

KILN' TIME



SEPTEMBER, 2013

THE OFFICIAL CLAY ARTS GUILD

 **Bargain Time!**

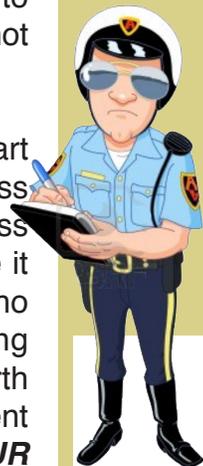
This quarter only, your CAG dues will remain the same as last year, **\$80 for the whole year**, starting Sept. 1, 2013 and extending to Sept. 1, 2014.

Subsequent quarters the dues will increase over last year's cost. **Join now and get the most for your money, a full year's Clay Arts Guild Membership.**

ALERT! ALERT!

If you're going to be in the studio over three hours anytime, it is important that you get a **parking pass**. The Walnut Creek Police will give you a ticket. It isn't a huge amount, but the \$45 fine would have bought at least two bags of clay, enough for making as many as 50 cups that could sell for \$20 apiece. Hmm, if my math is right, that comes to \$1000, a hefty price to pay for not picking up a parking pass.

Anyone taking classes at the art studio is eligible to pick up a pass at the Senior Center, just across the park from the studio. Take it from one of our members who didn't know about the parking pass — contesting it is not worth the effort. The Police Department takes no excuses. **GET YOUR PARKING PASSES.**



A New Member's Perspective

By Linda Shubin



I'm a new member of the Clay Arts Guild, and I would urge anyone not a member to join. Three hours is not enough time to practice what you learn in class. With thirty hours of open studio a week, fitting in that extra time to practice or finish pieces should work for anyone's schedule.

Also in open studio you will find a great group of talented positive people. Learning from others by watching and getting direct help is a great way to improve your skills. I've been helped with centering and trimming by a number of people, including **Michael Berkeley, Gary Guglielmino, Bette Sindzinski** and others. **Zoe Carpenter** helped me make a tray.

If you become as addicted to clay as I now am, you will be signing up for more than one class over a year, and that means signing up for the guild will save you money. Plus, there are the sales. The guild organizes two sales a year; the sales earn money for the guild, and for the members who put their pieces in the sale.

All the benefits of the guild come with the responsibility of keeping the studio clean, volunteering to help, and donating 10% of what you make back to the guild, a pretty awesome deal! 🙌

The money Linda mentioned that the Clay Arts Guild raises at its sales and with memberships all comes back to the people who use the studio. The CAG has purchased kilns, wheels, stools, worktables, chemical bins, lockers, an extruder, the Cink that helps keep the studio green — and other amenities we all enjoy, including subsidizing the famous Master Potters who give workshops here. Everyone benefits from Guild earnings.

Inside this Issue:

- Master Potter **Akio Takamori**
- Meet two of your new Board Members!

MEMBERS of the BOARD

President: Rob Savre
robertsavrejr@gmail.com
Vice President: Janice Holve
holve@comcast.net
Financial Officer:
Aletha Biederman-Weins
alethajuanita@gmail.com
Secretary: Kathy Nicholson
knicholson@probusiness.com
Past President: David VanderJagt
david.vanderjagt@gmail.com
Librarian: Gary Guglielmino
garyg@astound.net
Publicity: Karen Horn
libertyhorn@comcast.net
Hospitality: Janice West
gd24378@yahoo.com
Monitors: Bridget Moar
bridgetcag@sbglobal.net
& Dinah Katague
clayhands0508@yahoo.com
Newsletter Editor: Ann Henderson
annadele@comcast.net
Layout Editor: Mary Leigh Miller
mlmiller602@gmail.com
Membership: Ann Henderson
annadele@comcast.net
Advisory Council Rep: Florence McAuley
fbmcauley@comcast.net
Curator: Jackie Gerry
jackie.gerry@gmail.com
Membership Liaison: Lin Marion
Other non-board positions
Friends of Civic Arts:
Mary Leigh Miller
mlmiller602@gmail.com
Scholarships: OPEN
New Member Liason: Bette Sindinski

Kiln' Time Newsletter

Published 5 or 6 times a year
Editor ~ Ann Henderson
Layout Editor ~ Mary Leigh Miller
**Please submit all articles to Ann at
<annadele@comcast.net>**

Visit our website:

www.clayartsguild.com

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

CAG OPEN STUDIO

Mon.....4 - 7 pm
Tue4 - 7 pm
Wed.....12 - 4 pm
Thur.....No Workshop
Fri.....12 - 7 pm
Sat12 - 7 p
Sun.....1 - 7 pm



Message from the Prez...

The thought of being president of the Clay Arts Guild hadn't occurred to me until Bette Sindzinski asked me. I hadn't volunteered for much other than interviewing CAG members and writing a few articles for Ann Henderson. I had come to studio clean up and received the free bag of clay, but I really had not carried my weight.

I find it an interesting time for the guild. Reading over the newsletters on our website it's apparent we have had very talented board members, committed to the growth of the guild, and making it a better place for each student. A big **Thank You** to the past and current board members, for all your hard work! There have been issues that arose and, each time, the board and membership as a whole have adapted and implemented operational changes as needed. From safety in the facility, to keeping up with ongoing financial commitments, the Clay Arts Guild has continued to keep our studio the best equipped in the Bay Area and well beyond. The CAG assists with the purchases such as the two computerized kilns, the salt kiln and several wheels over the past few years. Sure we can find things to complain about, but seriously, we sometimes take what we have for granted.

Open Studio has changed over time. Once a benefit only to CAG members, the City opened it up to anyone who enrolls in a ceramic class. One of the major benefits of being a CAG member is the lower cost of the open studio. If you compare the cost per hour of the classes to the cost per hour of the open studio, open studio is really inexpensive. I try to get in when I can and spend on average four hours per week in open studio.

My focus as president will be growing the membership, diversifying the job duties, increasing the marketing of our wares through other venues and lastly, education.

About half the students are members of CAG, and of the members, a precious few handle most of the volunteer duties. Some, like me, thought that just paying my CAG fee was enough. It truly takes a community to help the studio run smoothly. However painful it can be to raise the hand and volunteer for something, the payoff is in knowing that it truly helps. In the upcoming months there will be an expanded list of volunteer duties. Many of you have skills that can help such as: Fund Raising, Community Outreach or Managing Sales to name a few. Let us know your area of expertise.

Continued on page 4

Master Potter Akio Takamori

By Ann Kalinowski



The studio Master Workshop on Saturday, October 12th features Akio Takamori, a Japanese-American ceramic sculptor. Takamori's work has typically focused on the human figure. His early work involved figurative drawings on vessels, while his more recent works are sculptures, predominantly of people going about their everyday lives. He draws on his memories of the Japanese village life of his childhood, and the figures tend to be displayed in groups, as one would see walking through a village. The figures are not realistic, but critics consistently comment on their realistic expressive and emotional presence.

Master Potter

Selling out fast!

featuring

Akio Takamori

Saturday

October 12

10 am ~ 5 pm

Bring a potluck dish to share

Takamori favors a coil and build method for his figures, and typically finishes his surfaces with brushed underglazes.

Takamori's art education is a hybrid of two cultures, the highly controlled art of Japanese folk pottery, and the expressive sensibilities of modern Western art. He was born in Japan to a father who was a medical specialist (I saw conflicting articles about whether the father was a dermatologist or an obstetrician!) After studying art at Musashino Art College, he apprenticed to a master potter at a folk pottery in Japan. However, he chafed under the strict regimen of production pottery, especially after seeing what he called the *antiauthoritarian* work of Western Hemisphere ceramic artists.



When Ken Ferguson visited the pottery in the 1970s, the two found themselves in agreement about ceramics as a medium for expressive art. Ferguson invited Takamori to study at the Kansas City Art Institute, where Takamori received his BFA. He later received his MFA from Alfred University in New York and has very successfully melded the two cultures, so that his work can be found in many museum collections throughout the world, including the Victoria and Albert Museum in London, the Smithsonian Archives of American Art in New York City, Museum of Contemporary Ceramic Art, Shigaraki, Japan, the National Museum of History, Taipei, Republic of China, among many others. He is presently a professor in the School of Art at the University of Washington. Despite his accomplishments, he gives workshops to serious amateurs, and even to young teens!



The Clay Arts Guild, in conjunction with ClayPeople and Trax Gallery, sponsor this workshop, and it is privilege to have this accomplished artist presenting here. Guild members receive a substantial discount, nearly 50%. If you decide to take advantage of this opportunity, bring a dish to share; it is a wonderful way to spend an October Saturday. Besides, clay artists are amazing cooks, and the potlucks are spectacular. 🙌

Education about the CAG on the first day of classes has slipped away recently. Could everyone mention something to new students about the benefits of being a member during the first few weeks? Let's make this next session our best Fall Membership Drive.

I look forward to serving as the President of the Clay Arts Guild. I welcome any and all comments, ideas and help. My email is <robertsavrejr@gmail.com> Ask me for my phone number. Pull me aside at the studio. I am committed to work for you, and the studio.

ROB



Rob demonstrates his transfer technique at a "Mini Workshop" last fall.

Meet CAG's New President Rob Savre

By Ann Henderson



Rob is *the glass is half full* type of person, and that positive attitude makes him ideal for the difficult job of president in a volunteer organization. Rob agreed to take on the position with a little prompting from **Bette Sindzinski** and has *hit the street running* as you can tell from his first president's column in this issue.

Rob was born in Columbus, Ohio, but is actually a native of California, since he only lived in Ohio about six months. Although starting out in Walnut Creek, he has lived in Concord since 1991. He currently works for a Credit Bureau Service, mostly for the mortgage industry. The nice thing is he is able to work mostly from home.

I remember when I first met Rob, he was a single father with three teenage children at home, two sons and a daughter. At Saturday night open studio, we were regaled with stories of teenager escapades. As the children have matured and left home, however, it is a different story.

Rob has turned his dining room into his pottery studio where he has set up a wheel, a wedging table, and he is currently waiting for his brother-in-law, an electrician, to set up the new/used kiln he just acquired. Rob started at Concord ceramics in 1994 for about five years, but took a break to raise his family. He chose CAE when returning, and has taken classes from **Michael Berkley, Leslie Jensen, Bruno Kark and Roger Yee**. He has also taken a number of workshops, one of them at Leslie's Ceramics where he learned the technique for transferring underglaze designs on newsprint onto his thrown pieces.

Rob has perfected the process and generously presented a popular mini workshop for CAG members last year. You may have seen his pieces coming out of the kiln with their intricate silk-screened designs. He also won one of the CAG scholarships for outstanding work (both with the CAG and his pottery) and had some pieces on display in the library window all summer.

Besides pottery, Rob is also a biking enthusiast, but after a nasty fall awhile back, is taking a break while his shoulder heals from surgery. It was essential that he get the problem repaired; it was interfering with his throwing. Rob also does silk-screening and is interested in photography.

Rob is obviously a very busy person, yet he is also affable, generous and upbeat in working for the betterment of the guild. That cheerful willingness to help is contagious and it would be hard for anyone to turn down requests for help. *It should be a fantastic year for the CAG!* 



Meet Kathy Nicholson, New CAG Secretary

By Karen Horn

Kathy's face is familiar to anyone who comes to Open Studio and we are so VERY fortunate to have her join the board. In Kathy's professional life, she is a data process developer for ADP, a payroll company in Pleasanton. Her job involves creating data solutions and web applications for businesses. She joins the board with a mission: She would like to use her skills in technology development to assist Rob achieve his vision to streamline and automate the volunteer coordination. Hallelujah!!

Currently members volunteer for jobs when they join CAG but it is a difficult task to coordinate the volunteers for all the jobs and positions that need to be filled. Members often state that they are rarely contacted to volunteer in areas that they signed up for. CAG has about 120 CAG members and a wide variety of jobs to be done to keep the studio running smoothly and profitably. It takes a tremendous amount of volunteer time to keep track of and match up all the jobs that need to be done with CAG members who are willing to do them. Kathy's chosen mission is to create an automated system to help efficiently manage the CAG volunteer coordination processes.

Kathy, along with other members, will be reviewing the categories of jobs (library, sales, newsletter) and specific tasks required, and couple them with different events and activities (studio clean-up, sales, glazing CAG wares, packing of CAG items, writing articles). She will then create an automated process that can be used to match up volunteers with events and jobs.

Her ultimate vision is to create a self-service web-based site that CAG members can use to enter their contact information and preferences, and sign up for volunteer positions. The system will eventually be able to send out automatic reminder emails and

also alert those members who have not signed up to volunteer. This is a tremendous undertaking that will benefit all of us and this is in addition to the work she will be doing as CAG Secretary. *Thank you, Kathy!!!*

Kathy has been a CAG member for seven years, taking evening classes with Michael Berkeley and Leslie Jensen. She recently signed up for a class with Jim Newton since he is offering an evening class this session.

Her focus has been on perfecting her throwing skills, working to make pots that are not too thick and not too thin. A satisfying accomplishment was making vases for her daughter's wedding in 2009. She spent a year making them, working on her technique to produce 40 vases that were the "same". The vases were small (6x6") and she used blue glaze to coordinate with her daughter's wedding colors. She took great pride in being able to contribute such a personalized addition to the wedding, and guests, who were able to take the vases home as gifts, were thrilled. She now feels that she can throw a pretty decent pot and has shifted her focus to being more creative with surface decorations and glazes. Kathy loves the camaraderie and feeling of community at the studio and is eager to lend her professional talents to enhance the experience of all CAG members.

Kathy is native to New York; she grew up in Brookville on Long Island near Oyster Bay. She moved to California in 1979 as a newlywed with her husband (a California native, now ex-husband) when he decided to move back to go into business with his brother. They have three adult children and an 18 month-old granddaughter, and Kathy is delighted that they all live in the Bay Area.



*One of the advantages of
being disorderly is that
one is constantly making
exciting discoveries.*

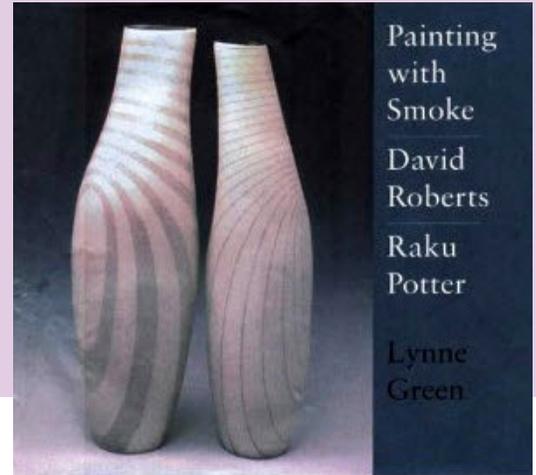
A. A. Milne



Book Review

Painting with Smoke David Roberts – Raku Potter Second edition by Lynne Green

Review by Virginia Rigney



David Roberts is an internationally known English potter whose book I first saw at Seattle Pottery. I could not get the exquisite and compelling delicate naked raku-smoked images of his work out of my mind. When Seattle Pottery announced they were sponsoring a 2012 NCECA workshop with David Roberts and Robert Piepenberg, I signed on immediately.

These two masters of Raku have a totally different working process, but are alike in their description of working with clay as a personal search for an elemental truth. Roberts says, “It is as if my pots exist independently of me; ultimately I make them because I feel a need, almost a physical compulsion to do so, to bring them into being. I have an intense, almost personal involvement with my objects during their making---a kind of primitive animism. Also, I believe that the length of time and almost obsessive handling involved in coiling impart a transferred intensity, an energy or presence in the work itself.

“I am concerned with the pot as archetype, volume and internal space, expressing containment, inner life and mystery, held by the thin membrane of the clay wall.....It is impossible to disconnect the firing from the building process, I hope to achieve a unity, a fusion of form and surface. While I am coiling, I am already considering how the marks of smoking or crackle will lie, how the flatter surfaces will collect thicker layers of the slip-resist and cause deeper

and more dramatic crazing and planning how to orchestrate these qualities to articulate the form of the piece. My work is the result of a dynamic process in constant evolution, attempting to extend yet at the same time control the processes of making firing.”

In the workshop David worked quietly and with total concentration as he coiled. He shapes the pot as he goes along, with a final shaping once the coiling is complete.

Roberts was developing naked raku in England in the early 1980's, unaware of similar developments by artists in the USA and Holland. In the late 1980's he was inspired by an exhibition of traditional African ceramics decorated by smoke, firing marks or painted pigments made from slips of coloured earth. In 1990 he realized that he could draw through a sacrificial glaze and resist slip to create his own personal marks and not rely on controlling glaze crackle for surface pattern. He then abandoned glaze totally.

The second edition of “Painting with Smoke” describes Roberts's two-step process and gives his recipes. But it is the images of his work that you must see to understand how his work is so very different and so very powerful.



Start getting ready for our next big Studio Sale:
**Friday, December 6 through
Sunday, December 8, 2013**

... SSSHH!
Notes from
the Library
By Gary Guglielmino



Allow me to welcome all CAG members back to the studio after our long summer break. I hope everyone enjoyed doing other things while the pottery studio and ceramics world stood still—at least in our studio. Your CAG dollars have been at work purchasing new wheels, contributing to the new kilns, and assisting with financing the repair of the slab roller.

Another area in which CAG offers its members a unique resource: the CAG Library. We—you—have a collection of books, videos, and CDs which can bring a world of new ideas and techniques to your work with ceramics. Things are available for just about every imaginable aspect of ceramic work. Our collection includes highly technical materials on components of clay, physics and timing of firing, throwing techniques and forms, chemistry of glazes, and so on. On the other end of the spectrum we have meditative books on creativity, the philosophy of art, drawing, and thousands of examples of ceramics works throughout history. Try it—you'll like it. I would be willing to bet that your work will improve.

For today's column, I decided to select an author from our collection, more or less at random, and briefly describe what he offers you. In future issues I will discuss other authors, trying to mention something of interest to all over the coming issues. My purpose here today is to pique your interest in either browsing our collection, or going directly to the author or subject that interests you. Either way, you win!

The first author I'll talk about is Robin Hopper, a very well-known and respected artist and teacher who lives and works in British Columbia. Mr. Hopper has written a number of books and made several videos as well. His books vary in subject, but are always best sellers that often go into multiple editions over the years.

One of his earliest subjects was a revision and enlargement of ***Clay and Glazes for the Potter***, originally written by Daniel Rhodes in the 1950s. Hopper's revision,

in the 1960s, was considered as much a classic as the original. In the 1980s Hopper wrote ***Functional Pottery: Form and Aesthetic in Pots of Purpose***. This book, also destined to become a classic, deals with the nitty-gritty of making useful functional ware. A brief example: Chapter 16 has sections entitled "Form," "Foot or Base," "Rim," "Lid," and so on. We are talking the details here! Next for Mr. Hopper was ***The Ceramic Spectrum: A Simplified Approach to Glaze & Color Development***, published 2001. This book—I would say one of his best-- includes extremely detailed information and great color photography of glazing techniques and results. He talks about errors in glazing, mixing and modifying glazes...on and on. If, like me, glazing seems more magic and blind luck than experience and effort, perhaps this would be a good resource for you!

Mr. Hopper continued his string of very useful ceramics books. He then wrote ***Making Marks: Discovering the Ceramic Surface*** in 2004. This book covers surface treatment of ceramic works in serious depth. The book starts with the fundamentals of art, and then launches into a detailed survey of surface treatment techniques—using tools, textures, claywork, neriage (look it up—I did!), shellac...on and on. Then he moves into pigment processes, and the part they can play in surface decoration. In the final part of the book, he talks at length about ways to alter surfaces by glazing. Again, the topic is covered very thoroughly. Guaranteed to provoke some ideas in even the most experienced ceramicist.

If you are not already totally exhausted by this man's energy, he also wrote a funny and thoughtful book called ***Stayin' Alive: Survival Tactics for the Visual Artist***, in about 2004. Besides a lot of anecdotes and information about his own career in ceramics, about twenty other distinguished studio artists have also contributed their own stories—a huge repository of knowledge and wisdom about life as an artist.

All these books, and several great CDs, are available in the CAG Library for your amusement and education. If you Google any of these titles, you can find a great deal of detailed information about each, including chapter titles, subjects, and short excerpts. Then, come and see us in the Library! *Have a nice start to the new Clay Arts season!* 🙌

Pyrometric Cones

Pyrometric cones are devices used to gauge firing completion of ceramic materials. They are fired to a *cone* level, which accounts for time as well as temperature. Think of it as heat absorption rather than just temperature.

Cones come in different numbers, each of which corresponds to a heating-rate/temperature-combination making the cone deform. At the beginning of the firing the cone is standing at an 8-degree angle. A perfectly fired cone will be bent to a 90 degree angle. If the cone is bent less, the kiln was under fired. If the cone is bent more, the kiln was over fired.

Notice the way cones are numbered. The hottest is 10, going downward to 1, then continuing to get cooler starting with 01, 02, etc. So there's a BIG difference between cone 5 and cone 05! Note: Think of the 0 as meaning *minus*.

In standard firing, cones of the right number are placed around the kiln and are watched. When the cones fall the kiln is turned off. This works the same for gas and electric kilns.



The middle cone is perfectly fired; the left is over-fired; the right is under-fired.

Autumn Leaves with Clay

By Ann Henderson, Editor

For rolling leaves into clay thick leaves with deep veins make the best patterns. Otherwise you don't get much texture and the texture pattern is obliterated with the glaze. Some people find artificial leaves actually make better impressions because they are thicker and sturdy so they can be used again and again. If you use live ones, it works best if they are still green (not dry), so they don't crumble. Soak them in water overnight to make them more pliable.

A couple of ways to save leaves for use later:

- Paint both sides with shellac.
- Place them flat in airtight plastic bags and put in the refrigerator or freezer.

If you have trouble getting the leaf out of the clay once you've pressed it in, use a pin tool to pry up a side. Or you can actually leave (no pun intended) it in, and it'll burn out in the firing.

If you get a pattern that isn't very deep and you want it to be more noticeable, there are a few things you can do with glaze to make the pattern more noticeable:

- Use a transparent glaze so it pools thicker where your impression is, and it will be darker where it pools.
- Brush on a stain or oxide, then wipe off the top surface, leaving it only in the impression. Then cover with a transparent glaze.

You can also use leaves as masking, painting underglaze or glaze around the leaf.

- On leather hard ware it works best to soak the leaf in water, then stick it on. Paint around it with slip or underglaze.
- On bisque it is difficult to get the leaf to stick well so you can paint a good edge. I have found that a sticky glue designed to be removable works the best. 🖐️

There was no hot tip for this issue, so I checked out bigceramicstore.com and came up with the above uses for leaves. Now it is your turn. If you read about, hear or see a good ceramics idea, try it yourself (I have tried all of the above suggestions), write it up and submit it to me at annadele@comcast.net, and you earn a free bag of clay. If you can also submit a photo, all the better.



OPEN STUDIO HOURS

MON.	4 – 7 PM
TUE.	4 – 7 PM
WED.	12 – 4 PM
THURS.	NO OPEN STUDIO
FRI.	12 – 7 PM
SAT.	12 – 7 PM
SUN.	1 – 7 PM

Reminder that students may obtain free parking permits at the Senior Center across the lawn from the studio...or at the Shadelands campus office... parking in lot without a permit is limited to 3 hours (Mon – Fri)

The Arts Education office at City Hall is no longer open for student business transactions.

CLAY FOR SALE

SOLDATE '60'	\$20.00
SANDSTONE BUFF	\$20.00
B.MIX(with grog)	\$20.00
B.MIX (plain)	\$20.00
SCULPTURE MIX	\$20.00
BLACK MOUNTAIN	\$20.00
6-TILE PORCELAIN	\$20.00
XX SAGGAR	\$20.00
PAPER CLAY	\$25.00
BABU PORCELAIN	\$25.00

MAKE CHECKS PAYABLE TO THE CITY OF WALNUT CREEK



"Everyone who's ever taken a shower has had an idea. It's the person who gets out of the shower, dries off and does something about it who makes a difference."

Nolan Bushnell

DATES TO REMEMBER



SAT. 9/7	FIRST CLASS of FALL SESSION
SAT 10/12	MASTER POTTER WORKSHOP with AKIO TAKAMORI
MON 11/11	STUDIO CLOSED
SUN 11/17	VETERAN'S DAY HOLIDAY LAST CLASS MEETING
MON-FRI	EXTENDED OPEN STUDIO for FINISHING of WORK
11/18-11/22	HOURS to be POSTED in STUDIO
SAT 11/23	STUDIO CLEAN-UP PARTY 10 AM – NOON
SAT –SUN 11/23-12/1	STUDIO CLOSED
MON-THU 12/2-12/5	STUDIO SALE SET-UP
FRI-SUN 12/6-12/8	STUDIO SALE
MON-FRI 12/9-1/10	STUDIO CLOSED
SAT 1/11	FIRST CLASS of WINTER SESSION 2014 OPEN STUDIO WORKSHOP HOURS



What's Happening in the Clay World

EXHIBITS

Trax Gallery: Berkeley, CA

In the Cast, an exhibit of cast and molded works by eight ceramic artists. Open Wednesdays-Sundays noon to 5:30PM

35th Annual Celebration of Craftswomen: November 9-11. Fort Mason Festival Pavilion, San Francisco

Lafayette Gallery: *Making Waves*, Saturdays 11-5PM, Sundays 11-2PM. Until October when the gallery is moving to a new location

INTERESTING WEBSITES & APPS

Ceramic Arts Daily:

<http://ceramicartsdaily.org>
Each day offers ceramic information, book reviews, videos, step-by-step directions on various techniques.

Daily Clay:

<https://itunes.apple.com/us/app/daily-clay/id467628062?mt=8>
Presents a piece of clay art each day. You can read about the artist, see more of his or her work and sometimes how it as made.

Let's Create! Pottery:

<https://play.google.com/store/apps/details?id=pl.idreams.pottery&hl=en>
Using an android device, you can virtually shape, fire, decorate and sell pottery.

Virtual Clay:

<http://www.fastcodesign.com/1662629/ipad-app-lets-you-sculpt-virtual-clay-then-print-out-your-art>
Allows you to sculpt on an android device, transfer to a computer and print it out.

CLAYARTSGUILD
City of Walnut Creek
111 N. Wiget Lane
Walnut Creek, CA 94598



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