

KILN' TIME



MAY/JUNE 2012

THE OFFICIAL CLAY ARTS GUILD NEWSLETTER



Workshops
by our
Members

On Saturday, May 26 at 2 pm, **ROB SAVRE** will present a special mini workshop on a brand new process that he has been perfecting, Screened Transfers.

If you are interested in learning about this process, plan to be on hand to watch Rob demonstrate how it's done.

☞ Turn to page 7 for a detailed description on screening designs onto clay.

Also In This Issue

- April Sales Results
– Pages 3 & 4
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Ceramics Instructor,
Erica Clark Shaw
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Artists Market

CIVIC PARK

To all of you who made the CAG sale a wonderful success!

The studio looked fabulous! Thanks to **Florence McAuley** who was in charge of the set up design, and all of the wonderful people who grunted and groaned to move, clean, and set up the tables and display areas, and many thanks also to Ted and Andrew, the two young adults who loaned us their humor and muscle to help with the heavy items.

Many thanks to all of you who set up wonderful looking display areas. All of your displays looked wonderful, and **I heard comments constantly of how this particular show was one of the best ever.** My hat is off to all of you.

And I must give a special thanks to **Manuela McCall**, who was chair of the cashiers and who passed the baton to **Era Cherry** who will take on the position for the December sale. (Read Manuela's summary of the sale on page 3) Thanks, Era, for offering to chair one of the most important areas of the sale, cashiering — sorry I wasn't available to spend more time to also learn cashiering, but I know you will teach me in upcoming sales. And thanks again to **Janice West**, who set up the food and kept people munching and happy Friday night.

And thank you to our wonderful demo artists, **Jackie Arkasali**, who arranged the incredible flower displays on Friday evening, **Ellen**

Continued on page 4



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Kiln' Time Newsletter

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*Please submit all articles to Ann
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Visit our website:

www.clayartsguild.com

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

CAG OPEN STUDIO HOURS

Mon.....4 - 7 pm

Tue4 - 7 pm

Wed.....12 - 4 pm

Thur.....No Workshop

Fri.....12 - 7 pm

Sat12 - 7 pm

Sun.....1 - 7 pm



Message from the Prez...

Clay Arts Guild: *Community, Clay, Commitment, and Camaraderie*

We are so fortunate to have a wonderful facility in Walnut Creek where anyone can join in and share our love for the clay medium. Recently we had our Spring Sale and so many volunteers came together to sell their work. Regardless of how much you may or may not have sold, together we raised money for our guild, which provides so many services back to us. Thank you to all of the volunteers who made this sale a success. We couldn't do it without you.

As the City wrestled with it's fiscal budget, there was talk of severe cuts to the Arts. Many of you rallied to write letters of support, and some attended the recent City Commission meeting. Luckily, the budget was balanced with only minimal changes to fees in our program. It might be helpful to write letters of thanks to the city personnel for continuing to support the Arts. Praise can make a difference!

We are a wonderful group of people who have chosen to join the Clay Arts Guild. Our membership dues, Holiday and Spring sales, tool and apron purchases, outside sales (10% to the guild), all bring revenue, which upgrades equipment, replaces kilns and wheels, improves our library and provides discounts for open studios and workshops. We are committed to creating wonderful clay art and creating a great environment.

An important side note on commitment: It is so nice to have a complete board in place. **Aletha Biederman-Wiens** has accepted the treasurer's position. Aletha is relatively new to the studio and is a retired accountant. She will be working closely with Eileen Chew. Thanks, Aletha for your commitment to the studio and the guild!

As we work together and form new friendships, we can promote camaraderie by finding new ways to enjoy the arts together. We have guild members who are active in the arts community and political arena. We have been forming wonderful committees who work to plan our sale, improve our library, and increase aid and scholarships. Some have volunteered to create displays and manage CAG pottery. A Social Events group would be a great addition. It would be fantastic to have the people who work on workshops and contests join a few others who would plan social gatherings and outings. Anyone interested? E-mail me.

I should have also added Communication to the title. If you are a CAG member and do not get my emails, just email me at david.vanderjagt@gmail.com to get on the list. If my emails aren't appreciated, let me know too. I can remove you from the list. (I personally feel that it is essential to stay informed.)

Thanks for all you do! *David*

*A big thank-you to all who helped
make this a successful sale!*

By Manuela McCall



A special thanks to all those who helped with the sale set up and layout design and to those who worked as cashiers, wrappers, security and as sales associates. We continue to get many positive comments about how professional the studio display layout looked and how well managed our sale was!

Our sales results at Civic Park were slightly (2%) more than last year's Spring Sale, but more than 10% lower than the 2009 and 2010 sales. Our loyal customers and supporters continue to see the CAG sale as a great opportunity to shop for quality art and gifts at very competitive prices. We had 20% fewer artists participating in the sale this year, so to have exceeded last year's sale total is quite an accomplishment.

CAG donation pieces brought in a total of \$2241, or 24% of total sales, which was about equal to the CAG 25% portion of member sales. CAG donation sales have stayed constant at about 25% of overall gross sales for the last several years. Thanks to all who donated quality pieces to support the efforts that CAG makes to improve and maintain our studio!

Once again, bowls were the best selling item (in volume) followed by vases, and plates; 58 bowls sold, 56 vases, 18 plates. Raku pieces sold well again this year – we sold 39 Raku fired pieces – 35% of what was offered! Please note: Our statistics are based on how the artists described their pieces on their inventory sheets. More specific descriptions provide us with better insights into what our customers are buying.

More statistics on page 4 ...



Gross Spring Sales since 2008

	2008	2009	2010	2011	2012
	<u>April</u>	<u>April</u>	<u>April</u>	<u>April</u>	<u>April</u>
<u>CIVIC PARK</u>					
Thurs	\$6706	\$4233	\$NA	NA	NA
Fri	\$3226	\$2050	\$5388	\$3988	\$ 4318
Sat	\$2190	\$1368	\$2707	\$2871	\$ 3005
Sun	<u>\$3120</u>	<u>\$2615</u>	<u>\$2199</u>	<u>\$2178</u>	<u>\$ 1863</u>
Total Civic Park	\$15242	\$10266	\$10294	\$9037	\$9186
# Artists	44	47	41	41	33
Avg sales/artist	346	218	251	220	278

Continued from front page

Sachtschale, who created the garden vessels on Saturday making them look so easy and uniquely artistic, and to our two fantastic wheel artists, **Kurt Fehlberg** and **Pino Pagni**. Both Kurt and Pino had quite an admiring audience glued to their talented Wheelwork. You four made the Artists Market more professional, and enticing than ever before, and the children adored the wheel throwing and left with hands covered with clay. They were happy!

For all of you who volunteered to cover shifts and did not have items in the show — OH MY — thank you so much. You were such a godsend. And to all of you who picked up extra shifts — WHEW — thanks!

To **Mary Leigh Miller**, my co-chair, thank you so much for helping me learn the “ROPES” of the chair position. You are a gentle and gifted teacher and coach. Thanks for your posters and postcard designs as well. And thanks to **Jeannie Wakeland** who focused on Publicity. As you all noticed – there were articles in newspapers with PHOTOS of our artists — Nice!

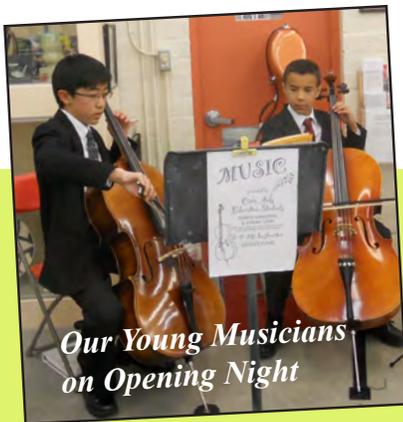
And a huge thank you to **Robert Shelton**, the unsung hero, who set up our computer design for sale information and spends untold hours every sale to tweak and continually improve the operation. And he doesn't even take pottery classes anymore.

PLEASE — A REQUEST. *Email me with recommendations and ways to improve. Dinah King and I are chairing the December sale and would love to improve in any way possible. If you saw things that did not work, let me know. If you saw things that worked well, let me know.*

And just to put a bug in your ear. The December sale will have an **Area for Kids** to buy things for their parents. This area will most likely be in the drying room. All items will be under \$10. We will also have high school volunteers to wrap the items for the kids, as their parents shop in the main gallery. So, start making things now. It was great for the kids last year at Shadelands, **but I am moving the KIDS ONLY sale to our facility for this December.**

Again, my sincere thanks to all of you — and off we go to make more pottery!

Bette



Our Young Musicians on Opening Night



Wheel Demos with Pino & Kurt



The Garden Art area

April '12 Sale Statistics

Description	# Entered	# Sold	% Sold
Plate	61	18	30%
Platter	21	4	19%
Cup	41	13	32%
Mug	56	17	30%
Bowl	222	58	26%
Vase	203	56	28%
Pitcher	26	3	11%
Sculpture	9	3	33%
Pot	65	12	19%
Raku	113	39	35%
Salt	62	9	15%
Pit Fire	23	6	13%
\$10 and under	113	44	39%
\$50 and over	131	20	15%
Highest price sold		2 for \$80, 1 @ \$79	

Note: Statistics are based on artist descriptions of their items.

Transferring Images to Pottery Projects

By Rob Savre



Image on newsprint

I have wanted to transfer artwork onto pottery for some time. I have experience in darkroom photography and silk screening and thought that there must be a way to incorporate both into designs for my pottery. Then I saw a demonstration by Forrest

Middleton at Leslie Ceramics back in October 2011. His demonstration filled in the gaps I needed to accomplish what I wanted. I will share what I have found successful and give you the basics on screen-making and creating transfers.

Steps for transferring images onto pottery:

- 1. Creating your image.** Using your own art or something from the web, print it on a transparency (you can print on paper and then take that to the copy store). Copier transparencies are available at any office supply store. To get opaque enough, the transparency should be done with a laser printer or laser copy machine.
- 2. Creating a Frame.** Any frame will work. If it has glass, remove and keep for other projects.
- 3. Stretching the Silk.** It used to be done through silk, but now there are less expensive options. I bought white organza fabric at Joanne's. You can also get polyester fabric from art stores designed specifically for silk-screening. Cut the fabric 2" larger than the frame, and starting in the center of one side, attach with a staple gun, moving alternately to the opposite side, stretching the fabric tightly over the full frame.
- 4. Photo Emulsion.** Utrecht in Berkeley carries Diazo Photo Emulsion, which is also available at many online art stores. The concept is that when exposed to sunlight, the emulsion becomes waterproof. Where the sun does not hit the emulsion, it can be washed away. Place a small dollop of emulsion in the middle of the screen; spread evenly on the top

and bottom with an old credit card (I used an AARP card). Put any extra back in the container. The screen must dry completely inside, best in a dark place, away from direct sunlight. If it sags, tighten again on the frame.

- 5. Exposing the Screen:** Once completely dry, arrange the transparency on the screen and hold down with a sheet of glass (the one you pulled out of your frame will work). Walk outside into the direct sunlight and count to 30. If you want to really get technical, you can create a test screen, exposing small sections with a timed amount of sunlight at increasing intervals. I used this technique in the darkroom (before digital) to assess the proper exposure of photographic paper.
- 6. Wash the Screen:** After exposure, you will see a faint image on the screen. Wash the screen in the sink with moderately flowing water. After a few minutes the area that was not exposed to light (your image) will start to wash away. Washing both sides will help. Gentle rubbing with your hand and using a fine spray also will help. When satisfied, dry the screen completely.
- 7. Creating a Transfer.** I use 6-Tile slip as the medium to run through the screen. The key is that there needs to be deflocculent in the medium that you want to appear on the clay. Our slips have deflocculent in them already, but if you use oxides you will need to add something like wallpaper paste or fine-grained clay slip in order for it to transfer. Commercial underglazes work as well. Place the newsprint down on a board, then lower the screen so the image will print where you want it. I suggest attaching your screen to the paper or using a jig, so the screen doesn't move when you print. Using a squeegee, pull the slip across the screen. The image where the emulsion is washed out allows the slip to penetrate the screen and print on the paper beneath. Once dry, brush a good coat of slip made with the same kind of clay used to make your piece; I use plain B-mix slip (my ceramic creation is made of B-mix in this case).
- 8. Transferring to clay.** Now you have a sheet of newsprint (cut to the size



Image on transparency

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Horn Family Totem

We have all seen **Karen Horn** taking on huge complex projects in the studio. Remember the coyote she entered into the Critter Contest. She won an award with that, but it was only a small part of her major project. She has been kind enough to share her family totem with us. She asked each member of her family to choose an animal and then draw a picture of it. She used those as models as she developed the totem. At the base is the coyote and moving up the totem is a quail, lizard, ladybug, a hawk and a giant fly. Her husband's comment was, "It brings so much energy and movement to the backyard." What a huge accomplishment!



Continued from page 5

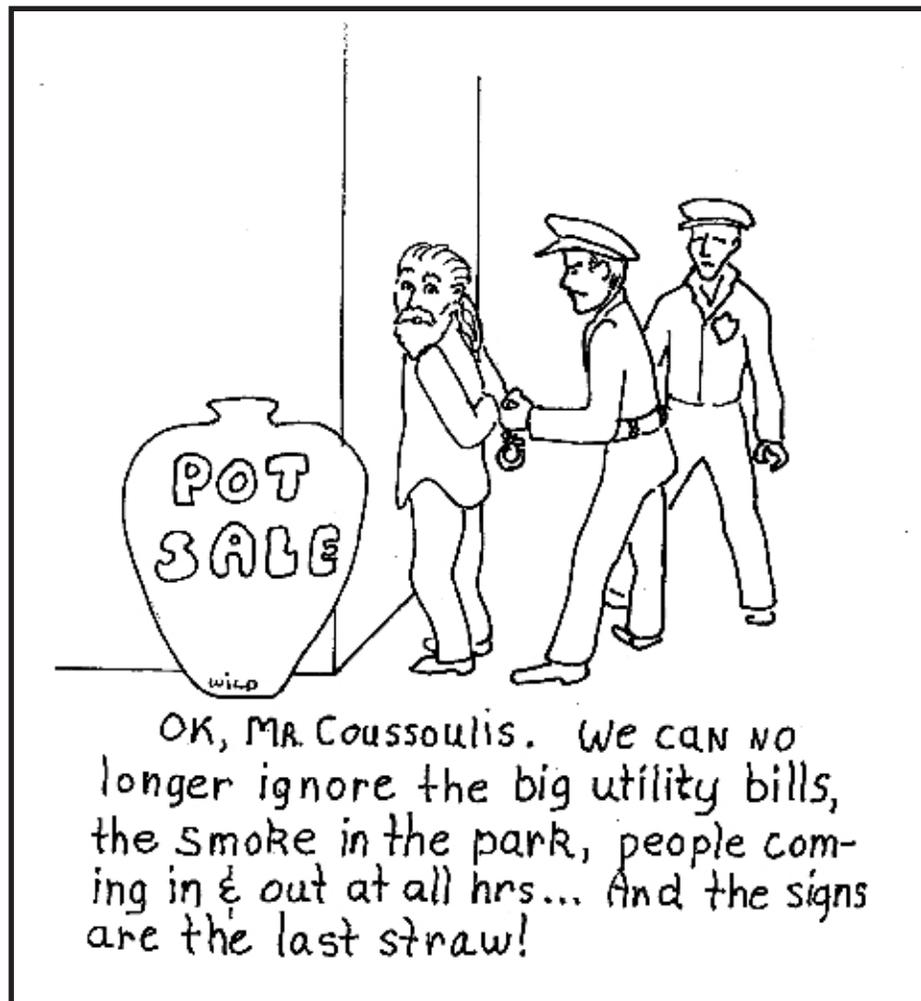
you want), with the image printed in colored slip, and then a layer of another color (Again, I used plain B-Mix) slip over it. Allow it to dry, just about the same time it takes to make a flat-bottomed quiche dish. You may need to use a heat gun slightly on the bottom of the plate so the transfer and plate have the same consistency, dry to the touch. Apply the transfer face down on the plate in the center, newsprint side up. Using a rib, gently rub the paper, pushing down on the plate, thus attaching the design. Make several passes using the spinning wheel to smooth it out if putting on a flat round piece or a cylinder, or going over several times if adding to a flat handbuilt piece.

9. **Remove the newsprint.** When attached, use a pin tool to gently raise a corner and peel the paper off. The design will be left behind attached to the clay. Small portions may stick to the paper, however if smoothed properly, it should all transfer.

Just like anything, it takes a little practice. The same idea can be done to a vertical pot. Make a perfect cylinder and attach the transfer the same way, smoothing it and removing the paper.

I hope this offers something new that you can try.

Rob





Shush!

Notes from the Library

By Gary Guglielmino

“Pottery is at once the simplest and the most difficult of all the arts. It is the simplest because it is the most elemental; it is the most difficult because it is the most abstract. Historically it is among the first of the arts. The earliest vessels were shaped by hand from crude clay dug out of the earth, and such vessels were dried in the sun and wind. Even at that stage, before man could write, before he had a literature or even a religion, he had this art, and the vessels then made can still move us by their expressive form...”

Herbert Read, *The Meaning of Art*, 1984

Wow! Doesn't that make you feel good? And you thought you just liked to play with mud! This comment is from the introduction to a new edition of *Ceramic Form, Design and Decoration*, by Peter Lane, recently donated to our Guild library by **Fern Skowlund**. Fern is a longtime CAG member who has served as CAG President, chaired a holiday sale, and so on. Fern continues to be a monitor on Wednesday afternoons, and if you have noticed her work, she aptly describes it as “whimsical.” She recently finished a piece she called “Sea Legs,” with a female torso, sitting on a fish. The female torso, though, has octopus tentacles instead of legs. So...whimsical it is! Getting back to the book, however – this recent revision of a classic book has a lot of beautiful color photographs of thrown and handbuilt pieces. This book has something for everyone, with many examples of decorative technique, carving, everything. Just paging through it is fascinating. It will make a great addition to the Library. Thank you, Fern!

Along with Fern, we have been fortunate to have a number of other individuals and families make donations of books, tapes, and DVDs to our Guild. I mention Fern's contribution first, because I believe it was the first to appear in the Library room—the sale got things a little confused...sorry!

We had a recent donation from a gentleman named Tim Carter. No one seems to know Tim, but I tell you he has nice taste in books. His donation, *Contemporary American Pottery*, is by Kevin Hluch, a very accomplished professor of art and ceramics. Google him and check out his work—very nice! This book is a collection of color pictures of pieces and commentary by a large number of ceramic artists of all types. Hluch's notes and insight are useful, helpful, and interesting. The breadth of modern pottery is remarkable... imagination is the only limit. One common thread that runs between each of the selected pieces—they are all beautiful, an inspiring book of ideas and techniques. If anyone knows Tim, please let any of the library staff know so we can thank him in person.

Continued on page 8

The family of **Leon Schultz**, a longtime CAG potter who recently died, has donated a number of beautiful books to us. A very nice article about Leon was printed in the January CAG Newsletter, along with a great picture of him. They must have photoshopped the picture--I don't remember ever seeing him so clean—I mean without clay all over him! His article did not include a byline, but it was a good piece of work. It is really interesting to find out a little about each other—so many stories, so much history and experience.

The books donated by Leon's family reflect his broad interest in ceramics. Most of them deal with sculpture and the human form both in ceramic and drawing techniques. Peter Rubino's book, *The Portrait in Clay*, looks very interesting. Rubino is a working sculptor with pieces in museums around the world. This book details his technique for using ceramics to form busts and other work. It is a fascinating process, and the photos, diagrams, and text make his techniques literally come to life. I especially invite those of you interested in human form to check this one out—literally!

Another notable work--among a host of others—is a collection of charcoal drawings of the human form. I'm not an artist (which most of you already know), and I was struck by how simply drawn many of these beautiful images are. A few lines, a little shading, and a handsome or beautiful being emerges right off the page. It's enough to make you want to try some drawing. Other books of sculpture by other noted artists, and other books on ceramics appreciation round out the donation. Thank you!

We have other, more recent donations that I will discuss next month.

On other topics, our recent DVD acquisition *Slabs, Templates, Texture, & Terra Sigillata* has arrived and is available. It is pretty neat—as I mentioned before, there is a segment of the DVD available free online at ceramicartsdaily.org website. A very nicely made video for the handbuilders among us!

Thanks to each of you for your support of the CAG Library. I know I can speak for everyone in the Clay Arts Guild when I again say thank you to the individuals and families who have made donations to our library.



Ericka Clark Shaw, 1954-2012

By Ann Henderson

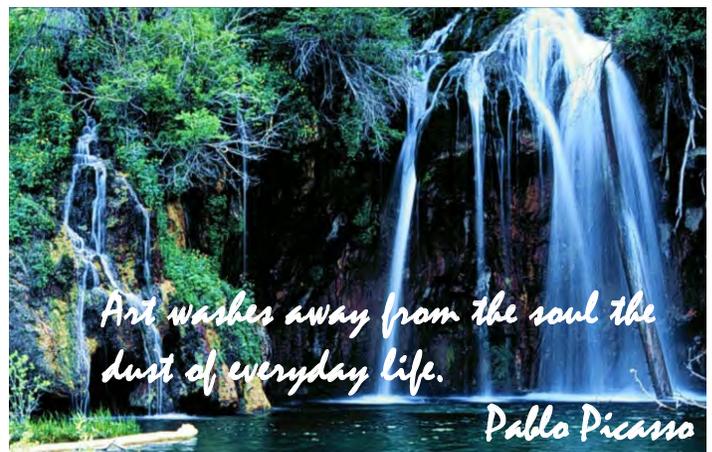


The ceramic world lost an engaging, talented teacher May 5th when **Ericka Clark Shaw** succumbed to her long battle with ALS (Lou Gerig's disease). Ericka was a popular CAE ceramics teacher for

a number of years in the 1990s, and she came back to judge our first CAG-sponsored ceramics contest in 2002.

I took a number of courses from Ericka, because I loved the energy, talent and fun that permeated her classes. I especially remember how she engaged her students and wasn't afraid to experiment. She listened to them and would often draw on their talents, even inviting them to teach portions of her classes. She was a model for my own teaching; many of the strategies I use are Ericka-inspired. I can still hear her throaty laugh and that joyful raspy voice of hers.

The newspaper obituary captured her personality well in stating, "Her vivaciousness, passion and pure love-of-life permeated into every aspect that defined her: her family, her friends, her art and her students. Ericka spread her joy with her infectious laugh, her inherent ability to find the good in everyone, and her honest trustworthiness." She will be missed.



A Review of Our First Two Mini Workshops

by Susie Quan Wong

Making Mediterranean Fruit



On May 2nd, **Jackie Arkasali** presented a mini-workshop called *“Mediterranean Fruits Made Easy”*. Jackie uses sculpture mix and a variety of Raku glazes in preparation for Raku firing. She began the demonstration with a small ball of clay and made the stems first, then formed with her hands and also used a small wooden paddle to shape the fruit. When she had a general form and shape, she then dug clay out from bottom by using a tool with a round wire loop to hollow out the fruit form, using her fingers to feel for the right thickness, then paddled a bit more for the final fruit shape.

Jackie used very little water to smooth and sculpt the shape of the fruit. She also discussed making double molds by using plastic fruits molded in halves. Once you have made the fruit molds, press pancake slabs of clay into them, let the clay dry for about 15 minutes, then press both halves together to form the fruit. Once two halves are pressed together, you can smooth the



two halves together and better refine the fruit by using spongy tip cosmetic applicators purchased at Walgreens. Jackie’s range of pieces consisted of pears, figs, pomegranates and garlic.

Hand Building with Textured Surfaces

Olga Jusidman uses sculpture mix for her hand-built plates, platters and bowls, which she demonstrated on May 16th. Olga suggested using any plastic or wood, and any shaped bowl or platter as a pattern. She drew an outline of the shape on a slab and then used the bowl as a mold to place and position the slab of clay into after impressing it with texture.

First, she rolled the slab of clay on a piece of canvas. Before impressing a design, she used a metal rib to smooth out the surface. Once the slab piece was cut out, she used netting from bags of fruits or placemats or sink mats, or anything with designs, for impressing the design. She set the patterned item on the cut slab and carried the whole thing to the slab roller. She said that you could use the measuring sticks, but the slab roller is easier.

Before she removed the mats, Olga used a metal rib to smooth out clay. She also used colored slip by painting on the slab before the textured mats were removed. Once netting or any texture mats were removed, she gently picked up the slab and placed it in a Pam-



sprayed plastic bowl or platter from which she had cut the outline shape. She then positioned it in the bowl or platter. The sprayed oil allowed the slab to be gently moved back into the shape of bowl or platter. The finishing touches were simply smoothing out the edges of the textured piece.

Olga’s pieces are usually raku fired, but can be high-fire and salt fired. She likes to refer to her pieces as simple, quick, and easy. 🖐️

National Council on Education for Ceramic Arts 2012

By Ann Henderson

As a neophyte to NCECA, I had little to no idea of what to expect. I talked to a number of potters who had gone to prior conferences, but, for me, this was a whole new experience. It isn't on the west coast all that often, and I figured that this was the time for me to attend. Besides, **Laura Morris**, a former CAG member who moved to Washington, agreed to join me, another incentive for me to go. The CAG was well represented; twelve current and past members were there including: **Olga Jusidman, Florence McAuley, Mary Miller, Chip and Connie Parham, Pam Bivins, Virginia Rigney, Barbara Rose, Ann Testa, David VanderJagt and Kathy White.**



Seattle welcomed the potters with open studio ceramic exhibits everywhere, 190 of them. What an amazing art community! I did lots of museum walks in addition to the wonderful events at the conference center, and I know I merely scratched the surface of all that was offered.

Tuesday night when we first arrived in Seattle, we attended a *Taste of Seattle* dinner that was one of my favorite events. We were welcomed with a huge table of five varieties of fresh oysters on the half shell — what a rare treat! Needless to say, I love oysters! In the opening corridor there was also wine tasting, designer beer tasting and brandy as well. Inside the main hall restaurateurs from all over Seattle were serving tasty tidbits of their feature entrees that included bison, venison, rabbit, several varieties of fish and much more. My favorite was mushroom stuffed ravioli in a Asiago cheese sauce — yum! But that fresh salmon dish I tasted was great also — you get the picture! Oh yes, I almost forgot to mention the wonderful exhibit of functional pottery including dinnerware and cookware (yes, you can actually cook on an open flame with the pottery) that was also there.

Wednesday through Saturday there were events, presentations and exhibits continually going on at the

conference center, too many to describe in much detail. The four major presenters worked in pairs, Christa Assad (*photo below on left*) with Jason Walker and Walter Keeler with Tip Toland, on pieces three hours on two different days, each in a large hall with massive TV screens, so that everyone could get a close look at what was happening. Their work was fascinating and the interaction between each of the pairs was entertaining, never a dull moment.



An annual feature of the conference was **the cup sale**. Conference attendees bring priced cups to donate so fellow potters can purchase them. It may be a fund-raiser for NCECA, but it was also fascinating to see the array of cup-making going on around the country. I was overwhelmed seeing so many handmade cups all in one place, probably approaching a thousand.

There was a judged exhibit of elementary and high school-aged potters from in and around Seattle as well as another annual feature of the conference, amazing exhibits of the work from professional emerging artists. You may recognize the name of **Nicholas Bivins**, son of CAG member **Pam Bivins**.

My favorite place at the conference hall was the vendors' exhibits. Wow! There certainly is a lot of amazing pottery tools and equipment I never knew existed. It is a good thing I had limited resources with me or I would probably have spent a small fortune. I took a lot of notes, however, and my wish list has grown immeasurably.

If you ever have the opportunity, I suggest you go to at least one NCECA conference. Next year's is in Houston, Texas.



Notes from the Desk of the Studio Manager

A big shout out to CAG for providing funds for the purchase of **three new Brent potters wheels** in the last year...that's a total of 4 new wheels in studio with addition of the handicapped accessible Brent wheel purchased by the city...plus we are holding our breath at the time of this newsletter to see if we will get some partial funding from the city to add to the amount that CAG has pledged towards the funds needed for the rebuild of our salt kiln, tentatively scheduled to happen in the winter quarter... and – what's up with those



new blue Shimpo potters stools? Yes, they are adjustable for a reason...better for your back if you lean into the wheel as you throw,

so these stools have adjustable leg settings so you can have the two back stool legs 2" or 3" higher than the front legs....thanks again to CAG and the City for going halves on this purchase. And last but not least....a real big thank you to our building maintenance crew for installing a **new kiln exhaust fan** unit on the roof of our building at a cost of approximately \$4000.00 ...makes a lot less noise than that old dinosaur unit we had up there that would shake the building when in use.

P.S. we would like to replace a number of our older Brent wheels... the cost is approximately \$1200.00 each. Anyone out there with deep pockets or spare change who would like to donate the cost of a wheel for our studio would be greatly appreciated.

DATES TO REMEMBER



SUN / MON STUDIO CLOSED
5/27 & 5/28 MEMORIAL DAY

FRI LAST CLASS MEETING of SPRING SESSION
6/8 • **All work must be removed from damp room, drying shelves & bisqueware carts & shelves by 10 pm Friday – June 8**
• **All work left to be glaze fired or greenware to be bisqued will be saved for pick-up at beginning of summer quarter**
• **Clean out your locker**
• **There will be NO safe shelves for bisqueware or finished glazed ware left in studio after June 8**

SAT. STUDIO CLEAN-UP PARTY
6/9 (10 am – noon)

SAT. – FRI. STUDIO CLOSED
6/9 – 6/15

SAT. FIRST CLASS of SUMMER SESSION
6/16

WED. STUDIO CLOSED
7/4 INDEPENDENCE DAY HOLIDAY

FRI. LAST REGULAR CLASS of SUMMER SESSION
8/10

SAT. STUDIO CLEAN-UP PARTY
8/11 (10 AM – NOON)

MON. – FRI. HANDS ON SUMMER CERAMICS WORKSHOPS
8/13 – 8/17 (see catalog for class listings)

COMING ATTRACTIONS: CLASS HIGHLIGHTS FOR THIS SUMMER

- **CHRIS KANYUSIK** will be teaching “The Human Figure in Clay” with live models on Tuesday afternoons
- **BRUNO KARK** will be back on the day shift again teaching an int./adv. ceramics class on Wednesday mornings
- **LESLEY JENSEN** will be offering her ever-popular alternative firing class with a beach pit fire scheduled for July 3
- **ED BLACKBURN** will be coming back with his “Handmade Art Tiles & Wall Reliefs” class on Sunday mornings

Plus: Special 1 and 2 day Hands-on Workshops the week of August 13
MON. & TUE, AUG. 13 & 14 with **COREEN ABBOTT.**

- **CONE TEN GLAZE OPTIONS: Exploring what works, what doesn't work & what might work**

WED, AUG. 15 with **LYNNE MEADE**

- **CARVING ON CLAY**

THUR. & FRI., AUG. 16 & 17 with **ANN HENDERSON**

- **LIDS, LIDS and MORE LIDS**

What's Happening in the Clay World

EXHIBITIONS, CONFERENCES & WORKSHOPS

Check Out:

Histories of American Potters at the Smithsonian

<http://www.wpapotters.blogspot.com/2011/09/links-to-smithsonian-artist-interviews.html>

Terry Rorison would like your input as to artists you think should be interviewed for this ongoing project recording significant American Potters for history. Email him at pottershistory@gmail.com

Call for Entries:

Association of Clay and Glass Artists of California. Juried competition is open to all forms of clay and glass, functional or sculptural. Deadline October 31st, 2012

Silver City Clay Festival, Neo Mimbreno Art Show: Call for any medium of art work influenced by the Mimbres Culture, deadline for entries June 14, 2012.

Studio Sale

Rare studio sale featuring works by Bill Geisinger and Korean artist, Jihye Myung, Sebastopol June 2-3 from 10 am-5pm, 7722 Lynch Road, Sebastopol, CA 94572, 707-480-7636.

Workshop

Orchard Valley Ceramics Art Guild hosting a workshop by Bob Kinzie at Clay Planet, 1775 Russell Avenue, Santa Clara, CA. \$55. Register at www.ovcag.org

Exhibit

Trax Gallery, Uncommon Ground, through July 1, 2012 featuring Sunshine Cobb, Warren MacKenzie, Craig Petey and Lilly Zuckerman. Wednesdays-Sunday noon to 5:30PM. info@traxgallery.com for information

CLAYARTSGUILD

City of Walnut Creek
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Walnut Creek, CA 94598



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