique and generously shared her secrets with about fifteen people who watched her demonstration in the studio on a Saturday afternoon in April.

Cora used a simple technique with a metal tipped suction bulb or flexible plastic bottle with a pin-sized hole in a metal nozzle. She used the white porcelain slip from our studio, but other slips would work as well if they are the right consistency. Cora explained that if the slip is too thick, she gradually adds water until she gets it right. It should be about the consistency of very thick cream, thick enough to hold its shape when squeezed out. The slip cannot be too watery or the design won't hold up. Cora's uses a dot, line, dot, line design, which she does by dot and drag for line, dot and drag until she gets the design either around the bottle or diagonally on the bottle. All the participants were able to practice the technique on bottles and jars that she generously prepared for her demo.



On a Wednesday afternoon, **Mary Miller** showed her audience how to make an elongated free-form platter. She began by throwing on the wheel a flat pancake about



ten inches in diameter, which she textured with a Steve tool. She explained that the texturing could be whatever you wanted, that prior ones she has made had deep round grooves in them. She mesmerized her audience then by picking up this thick pancake and taking it to the canvas covered table, where she began throwing it gently and repeatedly on the table, thus transforming it into a large oval, slightly free-form platter. The platters could be any size, but Mary's was about a foot and a half long when she was finished.

Continued on next page



Anyone looking at the ceramics coming out of the kiln will recognize **Lakshmi Katari's** work. She is the potter who masterfully paints those detailed, brightly-colored flowers on small porcelain pieces. Lakshmi

presented her workshop, sharing how she develops and maps out her designs, what commercial underglaze colors hold up well at cone 10 reduction, and how the details of her designs progress from step to step. She brought in many samples for the participants to see the kinds of results that were possible as well as test tiles done on both 6-Tile porcelain and Baboo porcelain. Lakshmi also made a number of tiles ready for applying underglazes so that people could try painting their own designs.

Our final mini workshop in this series was presented by **Virginia Rigney**. Virginia, whose large, extruded architectural columns have been featured in many galleries and ceramic shows in the Bay Area and beyond,

shared with us how she creates these wonderful pieces. Although her large columns are made with the extender box attached to the bottom of the extruder – a difficult process for someone not too familiar with the equipment – she had several smaller pieces with her that were made using the extruder without this attachment. Virginia gets a lot of her inspiration from tree branches and how they are formed. She also loves the textural elements found in nature and builds upon this when shaping and putting together the extrusions. “I love the salt-firing process,” she told her audience of 10 or 15 CAG members who were on hand to watch the demonstration. “This is why you find me in Pete’s Wednesday morning class each quarter.” Virginia went on to demonstrate how she carves patterns into the extrusions, and shared information on the special underglazes that she likes to use. She also shared a few tips on using the extruder to those interested in learning more about this process.



Graduated Thickness Strips

The CAG has purchased four sets, two each, of graduated thickness strips, about 24 inches long, 3/4" wide and thicknesses 1/8, 1/4, 3/8 and 1/2 inches. The purpose of these wooden sticks is to help align and roll uniform slabs.

Susie Quan-Wong generously made and donated a bag to contain the strips and hangs on the side of the shelves where the strips are located. They are there for you to use, but please make sure you clean and dry them before returning to the bag and rehangng it when you are done.



Totems Installed

Because **Don Porcella** was such a presence in the studio, many of his friends wanted to give his wife Ann something in remembrance. Emily Blanc's idea was to make a totem to present to Ann, and she invited anyone from the studio to participate. Although it has taken awhile for the potters to fashion their pieces, get them glazed and fired, the totem finally came to fruition.

Because assembling all the pieces on one totem would have made it eight feet high, the decision was to break it in two, one totem three feet tall and the other five. Emily's husband, Al, generously helped by digging the appropriate holes and sinking the posts in concrete. With Ann's approval, Emily and Al assembled the totem.

Contributing artists for the five-foot totem included a large blue and white jug as well as a sculptural piece by **Evelyn Karim**. **Karen Horn** made a large Black Mountain dove with touches of white, and **Mary Miller** contributed a large Graybird pitcher. **Ellen Sachtschale** fashioned one of her organic gourd shaped pieces, and **Susie Franz** made one of her signature multicolored clay pieces, a cylinder with fluid lines. **Martha Kean** added two of her signature carved bowls to the totem, and **Joan Ibarolle** sculpted a head of St. Francis with a tiny blue bird sitting on his collar. Atop that totem is a birdhouse, but we don't know who made it. We simply found it among the pieces that were to go with totem.

The three-foot totem boasts a large bright red single die, reminiscent of the dice used in dealing blackjack, which **Janice West**, who made it, did for many years. Then there is the large brown anteatr, of course donated by **Mimi Wild**. **Ann Henderson** gave a salt-fired porcelain teapot, and **Emily Blanc** put in a scalloped edged bowl that sits on its side, and on the top sits a blue-eyed owl by **Barbara Shull**, who also contributed a number of spacers, some of them large embossed leaves.



HOT TIP!

Submitted by
Fery Yashir

Don't throw out those old worn socks; recycle them! I am not advocating going back to the days of darning holes in socks, but there is a great use for old socks submitted as a tip from Fery Yashir. If you wear wrist jewelry, a good watch or bracelet, Fery has suggested the perfect way to protect it.



Cut the cuff from the top of the sock and throw away the worn part. Then simply slip the cuff up over your jewelry. It protects it, keeps it out of the way while you're potting and recycles an old sock in the process. I remember one person searching the slip bucket for a lost watch. Had it been covered with a protective cuff, the watch might still be ticking.



Now it's your turn. Fery earned a bag of clay for her tip this month. You, too, can earn a bag of clay. Just write a description and email annadele@comcast.net or put a copy in [Locker #9](#) 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, teacher, book or magazine, however, it would be nice to acknowledge the source.

Slip Bucket Covers

Thanks to **Pino Pagni**, who made our new slip bucket covers, clay arts students no longer have to put up with those grabby, pokey, sneaky slip screens that covered the buckets before. Notice the neatly rounded wooden frames now — and notice the stronger smaller-holed screen. Hopefully everyone will respect this welcome addition to the studio and not try to shove hard clay through the screens, bending them in the process.



Your hard clay should go into the small buckets alongside the slip buckets. And notice the name, SLIP. The buckets are just for slip. The screens are to prevent wayward tools: a metal or wooden rib, pin tool, bat pin, chamois or any other number of tools from ending up in the slip bucket...and subsequently in the recycled clay. After cycling through the pugmill, only an unsuspecting potter could tell you what a mangled metal rib feels like when wedging or throwing with recycled clay. Make sure to extend thanks to Pino for fashioning these inventive covers.



Meet CAG and Friends Foundation Board Member, JUNE BOWEN

Interviewed by Mary Leigh Miller

June Bowen, an active member of Clay Arts Guild since the early 2000's and its treasurer for two years, joined the Friends of Civic Arts Education Foundation Board in 2007. Those of you unfamiliar with the foundation, should know that most of the financial, need-based scholarships made available to Civic Arts Education students – young and old – are provided with funds raised by The Friends (as we are often referred). June has played an active part in the fundraising efforts. Right now, she is in charge of the sale of raffle tickets, the winning number of which will be drawn at *¡Viva Arts!*, the Friends Foundation's big fundraiser held on Friday, February 3, 2012. The raffle price includes a two-night stay at a luxurious cottage overlooking the Mendocino coast.



Around the ceramic studio, however, June is known for her whimsical, colorful sculptures, often assembled and sometimes having moveable parts – but did you know that she also loves oil painting? One of her endeavors is pictured at left, painted after a trip to China last year. More recently, she joined a group of CAE instructor, Jody Mattison students, on a one-week trip to Costa Rica to find inspiration along the beaches.

June's first career was teaching first graders in Fort Lauderdale Florida, probably explaining, she told me, her love of creating child-like sculptures, such as the jack-in-the-box you see in the photo. I asked her how she found her way to California. "I had never been this far west," she said, which led her to SF State where she earned a Masters in Education. Upon graduation, June – along with many other teachers – faced a hiring freeze in the CA school system, the aftermath of the passage of Prop 13. "I had fallen in love with California," she confessed, "so I went looking for a second career and ended up in the field of Employee Benefits. June retired in 2002 as a VP and Employee Benefits Manager at Robertson Stevens, an investment banking firm. Another big accomplishment in California: meeting the man who would become her husband shortly after moving out here. June and Bill have no children but own a little Shih Tzu, Coco, whom they adore.

"I love to see the eyes of little children light up when they are exposed to the arts," she told me. "I guess I'm the same way!"



Coming Attractions

COREEN ABBOTT will be presenting a two day intensive hands-on workshop – **MAKING ONE AND TWO PART PLASTER MOLDS**
 Saturday – June 11, 1 PM – 5 PM
NOTE: Workshop begins after Studio Clean-up Party
 Sunday – June 12, 10 AM – 5 PM

NOTE: This workshop does not qualify as a required ceramics class for open studio enrollment.

We will also be offering three **FIVE DAY INTENSIVE WORKSHOPS**
 Monday June 20 thru Friday June 24

9AM – Noon

• **THE HUMAN FIGURE: FROM ANY ANGLE** with **CHRIS KANY-USIK**

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 its 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



SUN / MON
5/29 & 5/30

STUDIO CLOSED
MEMORIAL DAY

FRI 6/10

LAST CLASS MEETING OF SPRING SESSION

• **ALL WORK MUST BE REMOVED FROM DAMP ROOM AND DRYING SHELVES BY 7 P.M. FRIDAY – JUNE 10**

• **ALL GLAZED AND BISQUED WARE WILL BE SAVED FOR PICK-UP AT BEGINNING OF SUMMER QUARTER**

• **CLEAN OUT YOUR LOCKER**

SAT.
6/11

STUDIO CLEAN-UP PARTY
(10 AM – NOON)

SAT / SUN
6/11 & 6/12

2 – DAY PLASTER MOLD MAKING WORKSHOP with **COREEN ABBOTT**
 SATURDAY – (1 – 5 PM)
 SUNDAY – (10 AM – 5 PM)
 (NO OPEN STUDIO)

MON – SUN.
6/13 – 6/19

STUDIO CLOSED

MON. – FRI.
6/20 – 6/24

5 DAY INTENSIVE WORKSHOPS IN SESSION
(NO OPEN STUDIO)

SAT.
6/25

FIRST CLASS OF SUMMER SESSION

SUN / MON
7/3 & 7/4

STUDIO CLOSED
INDEPENDENCE DAY HOLIDAY

Summer 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

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

Subs: Bridget Moar, Clarice Judah

What's Happening in the Clay World

CALL for ENTRIES

500 Series from Lark Books

Prints in clay — submissions due by September 15, 2011

Beaded Jewelry — submissions due by July 15, 2011

CONFERENCES

NCECA 2012, 46TH ANNUAL CONFERENCE

March 28 - March 31, 2012

Seattle, Washington

THEME: *On the Edge*

EXHIBITIONS

Trax Gallery — Julia Galloway

If you would like to see more of Julia's work, visit the Trax Gallery 1812 Fifth Street, Berkeley
Hours: 12-5:30 Wed-Sun

Blackhawk Gallery — *Summer Visions* May 27 through mid August.

A multimedia show sponsored by the Alamo Danville Artist Society will include ceramics by CAG members, Martha Kean and Mary Leigh Miller.

3461 Blackhawk Plaza, Danville
Hours: Mon-Sat 10-8 pm, Sun 11-6 pm

If you know about Bay Area exhibits, conferences and/or workshops that other CAG members would be interested in, please contact Ann Henderson or Mary Leigh Miller. We will include your information in this section of the newsletter.

CLAYARTSGUILD

City of Walnut Creek

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To view the CAG Newsletter in full color, go to our website: www.clayartsguild.com