

KILN' TIME



MAY, 2006

THE OFFICIAL CLAY ARTS GUILD NEWSLETTER

JUNE STUDIO SALE

June 22 ~ 25



Hagit Matzliach

Let me introduce myself. Most of you know me by face, few of you know me by name, and some of you know me by both but don't dare to pronounce my name. My name is Hagit and it is pronounced almost like Hug-it, only with the emphasis on the "it".

I live in Walnut Creek with my husband and three daughters (ages eleven, seven and almost two). We came to the States from Israel 6 years ago. In Israel, as a kid and teenager I used to hand build a little bit in clay. When I was 20 years old, I moved with my "to-be husband" to Mexico, where we lived and studied for almost 7 years. I graduated in Industrial design where we touched the ceramics field from the industrial production point of view. My husband's job brought us to the US, and I was lucky enough to be introduced to the studio and CAG four years ago. I took handbuilding first, but was drawn to wheel throwing, and here I am today, constantly trying to improve my skills.

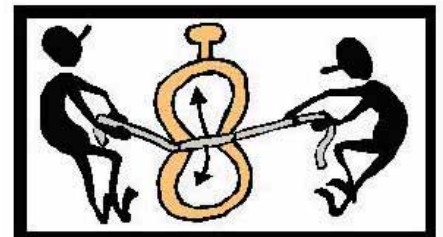
Lately, I was superficially introduced to some of the existing problems of CAG, which obviously come to one word – *money*. Being so grateful to the studio, the way it runs and what it means in my life (sanity, sanity, sanity), I think a lot about creative ways to make the studio more profitable in the eyes of City Hall, which explains why I said "yes" when I was asked to chair the June sale.

I took it upon myself to be the June sale chairperson, knowing that I will not be here for the event itself, since we are leaving for Israel on June 20th. This means that I will need a lot of help early on from all of you!!!

The sale will open Thursday, June 22nd and continues through the 25th. That means we need a lot of volunteers to fill all of the time slots for daily chairpersons, wrappers, cashiers, but we also need help distributing post cards, setting up and cleaning up. There is a sign-up binder next to the sign-in sheet by the door. **PLEASE HELP — WE NEED YOU.** We need you whether you are selling at the sale or not. Profits from this sale are a benefit to everyone who uses this studio. The Guild purchases and maintains all of the equipment, including wheels, tables, kilns; we have also purchased all the chemical bins and new lockers.

If you plan to sell, the inventory sheet is available online at our CAG website, <www.clayartsguild.com>, or you can pick up a hard copy in the library. All inventory sheets must be typed.

We also need bags and newspapers for the sale. Please bring those in the week before the sale.



Please squeeze in the time to help with the June Sale

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Kiln' Time Newsletter

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Editor ~ Ann Henderson

Layout Editor ~ Mary Miller

*Please submit all articles to Ann at
 annadele@comcast.net*

Visit our website:
www.clayartsguild.com



THIS 'N THAT MESSAGE from the PREZ

Hi All,

I'm back from a fabulous trip to Galapagos and Machu Picchu where I hiked, ate, snorkeled, ate, learned a lot about Incas and animals and had the fun of snorkeling with sea lions, rays, sea turtles, penguins, sharks and numerous fish. I also hauled my body over rocks, steps, lava, sand and mountains. Saw more iguanas, sea lions, blue and red footed boobies (see photo at bottom) and ate guinea pig, a treat in Peru. I even got to visit a ceramic studio and had a private tour (others were hiking up yet another mountain side and 250 more tall Inca steps). Visited the archeological museum with its open vault of ceramic pieces and also the Inca museum. No doubt over the coming months, I will be forcing you to see many photographs. The photo at right was taken in a private hacienda where we lunched one day. They have an extensive collection of old pottery, paintings and artifacts and were gracious enough to let us wander around much of their home at will.



Next newsletter I will be writing my final column along with our new president's introductory one, but for now remember the studio sale June 22-25. Please help even if you don't include anything to sell.

Fern

CAG GENERAL MEETING

WEDNESDAY, JUNE 7

12:15 pm in Studio D

Please plan to attend this important meeting.
 We will be voting on next year's officers and discussing details of the upcoming JUNE STUDIO SALE

The 2006-2007 CLAY ARTS GUILD

Slate of Officers

President	Bridget Moar
Vice President	Cynthia Dakopolos
Treasurer	June Bowen
Secretary	Janice Ketley

BUDGETS AND POTS AND TAXES

Janice Ketley

What do budget and taxes have to do with pots? Let me explain. First, I am Canadian. You know, the cold place where they have free health care and cheap medicine. There is a little problem, though, with living in Canada: the taxes are very high to cover the above-mentioned. In reality, drugs are not cheap and health care is not free, as anyone who receives a paycheck will tell you. But, it is still a lovely country — because of the taxes.

Now, what does this have to do with pots? Here is the deal. CAG needs your donated pots to generate income over the coming year. I know, you pay for your dues and your clay and you pay for your courses, so how much more can you squeeze from a stone?! The beauty of donating pots is like a tax that doesn't hurt you and can only benefit you in the long run.

With money received from the sale of pots, CAG can run a nice, comfortable home, so to speak. With this money CAG subsidizes the cost of operating expenses, purchases new equipment, keeps old equipment running and generally provides space for all who enjoy the studio. Even though the cost of keeping the CAG viable has become somewhat prohibitive, what with energy increases etc., your Board is trying desperately to come up with ideas to generate income. WE NEED YOUR POTS!

So, here is what all members of CAG are expected to do (PLEASE). If you are new to the game, take some time to learn, as we do not expect your donations yet. If you have been around awhile, CAG needs 10% of the number of pots you throw per quarter year. If you throw 30 pots, donate about 3 per quarter. Of course, for those who choose sculpture, CAG would like to have one sculpture per quarter year. Keep in mind that seconds (flawed) are fine, but they must look and feel presentable. In other words, grind off the sharpies. Place priced donations on the rack provided back in the kiln room. The alternative is to bring in your donations at the time of the sale so CAG does not have to store them.

The studio really is a home away from home and I cannot stress enough how important your regular donation of pots (taxes) are to the upkeep of this studio. THANKS!



By Pitter Scanlan

As one of CAG's representatives to **Friends of Civic Arts Education Foundation**, I am proud to announce a **GALA FUNDRAISING EVENT** hosted by **Friends!**

On September 29, 2006, the Shadelands Campus Auditorium will be turned into a spectacular festive venue. There will be live music by *la Ventana* salsa music for your dancing pleasure, while you partake of culinary delights presented by some of our favorite local restaurants, caterers, wineries and wine merchants.

Also part of the evening:

- Musical performances by CAE students & instructors
- Silent auction items donated by individuals, artists & businesses throughout the Bay Area

We love CAE, and are grateful for our clay program. Wouldn't it be great to have a good showing of clay people at the event! As for helping in advance, I will have a sign-up sheet with a breakdown of all the different parts of this event where we can use you if you'd like to participate that way.

"Right on!" to those CAG members willing to encourage their friends and businesses to support **Friends of Civic Arts Education Foundation**. If you, too, would like to be a sponsor, there are numerous levels of sponsorship offered. See Mary (Leigh) Miller or me for more details.

Let's be "FRIENDS"!

WHAT: ;VIVA ARTS!

WHEN: Friday, September 29, starting at 7:00 pm

WHERE: Shadelands Art Center, 111 Wiget Lane in Walnut Creek

WHY: To raise money for Civic Arts Education Scholarships and help support our fabulous Civic Arts programs.

HOW MUCH: \$45 per person

HOW TO FIND OUT MORE: Contact the Civic Arts Education office at 9453-5846 or log on to: <FriendsArtsEd@yahoo.com>

CAG LIBRARY UPDATE:

Simpler Check-in!

Users of the CAG library may have noticed and wondered about a wooden box marked Library Drop Box under the table in the library. The drop box is now ready for use and will greatly simplify returning library books. Now, instead of finding a Library Aide to unlock the cabinet and check books back in, all you have to do is drop them in the box! You will still need to have the Librarian or a Library Aide present to check books out, but not to return them.

Please thank **Robert Shelton** next time you see him in the studio for making the drop box for us, thereby making the library easier to use.

As always, if there are books you would like to see added to the CAG library, please let me know.

Martha Kean
CAG Librarian
<mkjv@pacbell.net>
925-820-3012



BOOK REVIEW

By Lisa Riddle

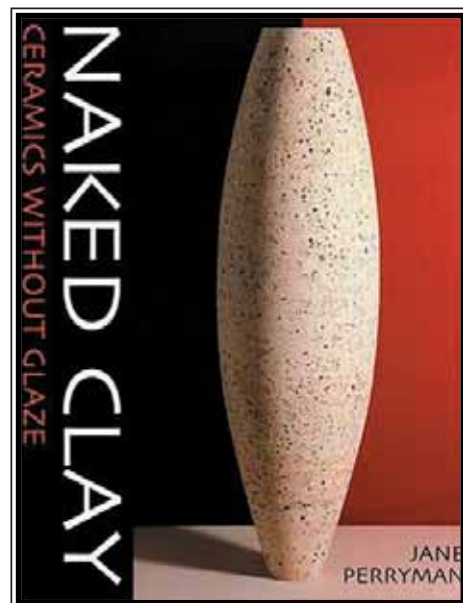
**NAKED CLAY:
CERAMICS WITHOUT GLAZE**
by Jane Perryman
University of Pennsylvania Press,
2004

Naked clay? Really? Is it possible to build a clay piece and not glaze it? These were my incredulous thoughts as I handled my first pit-fired piece, a silky smooth, carefully burnished pot, subtly colored by flames and smoke with earthy shades of rich browns and reds that glowed from the clay itself. This piece was warm and invited my touch, nothing like the icy cold glazed pieces, functional but aloof, with which I was more familiar.

Thanks to Jane Perryman, a noted ceramicist who has written extensively on contemporary works, I have discovered a world of artists working without glazes, celebrating form and subtlety, exploring an endless variety of techniques — surface applications, alternative firing, illumination, and additives — to enhance clay’s inherently sensual qualities.

Jane Perryman’s latest book, *Naked Clay: Ceramics without glaze* provides endless inspiration to anyone wanting to step out of the glazing room and seek new approaches to their art. She introduces 43 international artists through thoughtful interviews, many at the ceramists’ studios where they candidly discuss their techniques and passions. After a brief introduction to the rich history of unglazed ceramics, from prehistoric to contemporary, Ms. Perryman provides insightful commentary, elegant color photographs of pieces, studios, and artists, and each artists’ vision, presented in their own words.

Some of my favorite pieces include Elizabeth Fritsch’s “Time Trio” and “Tornado Trio,” handbuilt vessels painted with colored slips with the “aim of following otherworldly function;” David Roberts’ “Three Tall Vases with Ellipses,” whose subtle lines are drawn by smoke in a naked Raku process; Alison Gautrey’s “Spun Porcelain Bowls” that glow with light and energy; and Thomas Hoadley’s nerikomi bowls, intricately patterned by slicing and joining geometric sections of colored clay. Pick up a copy of Jane Perryman’s book and you will gain a new appreciation for the power and beauty of naked clay.



Meet Your Monitor: Victory Nichols

by Lori Southas

Come by the studio Thursdays between 4 and 7pm, and you'll meet monitor **Victory Nichols**. Victory is a relative newcomer to clay and joined Clay Arts Guild in January. She became a monitor in March, taking over the Thursday afternoon shift when the previous monitor, Susie, went to Portugal.

Born in Monterey, Victory grew up as an army baby, moving frequently, with home base being her grandparents' home in Moraga. She attended college at Brigham Young University in Utah, where she earned a Bachelor's degree in ancient history and met her future husband, Dan. Victory and Dan, who have been married three years, moved to Walnut Creek last August. Dan is a lawyer in Oakland, and Victory is a stay-at-home mom to that cute little redheaded boy, Simon, you may have seen visiting the studio and who is now 18 months old.

Victory began working with clay about six years ago, when a friend in Utah introduced her to pottery. She enjoys both wheel throwing and hand-building, and is currently throwing pots in Ann Henderson's class. Victory is always eager to try something new, saying, "I like to just play around and see what the clay will do."

The feel of clay, its texture beneath her fingers, is one of Victory's favorite things about ceramics. She is inspired by the natural world and enjoys the creative process, explaining, "I like figuring out how to reproduce a shape – how nature does it. How I can produce that?" She also loves the anticipation of how a finished piece will look coming out of the kiln.

Victory became a monitor to have a designated time to be in the studio outside of class. Her regular shift makes it

easier to arrange babysitting for her son, and she gets a chance to know other artists. "I really like the social network of the Guild," she says. "It's filled with fun, independent people who are comfortable with themselves, and I like that."

Victory and Simon



Tip of the Month: Here you go!

By Victory Nichols



One of the most difficult things about hand-forming bowls and platters is making attractive feet that are uniform in size and shape. I found a simple solution while watching a pottery show on the DIY Network--sprig molds! We are familiar with the idea of using molds for decorative touches, but they work well for feet also!

They're simple to make, too. Just throw a tiny cylinder on the wheel, making sure that the inside of the cylinder tapers out, rather than in. Level the rim to create a flat joining surface and bisque fire the piece.

When you're ready to mold your feet, take a small piece of clay and fill the mold. Get your piece wet where you want the foot, and press the mold to the spot. The foot should come out easily. It's important, however, not to let the mold get wet, or the clay will stick to it.



If you find that the bottom of your foot is rounded, and you want it flat, simply take the bowl when the feet are leather-hard, and press it down level on a table. This will flatten out your foot bottoms, and insure that your bowl will stand level.

Win a Free Bag of Clay!

Victory won a free bag of clay for her tip, and here's your chance to win, too. For each *Kiln Time* issue, the newsletter staff awards one lucky individual a free bag of clay to share your ideas. The staff will choose the "Tip of the Month" from the ones you send in. Email <annadele@comcast.net> or phone (925) 828-3742 with your clever idea. We don't care where you saw it or whose idea it was in the first place as long as you're the first one to submit it to the newsletter staff (if you get it from a book, magazine or friend, however, it would be polite to acknowledge them).



If you have something you could teach (Don't be shy, we know you do!), please contact Tamara Selvig at tamaraselvig@yahoo.com or (925) 299-1243, and she'll set you up to teach a mini-workshop during an upcoming quarter.

One more...

MINI WORKSHOP

Friday, June 9th
Magic with Glaze
with Laura Morris
2 p.m.

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.

Bottled Sculpture

By Janice Ketley

Potters derive inspiration from many sources: teachers, books, videos, fellow potters and more. CAG has a large sculpture contingent noted for creating weird and wonderful figures. These people, as well as the potters at CAG, have certainly inspired me to create bigger and more imaginative *objects d'art*.

One such idea is the bottled sculpture. To make a bottle sculpture, start with about five pounds of clay, centering it to a width of about six-inches and pulling a cylinder as high as possible. It has taken me about ten years to get one to thirteen inches.

At this point, cut a small hole in the bottom of the bottle, then start to create the neck. Use even compression around the neck about two thirds of the way up the cylinder. For the sculptured ladies, compress the bottle to about three or four inches in diameter for the waist at half the level of the bottle. Take this up another three or four inches to the neck and it is ready to create a sculpture.

For breasts, add little bits of clay (or big bits if preferred) and squish them three to four inches from the waist up into something that resembles a female figure. Moving the bottom of the skirt into something that resembles animation, such as walking, bending etc., helps create the illusion of movement; movement in the clay makes the figure less stiff and more realistic. Now the fun stuff begins!

Using stamps, buttons, wood, bark, anything with a texture, press designs into the sculpture. For the oriental ladies, two six-inch pieces of clay approximately two inches wide are cut out for the arms of the kimono. Designs are pressed into the arms and the edges are rounded before application to the torso. Bend the finished arm into a U and score the edges to attach to the area just below the top of the neck of the bottle. Each U should have about an inch at the top and taper down to touching at the bottom just below the waist of the figure. Round the edges when attaching pieces of clay.

Roll coils of clay, pressing design into them and start to dress the figure. One coil goes around the bottom of the dress and pressed gently into the skirt. Finally, add a head, but again, for me it took about six years to get to the point where the head is recognizable without the nose taking over the face, or the eyeballs looking in separate directions. For a headless figure, you can cut the neck part out with a pin tool. A nice collar will allow it to stand on its own as simply an ornamental dress. I think that Raku firing is best for the dress; however, low fire with lots of color is also quite pretty. The possibilities are endless for bottled sculptures. *Good luck!*



Big Pot, Big Clay

By Clark Edelstein

Like most potters say, “*Big pot big clay...*” but this is only partly true. Sure, if you were previously throwing a ten-inch cylinder with four pounds of clay, then progressed to eight pounds of clay (double the amount) you are going to make a larger cylinder, but not nearly twice as big a cylinder as you might expect. As we all know, there is a diminishing return as you add pounds of clay to your wheel. At some point for all of us, we reach a stage where we seem to get less and less return in terms of cylinder height as we add more pounds of clay to the wheel. Why is this? What happens? What limits how far we are able to take a given amount of clay?

Physical limits of the material are one factor that predicts how large a cylinder one can produce from a given amount of clay. As a piece of work increases in size, more of the clay in relation to the size of the work is needed in supporting the overall structure of the added weight of the clay above.

Choice of clay will make a difference as well. Let’s face it, some clay bodies just throw better than others. How many times you have thrown a particular clay body will also greatly influence your results. As you become accustomed to your clay of choice, you learn to work with that clay’s particular properties; most clays feel differently based on the mix of grog or other ingredients that affect how stout or plastic the clay is. Groggy clays tend to stand-up better than clays with very fine particles; porcelain clays fall into the fine particle group and tend to be the most difficult clays to throw large.

How mentally and physically ready you are will also make a difference. Stress and daily distraction, aches, pains and how well rested you are affect how well you are going to throw and how far you can take the clay. Large amounts of clay take more effort to move on the wheel, so let’s face it... the better you feel, the better you throw.

Throwing style and the technique used at a particular stage are important. When I’m throwing larger amounts of clay, I pay more attention to how well prepared the clay is for throwing, making sure the clay is of a consistent texture and is free from air bubbles. When centering, I start out placing the clay as close to center as possible on the wheel. Prior to adding any water, I pat the clay round and smooth; this also helps stick it to the bat.



Limit the amount of water you use and take advantage of the slip that forms on the clay surface as you work with the clay, adding water to the mix of slip on your fingers and smearing it back onto the surface of your clay. Slip seeps into the clay slower, and if you get the wheel speed just right, you can make a couple of pulls without having to add more water. Wheel speed is important too. I favor as slow a speed as will get the job done. Slower speeds create less heat from friction, so the clay doesn’t dry out as fast while working with the clay. Slower wheel speed is also more easily controlled, because you have more time to react and feel the clay respond

to the pressure you apply, although how slow a speed you use is dependent on how steady and even a pressure you are able to hold as you center, pull and shape your form. Obviously keeping the clay as centered as possible is most important. The larger you throw, the more magnified any mistakes will be as you progress...and will limit how far you can stretch the clay in later stages.

After centering and opening my clay, instead of trying to bring the clay up by pulling the walls, I find it more productive to at first squeeze the clay up from the bottom with firm even pressure. This moves the clay up from the bottom quicker and compresses the clay without adding as much water. After moving the clay up and evening the walls, I’ll then switch to making pulls, usually with an open thumb position at first on the early pulls when the clay walls are thick and switching to fingertips as the clay thins.

Finally...after I’m satisfied the cylinder is prepared for the form I’m interested in making, I fire up a heat gun and begin selectively firming the clay for forming. This drying process is used slowly and in stages, only drying as much as I need to hold the clay in position, but not so

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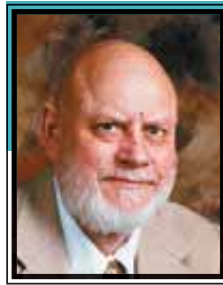
Continued from page 7

much that it prevents the clay from stretching as I shape with fingertips or ribs that match my form. When I'm drying the clay with the heat gun I use several different cues to judge what stage the clay is in. First, I time how long the heat is applied, usually about three minutes or so for roughly ten pounds of clay, heating from the inside of the cylinder. Then I begin shaping and stretching the walls with a wooden rib while feeling and watching how the clay responds. I continue shaping and heating the clay in short intervals as the walls thin. If the top of the cylinder seems unstable, I use the heat gun and a slight curve formed into the clay with a rib at the lip to firm the rim. Another indicator to judge if the clay is firm enough to shape with your rib is if the clay is rebounding as you try to stretch the walls. Firming slightly with the heat gun will control the clay's tendency to rebound as will a slightly slower wheel speed (rebounding is when you push the walls out with the rib, but as the clay passes over the rib it springs back in, making the cylinder seem to wobble as it spins on the wheel).



Finally, When the shape is what I want, I use the heat gun to lock in the form, usually from the bottom up, and from both the inside and outside as appropriate, allowing

me to freely close and shape the lip without altering a lower portion of the form with which I'm already happy.



Ken McElroy

By Janice Holve

Many wonder who created the mural on the outside Studio wall. Although the piece has fallen into some disrepair and our community must consider its future, it is interesting to know a bit more about the former Benicia artist who created it.

Potter **Kenneth Swan McElroy** created the mural. Ken encouraged the formation of the Walnut Creek Civic Arts Education program in the 1960's and was instrumental in getting the CAE program established. He was also an enthusiastic member of the Benicia Arts community until blindness and overall poor health force his retirement at 68 in 1998. Ken died four years later from kidney failure. Prior to that time, Ken had a shop on First Street for many years and was considered a local character. Although he had a son who lives in Vermont, Ken considered the Benicia community and his coterie of ceramic artists as his local family. Ken's public pieces include the holy water font at St Paul's Episcopal Church in Benicia, but the Civic Art's Mural remains his largest public piece.

According to the Benicia News, Ken created his own funeral urn and wanted his epitaph to be "*Ken was a potter by the Bay, who made an urn out of clay. The purpose was to stash, the remains of his ash and leave it there to stay.*" Although Family decided Zanesville, Ohio- in the family plot- would be his resting location, Ken's legacy remains in our mural.

And that brings us to the current dilemma.

The backing on the mural is deteriorating and needs to be removed, replaced with a new frame and re-hung for all to enjoy. Peter has suggested that the Guild form a committee to oversee this project. Who will step forward to preserve this valuable icon of our past? If you're interested in participating, please let Peter know.



Three New Intensive CERAMIC WORKSHOPS

will be held during the
break between Spring and
Summer sessions.

Each workshop will run for
five days (Mon thru Fri),
JUNE 12-16.

- Carved Vessel Workshop
9:00 am to 12:00 noon
Fee: \$100
Instructor: Cynthia Siegel

- The Human Head in Clay
1:00 pm to 4:00 pm
Fee: \$100
Instructor: Chris Kanyusik

- Gargoyles & Temple Beasts
6:00 pm to 9:00 pm
Fee: \$100
Instructor: Trisha Kyner

Each five-day class will count
as a regular class, allowing
for CAG membership open
studio use (with current paid
membership) for summer.

Wedging Table Woes A Fervent Request by Michelle Ostric

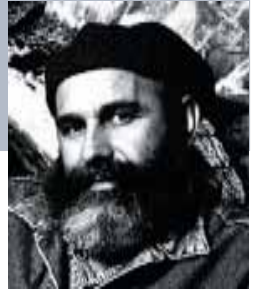
Monitors report that the wedging
table is frequently left a mess.

Please – right after you use the
wedging table, clean up your
mess with a damp sponge, even
if you plan to use it again. Clean
the cutting wire as well.

Thanks for your cooperation!

DATES to REMEMBER

Notes from the Desk of the Studio Manager



Please note that there will not be any open studio time
between quarters this time around due to our scheduling
of the Five-day Intensive Classes set to run Mon. - Fri.,
June 12 – 16. (see column at left) The studio will be
only open to students enrolled in these classes, therefore...CAG members
cannot use the studio this week....Please do not disturb classes.

END OF THE QUARTER SCHEDULE:

- All work must be removed from studio and lockers cleared out
by your last class meeting or by Sunday, June 11, 8 pm.

- You may move greenware to the kiln room and place glazed
bisqueware on rolling carts. Any work left in these two areas will be
safe and will be available for pick up at the beginning of the summer
session during CAG open studio hours.

- Any work left in damp rooms or left unglazed on bisque shelves
after the last class meeting of the spring session will be discarded.

*JUNE 12-16 (ALL DAY)

FIVE DAY INTENSIVE CLASSES

*JUNE 17 (10 AM)

STUDIO CLEAN UP PARTY SATURDAY

*SUN/MON, JUNE 18 & 19

STUDIO CLOSED FOR WASHDOWN

*TUE/WED, JUNE 20 & 21

POT SALE SET UP

*THUR - SUN, JUNE 22 -25

STUDIO SALE

*MON, JUNE 26

FIRST CLASS MEETING OF SUMMER SESSION

New Summer Workshop Hours!

MONDAY: 4 pm ~ 7 pm

TUESDAY: 4 pm ~ 7 pm

WEDNESDAY: 12 noon ~ 4:30 pm

THURSDAY: CLASSES ALL DAY

FRIDAY: 12 noon ~ 7 pm

SATURDAY: 12 noon ~ 6 pm

SUNDAY: 1 pm ~ 8 pm

Please Note: NO WORKSHOP HOURS from
SUNDAY, JUNE 18 through SUNDAY, JUNE 26

What's Happening in the Clay World

EXHIBITIONS:

• **May 20 - June 20**

Minimal Contrast

Kathy Erteman & Maren Kloppmann

TRAX Gallery

1812 Fifth Street, Berkeley

510-540-TRAX (8729)

• **July 8 & 9, 10am-5pm**

Palo Alto Clay & Glass Festival

14th Annual Sale & Exhibition

180 prominent Ceramic & Glass Artists

Demonstrations and special exhibits,

Valet Parking available~Admission free!

Palo Alto Art Center

1313 Newell Rd. Palo Alto

• **Through June 25**

Get Fired: Hot ceramics from the

ACGA

Pence Gallery in Davis

www.pencegallery.org

530-758-3370

• **Through June**

California Clay Competition

The Artery in Davis

530-758-8330

• **Through August 5**

Body Languages: Figurative Works by

Five Women Sculptors Sculpturesite

Gallery in San Francisco

201 Third Street, Suite 102

San Francisco, CA 94103

415 495 6400

www.sculpturesitegallery.com

Show includes work by Jane Burton

WORKSHOPS:

• **Sat., May 20, Noon - 4:00**

Mold Making for Potters

with Kathy Erteman \$40.00

TRAX Gallery (see info above)

• **June 16, 17 & 18**

Woodstoke & Graffiti 2006

Featuring: Rudy Autio, Paul Soldner,

Nina Ward, Tom Zwierlein

Includes: firings (loading begins June

12th) Demos, slideshows and brush mak-

ing. Price: \$325 One day/\$100

Camping: \$50

Penryn WorkShop/Rodney Mott

1394 Orange Hill Lane

Penryn, CA 95662

916-663-2815

email: info@penrynworkshops.com

Mother Earth Clay Art Center

Workshops

408.245.MAMA (6262)

790 Lucerne Drive, Sunnyvale

Email: info@mamasclay.org

• **June 3**

Carving: Piercing the Ordinary Surface

Vicki Wilkerson, \$65

• **June 10**

Plates and Platters

Jill Getzan, \$65

• **July 15-16**

Alternative Raku

Eduardo Lazo,

\$125 Materials Fees: \$25

July 29

Instant Stiff Slabs

Linda Mau, \$65

• **August 19**

Low Fire Salt

Joyce Clark-Binen, \$70

CLAYARTSGUILD

Civic Arts Education of

Walnut Creek

PO Box 8039

Walnut Creek, CA 94556

