

KILN' TIME



APRIL 2006

THE OFFICIAL CLAY ARTS GUILD NEWSLETTER

THREE EXCITING NEW SUMMER WORKSHOPS

By Pat Young

Three amazing artists will share their talents in weeklong intensive workshops **June 12 through June 16**. The cost of each workshop is \$100 per five-day class.

9 am - 12 noon
"Carving On Pots"
with Cynthia Siegel

1 pm - 4 pm
"Sculpting The Head"
with Chris Kanyusik

6 pm - 9 pm
"Gargoyles and Temple
Beasts" with Trisha Kyner

CARVING ON POTS: Cynthia Siegel is renowned for her dramatic sculptures and carved vessels. As Cynthia describes her class:

"Carving is a fun method of creating beautiful, striking designs on leather-hard (semi-hardened) clay. This class covers the tools and techniques for carving larger (18"-24") vessels that are wheel-thrown in sections

Continued on page 5

NEW SCULPTURE TEACHERS

By Tom Winn

Chris Kanyusik and **Cynthia Siegel** recently began teaching figurative art (sculpture) ceramics classes for the Walnut Creek Civic Arts Education program. Both traveled extensively while pursuing their art before arriving in the Bay Area.

Chris Kanyusik began sculpting in high school and continued studying sculpture during his undergraduate years at the University of Montana and while completing postgraduate work at Brandeis University in Massachusetts and at Rensselaer Polytechnic Institute in Troy, NY.

Chris spent time teaching in Minnesota, then moved to Cleveland, where he held a position as the ceramic tech manager at the Institute of Art, where he ran the kiln, mixed glaze, and kept the place running for a year before he made the decision to move to the Bay Area. He lives in West Oakland.

"I'd always been interested in this area—the history, the attitude of the people here," he explained. "Plus, there is a vibrant ceramic community here."

Chris works mainly with large-scale figurative pieces, such as life-size heads and fragments of human figures. Chris teaches an introductory sculpture class Tuesday morning. During the winter term, he taught a youth sculpture class Tuesday evenings with students ranging from kindergarten to third grade. Chris discovered that teaching children was surprisingly exhilarating.

"I had no experience teaching children," he said. "They were a lot less self-conscious and reserved. Adults have more baggage. They tend to be judgmental about what they are doing. For the kids, it was more about the fun of making it."

Continued on page 4, right column



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Kiln' Time Newsletter

Published 6 times a year

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Visit our website:
www.clayartsguild.com

Of Special Interest:

**MORE
MINI-WORKSHOPS
beginning April 5th
Read about them
on Page 7**



THIS 'N THAT MESSAGE from the PREZ

Hello and Happy Spring (assuming it is coming...) Here follows a little update on a few things of importance. CAG needs the power of your incredible brains. We are currently working with the City to help generate income for the ceramics program in general and to continue to support the program and the City. So.....put your brain to work and generate some ideas for how we can do the above. No idea is too far fetched.

Times are changing; money is in shorter supply, and so it behooves us to be very involved in this process. The Board recently approved helping the program by paying monitors' salaries, since open studio is vital to learning to be a potter. Martha Kean, Don Porcella and Fern are an ad-hoc committee working with the City on these issues. Please email or talk to any and all of us. Actually, writing and emailing your ideas is probably the most productive.

CAG has a general budget that encompasses regular and foreseeable expenses and also the unexpected. Actually, we always expect the unexpected and have yet to be disappointed. You can always be sure something(s) will break. The Executive Board has agreed that it is important to retain a certain base amount as a cushion and to always remain financially healthy.

Beyond that, as a non-profit, we must spend at least a certain percentage of our income every year. (No problem there!) Right now our CFO, June, is putting together the actual expenditures for the last couple of years and doing a projected expenditure document for 2006/07, which the executive board will scrutinize, alter, etc and then adopt for the next year.

One of the categories we look at is upcoming large ticket items. Usually Pete gives us a list of what these are. At this time we are looking at a new or repaired salt kiln (\$8,000-\$12,000) as well as some new shelves.

WHERE ARE YOU? *Open letter to all CAE students:*

Elections for new officers for the CAG are approaching and we need a new president and vice president (one who will then move into the presidency in two years). Please look around at members, beginning by looking in the mirror. We need people to STEP UP. If you are concerned because you are new or have little experience, I can assure you that the people in CAG who have served are more than generous about helping--I can say that with complete assurance, because I was totally new and they were wonderful about helping, teaching, supporting. I can also tell you that it is very rewarding to serve regardless of how busy elsewhere you are (as are we all). Please give this serious consideration, as without YOU, we will not have these officers and that would be a sad state of affairs.

Putting my faith in you, Fern

CAROL LEVIN SCHOLARSHIP AWARDS

In loving memory of Carol Levin, a former potter, her family has generously established a merit scholarship in the hope that it will benefit and fulfill other ceramic artists. This coveted scholarship is awarded two times a year to promising committed ceramic artists and consists in financial aid for taking further ceramics classes or workshops. Emily Blanc introduced the winners this year at a studio reception attended by more than fifty artists, family and friends.



The two youth winners are Leah Samuel and Connor O'Donogue.

Leah Samuel, a freshman at Las Lomas High School, is relatively new to ceramics, but shows tremendous potential for growth according to **Roger Yee**, her clay arts teacher. Leah explains, "I am inspired by the work I see in the studio. Every time I see my pots from seventh-grade, I am amazed by how much I have improved, and every time I see the pieces in the display cabinet in the studio, I am amazed by how much I still have to learn."



Connor O'Donogue is a junior at College Park High School, and his teacher, **Leslie Jensen**, has nothing but praise for his accomplishments, "Connor has an innate sense of proper form and design. He is a true sculptor...and plans to go into art as a career." Connor has never taken a course in this studio, but plans to take a sculpture class this summer.

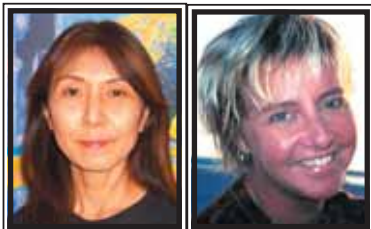
The three adult scholarship winners are Leslee Montgomery, LuAnn Kato and Carolyn Hamilton.

Although exposed to clay in high school where she did only handbuilding, it wasn't until she came to Civic Arts that **Leslee Montgomery**, "...became obsessed with learning to throw pots." Then she saw some of the organic forms students in **Ellen Sachtschale's** class were making. That was for her. "She has fused her own style with the style I teach to create original, highly expressive works," explained Ellen.



LuAnn Kato first encountered ceramics at an exhibit of her mom's Sumi paintings in Seattle. There was a booth where you could make your own pot. The instructor's comment that she was a 'natural' stayed with her, and when the Civic Arts brochure arrived in the mail here in Walnut Creek where she lives, she decided to give it a try. "When I first started, it didn't seem to me like I was a natural. But I continued to work at it, then joined the Guild...now I can't imagine not going to the studio every week." LuAnn has considered moving back to Seattle to be closer to her family, but hesitates because of her studio friends and the ceramics classes here.

Carolyn Hamilton has explored many art avenues, but finally settled into ceramics with a mind to becoming a sculptor. She inadvertently signed up for a wheel-throwing class, however, and five years later – still fascinated with the wheel – has yet to move into sculpting. She believes, "Creativity and self-expression are essential in the balance of life." She goes on to explain that both keep her, "... focused and challenged and enrich my overall experience. I feel so very fortunate to have found such a wonderful medium for my creative side."



Chika Denison and **Jacqueline Omo**, who are both relatively new to ceramics, received honorable mentions. Of Chika, her instructor says she is, "diligent, patient and focused" with tremendous potential for growth. Jacqueline was inspired by her mother's work in ceramics and explains that, "I create in loving memory of her."

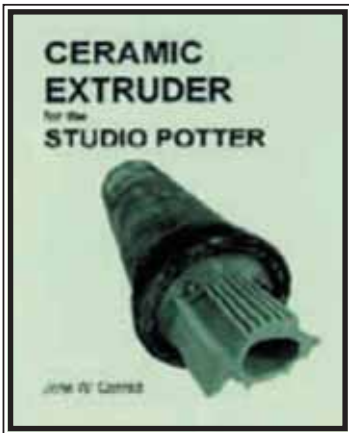
BOOK REVIEW

Reviewed by Donna Allen

Ceramic Extruder for the Studio Potter

by John W. Conrad

Falcon Company, Publishing
San Diego/1998



Have you been looking for a way to make your thrown or handbuilt pots more interesting or complex? Have you looked at that extruder on the wall and said to yourself, “Someday, I’m going to try that!”? Well, here’s your chance to gain the knowledge and inspiration that will help you complete your next project.

While this book has some proofreading problems, you’ll find much to satisfy your search for ideas.

The author leads you through the historical beginnings of extruder use, what pieces of hardware can be used as extruders (try your garlic press!), and how modern commercial and hobby extruders work. You’ll learn how to make your own specialized dies from a variety of materials. There is even a section on die design flaws and how to correct them. The diagrams and pictures in the book are very clear and helpful.

Your next coil-built pot can be made with extruded coils instead of hand rolled ones, saving both time and energy. Many common items can be made using the extruder, including handles, knobs and lugs. The author also shows how to make trays, boxes, bowls, mugs, test tiles and many other items. You can even use the extruder to make pieces for large sculptural forms.

I found the pages of sample dies for almost any purpose to be especially helpful. I’d also recommend that you take **Willie Hulce’s** extruder class or **Bruno Kark’s** slab/extruder class. You can try out lots of the ideas from this book. This book is available in the CAG library.

NEW TEACHERS - Continued from front page

Cynthia Siegel (photo at right) majored in economics at the University of Pennsylvania with a concentration in marketing. Destined for corporate life, she began marketing Worcestershire Sauce after college.



“After about six months, I looked around my cubicle and said ‘This isn’t working.’ Cynthia started saving her money and made her escape to Great Britain. At an open air craft fair in Glasgow, Scotland, she caught sight of a potter working the wheel. “I was fascinated. My eyes where glued to the wheel,” she said. “I knew right then that pottery was something I wanted to do.”

Cynthia traveled on to Jerusalem, where she found a potter willing to teach in exchange for help at the studio. She lived in the Bay Area briefly and took lessons at Walnut Creek, but soon moved again, this time to Bishop, California in the eastern Sierras. When the town potter decided to give her bad back a rest and go into teaching, Cynthia inherited the title. For the next seven years, she made just about anything that anyone in Bishop asked her to make. “If someone said ‘Can you make this?’ I’d figure out how to make it,” she said. “It was a great way to learn.”

Her interest in figurative work began during a trip to India in 1998. She had done figurative work before, but the art she saw in India sparked a new appreciation for figurative work.

Cynthia currently lives in Santa Cruz County. In May she is scheduled to receive her MFA in Sculpture/Spatial Art from San Jose State, where she has taught “Beginning Ceramics: and “3D Concepts” for a year and a half. Cynthia will teach “Figure in Clay” on Thursday afternoon at Walnut Creek. This summer she will be conducting the Intensive Summer Class on carved vessels.

WANTED:

CHAIR PERSONS
for the JUNE SALE!

Contact Fern or Ann Henderson right away!

SUMMER WORKSHOPS

Continued from front page

and then joined. We will also carve small pieces of wheel-thrown and hand-built pottery. Tips and techniques for glazes that best accentuate our designs will be discussed. Intermediate throwing skills required.”

Cynthia says it’s the sense of discovery that keeps her interested in working with clay. “It’s like meeting a new person; you think you know somebody but they’re always surprising you.” Having traveled and studied extensively throughout the world, her interest in carving was inspired by Chakra carvings on temples in India. *(See photo above.)*



You can see works by Cynthia at: www.apertosartshoppe.com/CynthiaSiegel/Ceramics.htm.

She’s also had her work published in *Crafts of Northern California*; Alcove Books; 6/1/2003: 500 Cups; Lark Books; 2/1/05: and soon, 500 Animals In Clay; Lark Books

SCULPTING THE HEAD: Chris Kanyusik *(see a photo of his work on page one)* has exhibited his figurative ceramic sculptures nationally. He will be teaching “Sculpting The Head” from 1 pm to 4 pm each day. Chris says of his class:

“In this class we will develop our understanding of the anatomical structure of the human head, ceramic building and modeling techniques, and pre and post-firing surfaces. We will investigate the head and face as a vehicle for personal expression through exploration of anatomical accuracy, distortion / exaggeration, abstraction, facial expression, inherent and applied content, narrative, and scale.”

Chris is “attracted to the immediacy and malleability of clay,” and is still challenged by its properties. “It’s exciting for me when an idea pushes on the restraints of

the material, and I need to figure out how to conform the properties of clay to the idea, rather than dictating the idea by the material.”

Chris’s website: www.ckanyusik.com is in development.

GARGOYLES AND TEMPLE BEASTS: Nationally acclaimed (and local favorite), **Trisha Kyner** will be teaching a class from 6 pm to 9 pm daily.

Join instructor Trisha for a five day immersion into beastly and grotesque figuration *(see photo below)*. Learn about European gargoyles whose function was often to warn churchgoers of the perils of human sin and folly. Discover an Asian bestiary that includes guardian beasts and vanquished demons. Then draw from both traditions as you create fierce and humorous figures to grace your own home and studio. Students will be introduced to a variety of methods of integrating such creatures into architecture including roof tiles, plinths and waterspouts. All skill levels welcome, just bring your imagination.

Before her move to Baltimore, Trisha taught many classes and workshops throughout the San Francisco Bay Area. Fortunately, she returns to work with us this summer.

Specializing in figurative ceramic sculpture, Trisha has said that her work “has been influenced by Italian Mannerism, children’s book illustrations and Asian sculpture and dance.”

See some of Trisha’s work at: cchapline.com

Each of these new workshops promises to be an exciting addition to a summer of creativity and exploration.



Getting Centered

Last fall, students in **Ann Henderson's** Thursday afternoon throwing class were challenged to experiment throwing while blindfolded. Not everyone in the class was willing to take the challenge, but those who did had some surprising results with this new way of getting in touch with their clay. Because they all wore blindfolds, they had to focus especially hard on centering and throwing their pieces. Visual anomalies were not distracting.

Stacy Chang and **Judy DeHont** found it challenging, but were successful in producing acceptable pots. **Laura Morris** said centering and pulling worked OK, but she ran into some trouble when she tried to compress the base of her large low bowl.

Lakshmi Katari said it took her longer and she really had to concentrate, but she, too, was able to produce a pot she wanted to keep. The biggest surprise came for **Fery Yashar** (*photo below*) who quickly centered, opened and threw a perfect bowl in record time.

All agreed that it did help them focus on centering.



Warehouse Sale

By Ann Henderson

What is a successful Warehouse Sale? Since this was the first time ever we have had a Warehouse Sale with *only* CAG pots, I don't know, but I was pleased with the result. We emptied a number of storage boxes in the CAG room by selling a total of \$3096.61 worth of donated pots, 100% of the profit going back into scholarships and equipment for the studio.

And that was accomplished without any paid-for advertising. We did distribute flyers at our December sale, and helpful people distributed flyers to businesses in their neighborhoods. We paid for the paper and printing of those flyers, but that was the only advertising expense. We also put the huge yellow display signs up in the park a week ahead of the sale and arranged an exhibit in the window two weeks in advance. **Dave Hanney** placed a wonderful ad in the city Spring Arts Catalogue. **Virginia Rigney** sent out press releases and a photo with sale information, and an ad was published in the *San Francisco Chronicle*, another in the *Contra Costa Times*. **Robert Shelton** placed an ad on the popular website *Craig's List*. Word of mouth, I am sure, brought in lots of other customers.

During the sale, cashiers took a tally of many customers, asking them where they learned about the sale. This is the tally of the customers we asked:

- 13 saw the signs in the park
- 11 came in because of the flyer at the prior sale
- 15 came specifically for the sale because of the ad in the **San Francisco Chronicle**
- 6 came because of the blurb in the **Contra Costa Times**
- 14 came from the Peace Rally or other
- 1 came with her friend
- 6 because of flyers distributed earlier
- 2 because of the City Brochure

I want profusely thank the 41 people who volunteered to work for some aspect of this sale, especially those who worked double shifts to fill in for no-shows. Since we were working with a skeleton crew, when someone did not show up for a shift, someone else had to fill in. The downside of this sale was that it was very difficult to get enough people to work, even for the short two-hour shifts we requested. I may sound preachy, but where were all of you who checked off *pottery sales* on your membership form when you signed up for CAG membership? There are many benefits to being a Guild member, some of them funded by money from sales such as this, but it is a give-and-take organization. We have 173 members — only 23% of whom gave of their time for this sale. We have to do better than that at future sales; it takes all of us to keep this organization healthy.

MINI-WORKSHOPS FOR THE SPRING TERM

C.A.G.
Mini
Workshops

FRIDAYS AT 2 P.M.

By Tamara Selvig

FREE!



Once again, some of our talented Guild Members are offering FREE mini-workshops to fellow Guild members. The instructors of these courses have years and sometimes a decade or more of experience they are generously sharing with others. I guarantee these “minis” will be enjoyable and advance your skills! Please take advantage of these workshops. Mark your calendar NOW so you can be sure to attend.

If you have an idea for a future workshop or would like to teach one, please call Tamara Selvig at 299-1243 or email her at <tamaraselvig@yahoo.com>

FRIDAY, APRIL 12TH

Creating a Geisha sculpture on the WHEEL!



with Janice Ketley

Janice will begin by throwing the structure of her sculpture on the wheel. She will then show how she creates an intricately decorated oriental kimono. Learn these skills so you can create your own one-of-a-kind wheel-thrown sculpture.

FRIDAY, MAY 12TH

Big Pots, Special Techniques

with Clark Edelstein ⇨

Clark will share tips, techniques, and use of the heat gun while he creates large pots and enclosed forms on the wheel.



FRIDAY, MAY 19TH

Critiquing—Developing your Artistic Voice

with Willie Hulce and Virginia Rigney

Bring a few pieces of your work to share and discuss. Focus of this constructive group discussion will be to initiate an ongoing venue for reflection and discussion about our work---what works, what doesn't, what statement we want to make, concepts to develop, directions to follow, experience to share. We hope to develop an ongoing and thoughtful way for talking about our work.

FRIDAY, JUNE 9TH

Magic with Glaze

with Laura Morris

Learn about some possibilities with our glazes. Examples shown and some techniques suggested, but remember we're still all dependent on the kiln magician. Flexibility is the key to satisfaction when it comes to glazing.



Thank You From Jackie Gerry

I would like to extend my sincerest appreciation to those people who pitched in to help me at the last minute for the Figure Contest. They are: **Jean Calicura, Joan Ehara, Evelyn Karim, Sacha Kawaichi** and **Don Porcella**. Some of these people had a class going on, and they took time out of their class to help me!! *I can't thank you enough!!*

Also, a special thank you to **Robert Shelton** who made the FABULOUS posters for the contest, and to **Ann Henderson** who made the lovely gift certificates, and took care of the other awards.

Last, but not least, a very special thank you to **Andrée Singer Thompson** who did such a fabulous job of judging. It's always a treat for all of us to see Andrée!



The Figure Competition

By Lois Andreotti

Take a look at the exhibit case in the studio. Displayed are all the winners from the FIGURE competition. The contest, with 43 artist entries, was held in Studio E the evening of March 14th. About fifty guests attended and enjoyed good company, exciting contest results and a sumptuous array of hors d'oeuvres. Thank you to **Jackie Gerry** for putting together the competition.

Andrée Singer Thompson, (photo at lower left) a former CAE instructor who still teaches at Laney College in Oakland, had the difficult task of judging the competition. And difficult it was! Andrée said there were so many wonderful pieces she had to add another category and give out numerous honorable mention awards. She glowingly praised the figure competition, commenting, "The quality of the entries in this contest are outstanding, one of the most impressive I have ever judged."

The winners of the four categories in this CAG sponsored competition each received a wonderful book, *500 Figures in Clay*, and a \$50 gift certificate for use toward a class or studio workshop. The winners were:

- **MOST IMAGINATIVE: Michele Ostrie**
- **BEST NARATIVE: Sacha Kawaichi**
- **BEST COLLABORATION of FORM & FUNCTION: Mimi Wild**
- **JUDGE'S FAVORITE: Carole Dwinell**

Artists who earned honorable mentions received a free bag of clay. They were: **Tamara Selvig, Joan Ibarolle, Janice Kelley, Sonja Biberman, Tricia Ogilvy, Mary Leigh Miller** and **Jean Calicura**.

After Andrée picked her choices in the competition, the guests had an opportunity to voice their opinions. There was a three-way tie for the POPULAR VOTE: **Iris Alfonso, Mary Leigh Miller** and **David Hill**.

Congratulations to all of the winners as well as the others who entered — such praise from a renowned judge speaks highly for the quality of work students in this facility produce.



Meet Your Monitors ~ MICHELE OSTRIE

By Lori Jouthas



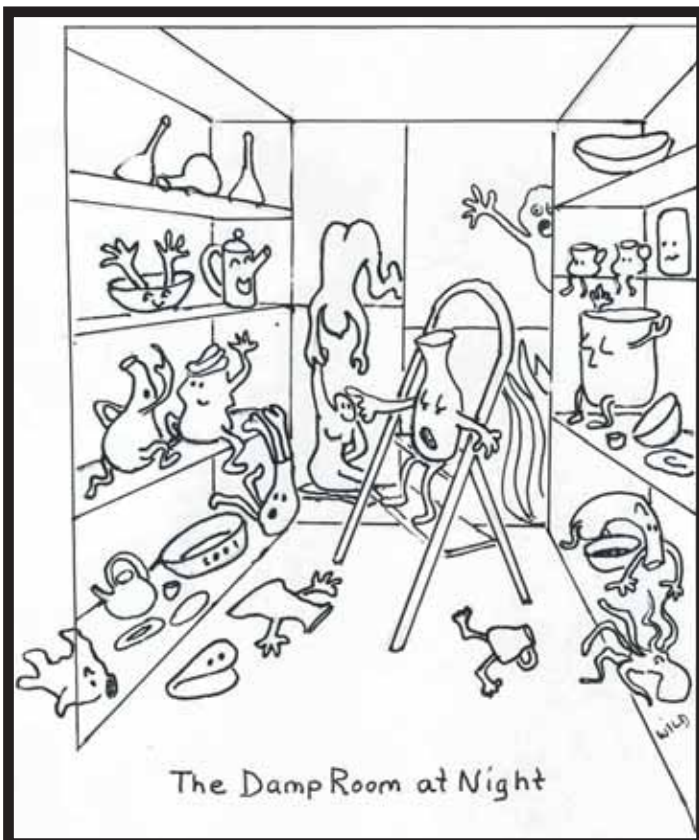
Come by the studio on Wednesday afternoons, and you'll meet monitor **Michele Ostrie**. Michele, a sculptor, has been a member of the Clay Arts Guild for 22 years, since she and her husband Barry moved to Alamo from Long Island in 1984. After only 2 years of taking sculpting and low-fire classes, Michele became a monitor. "This place was like a godsend," she says. Being a monitor "forces you to be in the studio, and this is the best place to be."

A painter since the age of five, Michele was 15 when she first began working with clay, and she has taken a host of art classes, both public and private, throughout her life. She loved painting, but an addictive personality that made her paint until dawn, and a serious scare nearly 40 years ago, when 2 of her 3 young children swallowed paint and needed to have their stomachs pumped, prompted her to turn her attention to clay. "Painting was very bad for me," she says. "Sculpting is better."

Michele describes herself as a "modern minimalist" and enjoys sculpting fantasy images, animals, and the human figure. She never works on the wheel, leaving that branch of clay to her sister Jackie, who is also a member of CAG. Because the interior décor of Michele's home is very simple and uncluttered, most of her artwork is outdoors, gracing her garden. She loves Renoir and is inspired by impressionism, saying, "it talks more to you; I like sculpture to say something."

Her favorite thing about working with clay is its three-dimensional nature. "Painting was flat," she explains. "Sculpture brings way more pleasure." Recently, Michele was out of the studio for 6 months, recovering from an operation – a tummy tuck. "I sculpted my own body," she laughs. "But I missed the studio so much. I missed my sculpture friends."

Note: New Workshop Hours!
FRIDAY OPEN STUDIO TIME
NOW BEGINS AT 12 NOON



Thrown Bottles and Candlesticks ~ Some Simple Rules

By Don Porcella

- Throw a tall cylinder with walls a little thicker than typical.
- Push out the bottom half until you have the desired shape and thickness. This will be the last time you can put your hand inside, so do it right.
- Neck in the rest of the cylinder.
- All pieces need compression, so as you neck in, you will reach a point where you need inside pressure to counter your outside hand pressure.
- Use your fingers or a pin tool for small pieces, a short dowel or dish-mop handle for medium, and a large dowel for large pieces. Dowels must be straight, and they are not always so in hardware stores; roll the dowel on a flat surface to check. I have used quarter to 1-inch dowels. For tall bottles and candlesticks, I often use half to five eighths inch dowels.
- **THIS IS THE MOST DIFFICULT PART:** Use one hand to hold the dowel while the other compresses – and raises – the clay up the neck. When I began, I had a colleague hold the stick for me. Then I learned to hold the stick in one hand and throw with the other.
- When the neck is tall enough – judged by wall thickness (quarter inch), you can make the lip (rim) as desired.
- Don't worry about the piece being too thick or about minor flaws; these are fixed during trimming.



Don taught a Mini Workshop in March. Read more about upcoming Mini Workshops on page 7.

Making a Candlestick Couldn't Be Easier!

By Mary Miller

If you missed the first mini-workshop of '06, here's a simple explanation of how to put together a few different kinds of candlesticks. The addition of a brass "candle cup" (purchased online from Aftosa Ceramic Supply (<http://www.aftosa.com>)) makes it even easier to insert a candle. These get epoxied on after the glaze firing.



I like to extrude the candlestick base using the large square outer template and a round interior solid one. This makes the base a little heavier and therefore sturdier. The base can be any height – dictated by your own design sense, however, anything over 12" will probably be too unstable.

The tops to the candlesticks can be made either on the wheel, or pinched and shaped, or rolled out and cut. Most of mine have been wheel-thrown and altered with a cutting wire into a slightly square shape to match the bottoms. You can make hand-built ones by pushing a square or round form into a slab that had been placed on top of a foam mat. There are probably plenty of other ways to make interesting tops for your candlesticks – just use your imagination!

The upper and lower parts get attached after each is leather hard. This is the time to cut a hole in the middle of the top to accommodate the candle cup later on. Make the circumference slightly bigger than the cup to allow for shrinkage. If you don't want to do this, you'll have to figure out some other way to hold the candle. One way is to shape a miniature cup by pushing a dowel into a ball of clay and attaching it to the underside of the top after cutting the hole.

While the candlestick is leather hard, you also might want to carve in a design and press on some texture, taking time to think about how you're going to glaze it.

*California Conference
for the Advancement
of Ceramic Art at Davis
By Virginia Rigney*

The City of Davis becomes one big ceramic gallery and workshop during this annual conference. Galleries feature ceramic artists, schools with ceramic programs rent spaces to show student work, workshops and lectures by renowned national and international artists are ongoing.

The Association of Clay and Glass Artists of California (ACGA) will have two shows juried by Suzanne Baizerman. "Get Fired: Hot Ceramics from the ACGA @ the Pence Gallery will feature 34 artists including **Pete Coussoulis**, **Jane Burton** and **Virginia Rigney**. Opening reception is April 28, 6-9 PM. The exhibit is from April 26-June 25 at the Pence Gallery, 212 D Street, Davis, CA. (530) 758-3370. <www.pencegallery.org>. Tuesday-Sunday, 11:30 a.m. – 5 p.m..

This 17th Annual Conference takes place April 28th thru April 30th. For information about the CCACA call John Natsoulas Gallery at 530-756-3938 or visit <www.natsoulas.com>.

Want to get involved?

**The C.A.G. Board
needs YOU!**

**Join a select group that gets
things done and has fun
doing it! The current board
is seeking new members to
serve for '06-'07**

Say YES!

FEATS OF CLAY XIX at GLADDING McBEAN CLAY FACTORY

Lincoln Arts & Culture Foundation presents its Nineteenth Annual Juried Competition of Ceramic Works from April 29-May 28. North Carolina Juror Judith Duff selected 75 art pieces from a field of 1500 entries by 496 national artists. **Virginia Rigney's** piece "Timeless" is one of the selected entries. Virginia's work was created last summer at Watershed Center for the Ceramic Arts during a two-week residency.

This celebratory exhibition of contemporary ceramic art (functional, non-functional, sculptural) is held at the Lincoln Gladding, McBean Terra Cotta Factory and displayed inside an original 35-foot beehive kiln in the historic architectural design studio. Access to the exhibit is by tour only May 3-May 28 from 9 AM to 12 Noon Wednesdays-Sundays with \$10 donation. Reservations required. (916) 645-9713. A Gala opening reception dinner is on Saturday evening, April 29 with \$50 tickets by advance purchase.

Gladding McBean is open to the public for tour only during this May month of Feats of Clay. It is an experience not to be missed. The factory has been in operation since 1875 and produced much of the terra cotta facades used throughout the nation from the 1880's to the present. In the 1950's the factory added the production of sewer pipes to survive economically. Terra cotta's current growing resurgence is due to the preservation and restoration of historic structures and to the reintroduction of color, surface pattern, and ornamentation in today's architecture. The tour allows a step back in a time to a factory devoted to the production of work of artists and to the current reestablishment of collaborative relationships among craftspeople, artists, and architects.

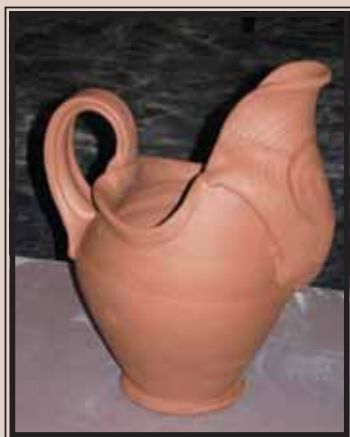


*Virginia Rigney's extruded
clay ensemble, "Timeless" in
the Feats of Clay Exhibition*

The 2006 NCECA Conference *By Mary Miller*

No one in his right mind would normally consider spending time in Portland, Oregon this time of year. "If you're going to leave town, at least go some place where it doesn't rain!" was the comment I heard most frequently prior to my departure on March 8th. Despite all this, I packed minimally (to leave room for all the treasures I expected to buy!) and took off for NCECA's 40th annual conference, which is attended by over 4,000 ceramic teachers, production potters as well as people just like me – lowly studio clay enthusiasts.

For three and a half days each year NCECA (National Council on Education for the Ceramics Arts) provides live demos, a variety of lectures, slide shows and exhibits, and the opportunity for clay people from around the world to connect with each other. Everything takes place in a huge convention center, which always includes a hall filled with manufacturers and suppliers who display and sell all the usual tools and equipment, as well as many unusual and clever new gadgets. Art schools across the country also set up tables to advertise their programs. Concurrent to all this, the host city's galleries put on the dog, exhibiting a myriad of ceramics on every level – from merging artists to famous potters and sculptors from everywhere. The conference provides bus tours to and from the galleries. The energy level was high despite the constant rain and occasional snow showers and well worth the trip. Next year maybe the weather will be a little more cooperative when the conference reconvenes in Louisville, Kentucky.



Pitcher by Josh DeWeese, created at one of the simultaneous clay demonstrations when three clay artists perform and discuss their work on stage. Josh has presented a Master Potter Workshop for CAG in the

Potters Council Conference *by Martha Kean*

On April 20-23, the Potters Council will hold a conference at **Mother Earth Clay Art Center** in Sunnyvale. The Potters Council is a national organization associated with the American Ceramic Society, which, "is dedicated to meeting the needs of studio potters and ceramic artists by providing forums for knowledge exchange and professional enhancement." One of the activities of the Potters Council is to hold regional conferences featuring a number of presenters showing techniques based on a common theme. The upcoming conference in Sunnyvale is called *Clayscapes* and is all about surface design. I was surprised and honored to be asked to be one of the presenters at this conference, where I will be demonstrating the carving that many of you have seen on my pots.



There will be nine presenters at the *Clayscapes Conference*, as follows:

- Joe Battiato- Throwing and use of Sodium Silicate**
- Rikki Gill- Painting with Glaze**
- Doug Gray- Impression and Image Transfer**
- Martha Kean- Carving**
- Bob Kinzie- Expanded Textures and Thick Slip Decoration**
- Sandy Kinzie- Laminated Colored Clay**
- Karen Thuesen Massaro- Brushwork: Underglaze and Overglaze**
- Elaine Pinkernell- Impression with Tar Paper**
- William Shinn- Impression with Stamps**

There will also be a dinner with keynote speaker, Robbin Hopper. I think it will be a great conference. I'm looking forward with some trepidation to my own presentation and with great anticipation to all the others. I hope to see a few other CAG faces there, as well!

For more information and to register for the conference, go to <www.ceramics.org/potterscouncil/clayscapes>

Pete's Notes

Comcast Cable, as part of their operating agreement with the City, is working to wire all City of Walnut Creek buildings for internet access. This means the Ceramics studio will also be online. SO...very soon we will be able to use that old computer in the CAG library.

Note to all students: help keep our studio environment clean and healthy. The glaze room is now a "Clean Zone." Everyone using the studio is being asked to do their part: mop up all glaze spills immediately and place newspaper on tables before you glaze.

Also: please try to keep the dust down. Any sanding of ware should be done outside or in the spray booth with the exhaust fan on !!

Some artists from the studio have been juried into the ACGA@ Pence Gallery: Get Fired: Hot Ceramics from the ACGA in Davis April 26 - June 25, 2006

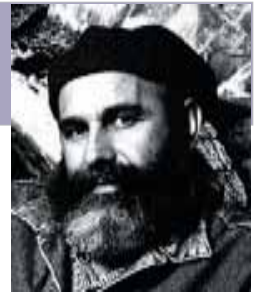
Jane Burton, Virginia Rigney and I are in the company of quite a select group of 34 potters and sculptors juried into this show that will run during the Cal. Ceramics Conference in Davis. For more info., check the article in this newsletter and <www.pencegallery.org>

**WANT TO HELP CHAIR
the JUNE SALE?**

Contact Fern or Ann
Henderson right away!

DATES to REMEMBER

Notes from the Desk of the Studio Manager



Mon. – Fri. April 17 – 22

SPRING BREAK

CAG Open Studio (9 am – 9 pm)

Mon/May 29 Studio Closed "Memorial Day"

Sat/June 10 Last regular class of Spring Session

- *All students must have all their work done and glazed by their last class meeting*
- *All work should be out of studio and lockers (if not returning for summer class) by Sunday June 11*

Mon. – Fri., June 12 – 16

SPECIAL FIVE-DAY SCULPTURE INTENSIVES:

Cynthia Siegel (9 - noon) - Carving on Pots
Chris Kanyusik (1 - 4 pm) - Sculpting the Head in Clay
Trisha Kyner (6 - 9 pm) - Gargoyles & Temple Beasts
Read more about these classes beginning on page one.

Fee for each five-day class will be \$100 and will count as a regular class, allowing for CAG membership open studio use (with current paid membership) for summer.

THERE WILL BE NO CAG OPEN STUDIO THAT WEEK !

Fri/June 16 All Work Out of Studio and Lockers Cleared Out by 9 p.m.

Sat/June 17 Studio Clean-up Party (10 am - noon)

Sun & Mon, June 18 & 19

Studio Closed for wash-down

Tue & Wed, June 20 & 21

Set-up for studio sale

Thursday – Sunday, June 22 – 25
STUDIO ARTS SALE

Mon, June 26 First class of Summer Quarter

**NOTE: NEW WORKSHOP HOURS!
FRIDAY OPEN STUDIO TIME
NOW BEGINS AT 12 NOON**

What's Happening in the Clay World

EXHIBITIONS:

Now thru April 23, 2006

**Robert Brady: SCULPTURE,
1989-2005**

Palo Alto Art Center

1313 Newell Road, Palo Alto, CA,
94303

650-329-2370

March 18 to June 18

International Arts & Crafts

De Young Museum

Golden Gate Park

**Friday, April 28th - Sunday, April
30th**

**FREE exhibitions of ceramic work
during the 17th Annual California
Conference for the Advancement
of Ceramic Art**

Pick up map at John Natsoulas Cen-
ter for the Arts 521 1st Street, Davis
CA, 530.756.3938, <http://www.natsoulas.com>

April 26 - June 25, 2006

Pence Gallery and Davis Art Center

**ACGA in Davis: PENCE GAL-
LERY**

212 D Street

530-758-3370

www.pencegallery.org

April 26 - June 1, 2006

**ACGA in Davis: DAVIS ART
CENTER**

1919 F Street

530-756-4100

www.davisartcenter.org

March 24–May 21, 2006

**From the Fire: Contemporary
Korean Ceramics**

Asian Art Museum

200 Larkin St.

San Francisco, CA

415.581.3500

WORKSHOPS:

At Mother Earth Clay Art Center

Sunnyvale, CA

408.245.6262:

April 20-23

(see article on page 12)

June 3, 2006 (10am to 4pm)

***Carving: Piercing the Ordinary
Surface***

Instructor: Vicki Wilkerson

FEE: \$65 non-members / \$60 OV-
CAG, ACGA, MECAC members.

CLAYARTSGUILD

**Civic Arts Education of
Walnut Creek**

PO Box 8039

Walnut Creek, CA 94556