

KILN' TIME



SEPTEMBER 2005

THE OFFICIAL CLAY ARTS GUILD NEWSLETTER

Guild Benefits:

Clay Arts Guild
Dues are Due:
\$85 per year

Benefits:

- Great Community of friends
- 35 hours per week open studio time for practice
- Free Gary Holt Workshop (\$55 non-members)
- Reduced fee other Master Potter Workshops
- Two Studio Sales a Year
- Use of Guild Library
- Receive *Kiln' Time* All Year



THE CLAY ARTS GUILD

What You Get —
From the Perspective of a New Member
By Justin Soffer

Here's the situation — you've really been enjoying getting your hands in clay and can feel your skill and satisfaction increasing. Or not. You find yourself thinking about that treasure you are creating and lamenting that it will be another week until you can give it the attention needed. Or not. You want to improve. The Clay Arts Guild (CAG) can help you.

By joining the CAG, you gain access to nearly 35 hours a week of open studio time and lots of open studio time between class sessions. But wait — there's more — open studio time is just one of the benefits.

CAG is a tremendous resource for budding and veteran ceramic artists. It provides time to work outside of class, but CAG also helps make it a great place to work. the CAG purchases equipment, provides monitors for open studio, hosts Master Potter Workshops, provides a library, and exhibits work of local and nationally known artists.

Becoming part of a community of people who work with clay is one of the most important benefits of the CAG, however.

There are also plenty of opportunities to give back to the studio. Participating in cleaning up the studio at the end of the term, working a sale, or simply sharing knowledge with others are just a few ways CAG supports this vibrant studio. Or you can write articles for *Kiln' Time*.

CAG funds go to acquire and maintain equipment, provide scholarships and help in hosting Master Potter Workshops. There are two studio sales per year where you can sell your work and support the CAG simultaneously.

Working with clay takes time and experience. The CAG offers both of these to you, and much more. Come on down to the studio and meet a new friend, feed that source of creativity, and **join our community of clay.**



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Kiln 'Time Newsletter

Published 6 times a year

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

Visit our website:
www.clayartsguild.com

Of Special Interest:

Check out the extended
open-studio hours that are
posted on the bulletin board.



THIS 'N THAT MESSAGE from the PREZ

Hello to those who have been traveling or taking time off from classes. It's been a busy, hot, summer — lot of changes.

First, let me welcome back our board and announce the election of two new executive board members; Janice Ketley as secretary and June Bowen as treasurer. Welcome you two and thanks to new and old members (not in the age

sense, of course). And a hearty thank you to our outgoing members, Ellen Codner and Cathy Hawkins, former secretary and treasurer.

Which brings up a plea: We need a new sales chairman and people who will serve on the committee. Please, the December sale is scheduled for Dec 8-11. Don't be afraid or reluctant to jump in, you will survive; many CAG members are so generous with their time, experience and help that you won't sink, even if you're inexperienced. I'm a case in point.

We also need more monitors and substitute monitors, especially now that we have added open studio hours. It isn't hard; you need a bit of training and fingerprinting. Please get in touch with Michele Ostrie, our head of monitors. There will be a training session in September for new monitors and any other monitors who want a review.

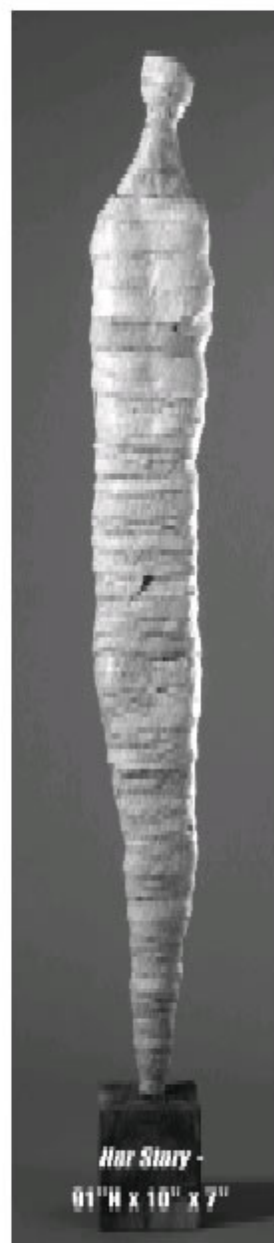
One of the best bits of news is that the city is finally and seriously putting air conditioning for our studio in the proposed budget for the next two years. Those of us who spent any time in the studio this summer know it was more than sweltering, more like a sauna.

Have you noticed or heard about the aprons and T-shirts we have for sale? The best dressed, of course, wear the new blue denim CAG apron *and* a CAG T-shirt — \$15.00 for the shirt and \$20.00 for the apron. See Pete.

The Bedford pottery who was a spectacular success. We are talking to the city about permanent, rotating displays of this extraordinary collection and there is quite a bit of interest. It would be a shame to hide it away. I'll keep you all posted.

Probably the biggest change is that we are now own independent, non profit organization. As some of you know, DRAA, after many years cast us adrift at the end of June. At that time we thought we could shift over to the newly-forming Friends of the Arts, but their mission took them in a different direction, so the board unanimously made the decision to pursue our own 501C3 (non profit status). To that end, a committee of Fern Skowlund, Martha Kean, and June Bowen met with an attorney who specializes in this area. We think this is the best way for CAG to go. Meanwhile, business, more or less as usual, most people won't notice a change, but please feel free to ask questions about this as some of you already have.

Her Story



We knew her when ...

Jane Burton, former CAG newsletter editor, has had two of her large sculptures accepted at the Virginia Brier Gallery. The show titled "Narratives in Clay" will run from September 21st through October 29th at 3090 Sacramento Street in San Francisco.

June Sale

By Don Porcella

Low Participation Hurts Sale Results

Although the June sale did not achieve very high income, the dollars were commensurate with other sales when broken down by dollar amount sold per potter participating. Total for both Civic Park and Shadlands venues was \$13,124. With only 32 potters participating, the average came to a little over \$400 per participant. These were the fewest potters in the last nine years. Actually, 2005 was the highest per capita average with previous years ranging between \$264 and \$395 per potter. Numbers count!

Over the past couple of years the Guild tried some different configurations for a number of reasons: so studio artists did not have to compete with the lower priced CAG pots, so the workload was reduced, do potters could experience selling at Shadlands and more. This is what we learned and what we are doing about it:

- 1 First, Shadlands is too small to accommodate very many potters, thus the board decided to focus on using our own studio.
- 2 Second, potters did not want to go to Shadlands when they would have to work at both venues and pay for space as well. This should not surprise anyone.
- 3 Then, the Contra Costa Times did not mention Civic Park as a venue for potter sales, except briefly in one sidebar. The art editor can do this at their prerogative, and that makes sense. The board decided with concurrence from Christy Taormina and Dave Hanney that the potters would separate the publicity completely from Shadlands.
- 4 As for when we will have additional sales to the Holiday sale in December, the board is still working on that issue. Sentiments are that we should settle on some dates. Also, we will continue to allow potters to sell at Shadlands as long as they meet their CAG obligations at Civic Park.

Although this sounds a bit like gloom and doom, the June sale was successful. Many people helped with the sale, the studio looked great, and the pottery as always was fabulous. We made money for CAG as well as individual potters. I think we streamlined the sale preparation. We are planning to make it even easier. I particularly want to thank Clarice Judah and Laura Morris. As always they take responsibility for accomplishing the major tasks. Virginia Rigney did a good job as publicity chairman even though we shackled her as always with antiquated and arbitrary rules. In addition Tim Hanrahan chaired cleanup, and Rick Calicura and Robert Shelton helped in the mailing list and many other tasks. I am sure I have left out some people; please, forgive me. CAG is looking for a new sale chair, and as you can see it is an easy job with so many willing hands to help. The chair is mainly a coordinator for all the wonderful potters who jump in to do the jobs.

Design Defeat Often in "De Feet"

By Roger Yee

As studio tech, I get a lot of questions. I get questions about firing times, glaze questions, clay questions or simply, "When are you going to unload my pot?" Questions I don't get are ones about feet. I see a lot of pots around the

studio without feet that should have them and ones that have a foot, but it's just a toe short of being a good foot. What is a good foot? When should a pot have a foot? In my experience the pots that I feel good about making are pots that are finished, and it often takes a foot to *finish* a pot.



Some pots don't need a foot. Vase forms generally don't need one. It's a waste of time, and usually the rim is too delicate to be turned upside down and trimmed. Some mugs and some teapots can be trimmed, but I think that becomes the potter's choice. Pots that *must* be trimmed, however, are bowls and plates.



When I was making bowls in high school, I never trimmed them. Why? My excuse was I don't like a trimmed foot. Truth was — I was just plain lazy. A foot on a plate or bowl is necessary for a few reasons. When making a bowl, the bottom has to be thicker and wider. I leave more clay at the bottom because it's the only way to get rid of the groove that forms in the transition area from the floor to the wall. I have the option of ribbing into the floor. This lowers the floor so it matches the wall. If I press on the groove, the bowl slumps, the walls get pushed beyond the base. So, the floor has to be thicker and wider to keep the bowl stable during drying.

Also, leaving more clay at the bottom of a bowl provides opportunity to trim a high foot. You can always add feet to a flat bottom bowl and give it lift. Having a trimmed high foot on a bowl gives it

visual lift. This is necessary, because a bowl has an opening twice as wide as the bottom. A narrower diameter foot makes the bowl look lighter. If it looks lighter, it will get used; heavy pots don't get used as much. A foot affects the appearance a bowl has while sitting on a surface. If the pot is light, it should look light as well.

Another reason for a foot on a bowl is for glazing. A bowl form is basically a funnel, so when fired, the glaze slides down to the bottom and gets thicker. If using any of the bird glazes and there is no foot, the glaze is most likely going to run off the pot. If the glaze is too thick it will run, foot or no foot, but that is another issue. I find it is easier to glaze a bowl with a foot, because I can hold the pot by the foot with my fingertips. Spend more time finishing the pot. Think of the relationship between the rim and the foot. When I have given thought to an entire pot, rim to foot, I am far more likely to be satisfied with the final result.

Pot Pictures Please —

We are seeking photos of ceramic art for possible use on the December Sale postcard. Submissions can be digital, slide or color print. The publicity committee will choose images by September 30th. We will try to return all film images and CDs with digital images. Please include artist's name, and mark submissions ATTN: Robert Shelton and place in CAG Locker #2.

Pat's Fund Scholarship

by Laura Morris

For those unfamiliar with Pat's Fund, this is a fund set up in memory of Pat Schmidt, a fellow CAG member, who died the summer of 2003. The fund is a source of money for those longtime CAG members who are having some financial pressure and might not be able to pay fully either class fees or CAG fees.

The last few years the money sources for the fund have been raffles at the sales, pots donated and sold to increase the fund, and straight donations to the fund. This year the guild has decided to include the fund in its budget. The fund has limited resources, but if you or someone you know, who is a long-term member of CAG, and due to financial pressures is considering not attending classes or joining the guild, please let someone on the board or Peter know. That person might be considered as a recipient of the fund.



New Treasurer — June Bowen

by Cathy Hawkins

"Love getting my hands dirty!" exclaimed June Bowen, CAG Treasurer, who spends her time in retirement between clay, dirt and paint. A warm, friendly, and spontaneous person, she joined the studio about 3 years ago to pursue a passion first introduced in her college years.

Born in Jacksonville Florida, June went to Florida State and eventually became a first grade teacher. When she decided to get her Master's Degree, a friend in San Francisco offered her a free room to stay, and the rest is history; she couldn't get the Bay Area out of her mind.



Proposition 13 was just being implemented, and she found it very difficult finding a teaching job so she decided to change careers. Undeterred by comments about not having any business experience, June persevered and continued to go on interviews until landing an entry-level position as a benefits administrator at Crocker Bank in San Francisco. Years later when she retired, she was the Vice President of Human Resources for Investment Banking.

"I've always stretched myself and I try to do that with the clay," she said. "Sometimes, perhaps I even stretch myself beyond my capabilities. I tend to create things in clay that are child-like; that might come from my early days as a teacher." A hand-builder extraordinaire, she tries many different things from lamps to a carousel of colorful animals. "While I definitely have a style of my own, I probably need to focus more on the finishing details," June explained as she sets her goals for the new clay term. While she has never sold any of her work, she says she may reconsider when she works the upcoming holiday sale.

"After working in clay for a few years, I finally felt like I had arrived as a potter when I brought home a piece — a world with a clown on top of it — and my husband Bill said 'why don't you put it on the mantel.' Most of my work lives in the garden which is becoming the pottery graveyard," laughed June. A worthy environment for her artistic clay talents, her huge garden thrives in color, warmth and natural beauty. She says that she spends a lot of time digging in the dirt, but the result is a beautiful, peaceful, and relaxing garden, perfect for entertaining at her home in Pleasant Hills.

If it's not clay or dirt, it must be paint. June also attends classes in oil, acrylic and watercolor and works at her easel in her studio painting a variety of images with people as her favorite subjects, especially children.

"I feel lucky to be working in the studio with such talented potters. Everyone is helpful. I ask everyone for help all the time. And while I might not take their suggestions, I get a lot of different ideas." Those ideas seem to germinate, however, because June is never without an idea for a fun clay creation.

Hot Tip of the Month

Ellen Codner is the lucky potter to receive a free bag of clay this month. She explains, "If you would like to make cleaning the extruder a breeze, simply wrap a sheet of plastic around the sides of your clay before putting it in the extruder.

Leave the bottom of the clay uncovered, so that it can be extruded. The plastic keeps the clay off the sides of the extruder, which is the hardest part to clean. Just make sure you get all plastic off the clay remaining in the extruder before you use that clay in your next pot.

Now it's your turn. All you have to do is email Ann Henderson. You can reach her at annadele@comcast.net with your clever idea. We don't care where you saw it as long as you're the first one to submit it to Hot Tip. If you get the idea from a friend, book or magazine, however, it would be nice to acknowledge the source.

Two new Sculpture Galleries Opened this Summer

SCULPTURESITE GALLERY
Convention Center Plaza
201 Third Street, Suite 102
San Francisco, CA 94103
415-495-6400

A NEW LEAF GALLERY
Cornerstone Gardens
23570 Arnold Drive (Hwy 121)
Sonoma, CA 95476
707-933-1300

A Conversation With Willie Hulce

New Studio Instructor

by Virginia Rigney

I talked with Willie as she was packing to leave for Burning Man. It seemed to me that a discussion of Burning Man was an intriguing entry to ask why and how she works in clay, so we started with why she goes to this mammoth yearly gathering of 30-35,000 people in the hot August desert.

Willie says she initially did question the rational of spending time with a predominately young group of what could be thought of as rowdy individualists in the heat, miles from civilization in a state that welcomes smokers. She first went to Burning Man with her husband who was writing his PhD on the event and th thinking of Burning Man's creator, Larry Harvey.

There they found a community of earth minded and incredibly creative people in a space that demanded 100% participation. Willie loves being a part of the community feeling and says, "One cannot go as a spectator — unlike our current spectator culture. Money is not allowed; people must create their community without buying and selling products."



Willie found that wood firings provided the same sense of community. She loves the people who share her obsession—individuals who are creative, independent, interesting and even annoyingly opinionated (like herself). The people and process allow her to learn more about herself, and she finds that learning about oneself is one of the biggest payoffs in working with clay and kilns (and people) that are not easily controlled.

In 1969 when at the University of Oregon—she asked to be in the sculpture program, but was informed, "You can't be a sculptor, only men are sculptors; you have to be a teacher." In the 1960s that's what women were supposed to do. A ceramics class was required, but when she went to check it out she found the studio darkened. She can still recall the smell of the dank gray studio—it felt like walking into her roots, fresh clay, and kiln room with big monster kilns and broken bricks. It all felt so good. There was no mentor or teacher—just a studio that could be totally her space. She felt she could finally be herself. She became a potter.

Willie will be teaching a ten-week class in throwing this fall and an extruder class next quarter. Her own work utilizes both thrown and extruded forms. Willie says, "As potters we are oriented to the wheel head and take for granted the forms that come. We relate in an unspoken and unconscious way to a bowl. It is a useful form with a foot and a rim. An extrusion, on the other hand, is a half sphere. It is therefore a building block, a way to make forms that do not come with the baggage of the pottery world that requires usefulness. It therefore allows more options." She finds that with extrusions she allows herself to think bigger in an unbiased way. Both ways of working are important to her.

Katherine McGrill



1954 - 2005

The Guild has lost a friend in Katherine McGrill. She died peacefully August 14th with her best friend and husband Bill at her side. Katherine was an active member in the CAG from 1997 until 2003, and according to her family, loved pottery. Michelle Ostrie remembers her as, "Éone of the nicest persons you'd ever want to meet She always had a smile for everyone. She was definitely a beautiful person, inside and out."

Ellen Sactschale, one of her instructors, reflected that she had an intuitive talent with clay and was naturally creative. Ellen recalls of her work, "Katherine had a delicate touch with clay.†She was able to fashion†light, airy works that appeared as if they could be growing. She was very focused, working quietly - independent of the other students - making a serious effort to produce expressive works.†I remember her taking a long time on a birdbath and being pleased with the results."

Kathi grew up in Walnut Creek and devoted much of her life to childcare. She was the assistant director of the Buena Vista Club, a childcare center here in Walnut Creek. Kathi's loves included camping, fishing, hiking, and vacationing summers with her husband at Pinecrest Lake. Recently, she traveled to Hawaii, where she fell in love with swimming with the sea turtle while snorkeling along the coast of Kauai. The Guild has lost a good friend and talented artist.

Gary Holt Workshop – Free for CAG Members

Sponsored entirely by the Guild, the upcoming Gary Holt Workshop is the first Master Potter workshop open free to all Clay Arts Guild members. The number of participants is limited, however, so sign up soon through Civic Arts. The workshop will be held in the clay arts studio October first from 10:00 AM until 5:00 PM. It will be \$55 for non-members. Participants may bring one bisqued teabowl-sized pot for a hands-on demonstration.

Berkeley based potter Gary Holt is noted for his use of water-soluble metal salts for decoration. Although they are somewhat more expensive and require careful usage, the uniqueness of the effects is definitely worth it. Effects include halos, fuming and coloring terra sigillata without dulling the sheen. Gary will demonstrate his combining of glazed and soluble areas on the same piece, and the use of sandblasting to matte glazed surfaces on those pieces.



Gary grew up in San Francisco and became interested in art from about nine or ten years old. Since his father was in an art-related business, he spent a lot of time around artists and craftspeople. He also frequented San Francisco's Chinatown area and developed an interest in calligraphy that still influences his work. He graduated from the California College of Arts and Crafts in Oakland, began working as a potter in the early 70's, and in 1981 bought a large working man's Victorian home in the Ocean View district of Berkeley. He explains, "I had it lifted 10 feet in the air by a house mover, and built an 1,850-sq. ft. studio for myself underneath the original structure."

Applause

from Fern

Applause and a huge thank you for those who showed up for cleanup. Again, a good turnout – I think its the food.

Cathy Hawkins
Robert Shelton
Jacqueline Boyd Omo
Sue Ferro
Pitter Scanlan
Laura Morris
Jeff Graves
Carolyn Young
Ton Winn
Ellen Codner
June Bowen
Tamara Selvig
Janice Ketley
Lakshmie Katari
Irene Gonzolez
Evelyne Karim
Ann Henderson
Liza Riddle
Mark Goudy
Teri Sugg
Janice Morgan
Don Porcella
Illegible
and moi.



Congratulations

Contratulations are in order for Martha Kean who just had her article about the Clay Arts Guild published in *Clay Times*.

Check it out. You will find it in the September/October issue, and it includes nine photos of work from various CAG members.

Meet Janice Ketley

New CAG Secretary

By Ellen Codner

Meet Janice Ketley, who came to our studio just one year ago, and is now our new CAG secretary. She is friendly, exudes a bubbling energy and is very artistic. Janice was born and raised in Sarnia, Ontario, but has lived in many far-reaching places due to her husband's job requirements. She started out as a Respiratory Therapist, but after 17 years was ready for a change. As she puts it, "Shift work was mean." The next 12 years were spent as a grade twelve teacher. When she moved here from Toronto, Canada, she decided to retire from teaching due to the red tape in getting qualified in the States. Now she is a full time artist and swears this will be her last career change.



Janice was first bitten by the pottery bug while teaching part-time in Sydney, Australia. She discovered a wonderful art center in Sydney, where she was introduced to print-making, pottery and photography. She still continues all three of these art forms, and each form influences the other; her prints are often transferred to her pots. The inspiration for her work frequently comes from the Australian aboriginal culture she encountered in Northern Australia. The dots and lines that decorate her pieces are common aboriginal motifs. Strong female figures are a frequent subject in her art. More recently, the Native American culture has captured her interest, as evidenced by the beads and feathers that adorn her pieces and bears that are a new subject in her work.

Janice likes to create pots that are first thrown on the wheel, then altered and embellished. Most intriguing are her thrown cylinders that are altered into a female torso. Janice is exploring different kinds of surface treatments. Last semester she experimented with burnishing and horsehair application in the alternative firing class. She doesn't like to stick to one thing and is always eager to try something new. She says this trait will keep her from becoming a lucrative potter, but I think she is mistaken. Welcome, Janice, as the new Guild secretary.



WHAT PART OF NO.... DON'T YOU UNDERSTAND????

With the new quarter starting we should all get off on the right foot so we don't have to hear the complaints from instructors, monitors and students...

Please be aware of the following studio rules and procedures:

- #1 - No children in studio unless registered in a class.
- #2 - No pet's in studio.
- #3 - No outside clay - No exceptions!
* All clay must be purchased from this studio.
- #4 - No outside work! Any work not made in this studio during class or Clay Arts Guild workshop time will not be fired here!
- #5 - No make up of missed classes...And if you can't finish your work by your last class, consider joining the Guild for extra studio time.
- #6 - WARNING! WARNING! More than one coat of glaze increases the chances of runny glazes. Best results for multiple glaze coats will be obtained by spraying glazes. Learn how to use the sprayer...It's a good thing!

Note: Glazes that tend to run when thick:

* Gray Bird * Yellow bird * Copper

Red

Take extra care when using these glazes.

* \$5.00 Fine for pot's with runny glazes!

DATES to REMEMBER

Mon/Sept. 12.....Studio Re-opens

Sat/Sept. 17.....First class of Fall session

Sun/Sept. 18.....5 week Tile class begins

Sat/Oct. 1.....Master Potter Workshop with Gary Holt *Note: FREE to all CAG members
(NO CAG OPEN STUDIO)

Sun/Oct. 23 & 30....."Funeria: Pot's To Die For"
Workshop with Coreen Abbott (NO CAG
OPEN STUDIO)

Fri/Nov. 11.....Studio Closed - Holiday

Wed/Nov. 16.....Last Wednesday night class meeting.

Fri/Nov. 18.....Last Friday night class meeting.

Sat/Nov. 19.....Last Saturday class meeting

Thurs/Nov. 24.....Studio Closed - Holiday

Mon-Fri/Nov. 28 - Dec. 2...CAG Open Studio
9 am - 9 pm

Fri/Dec. 2.....All work out of studio and lockers
cleaned out by 9 pm

Sat/Dec. 3.....Studio Clean-up Party 10 am

Sun-Wed/Dec. 4 - 7.....Studio Closed for wash-down and
sale set up.

Thurs-Sun/Dec. 8 - 11....Studio Sale!

Mon/Dec 12 - Mon/Jan 2.....Studio Closed

Tue/Jan 3-Jan 6.....Studio Re-opens (CAG Open
Studio / 9am - 9 pm)

Sat/Jan 7.....Winter classes begin.

*** THE GARY HOLT MASTER POTTER WORKSHOP ON October 1st IS FREE TO ALL CURRENT CAG MEMBERS - BUT YOU MUST REGISTER IN ADVANCE ENROLLMENT LIMITED - NO**

What's Happening in the Clay World

Festivals and Exhibitions

November 5 & 6

San Francisco Clay & Glass Festival

10 am - 5 pm

Herbst Pavillon,

Fort Mason Center,

San Francisco

Fri Aug. 19 thru - Sun Oct. 16

The Art of Vivika and Otto Heino

Oakland Museum of California

1000 Oak Street, 888-625-6873

The Oakland Museum of California pays tribute to two venerated masters of ceramic art with the exhibition The Art of Vivika and Otto Heino. Fifty of the couple's elegant bottles, bowls, platters, and tiles are on display.

August 10-November 27

Food, Frogs and Fido: Work on

Paper by David Gilhooly
Cantor Center for Visual Arts-
Stanford University
650-723-4177

David Gilhooly, who is best known as a ceramic artist, is also a prolific printmaker and draftsman. In 1997, the artist donated to the Cantor Arts Center more than 70 of his prints, drawings, and illustrated books dating from 1964 to the late 1990s. Gilhooly studied with Robert Arneson at the University of California at Davis in the 1960s.

Workshops

September 9

Free Slide Lecture, Raku - Branfman,
Mother Earth, CAC, 866-311-0244

September 10-11

Raku Process - Branfman, Mother
Earth, CAC,
866-311-0244

September 17

PMC on bisque Beads - Nancy
Banks, Mother Earth, CAC,
866-311-0244

September 24-25

Creative Extruder Uses - David
Hendley, OVCAg,
www.ovcag.org

October 1

Websites for Artists - Bob
Nicholson, Mother Earth,
CAC, 866-311-0244

October 8

Advanced Throwing - Jill Getzan,
Mother Earth, CAC,
866-311-0244

October 15

Emerging Artist Workshop &
Potluck - K & T Berning,
Sponsored by CGAF, 925-899-5121

CLAYARTSGUILD

Civic Arts Education of
Walnut Creek

PO Box 8039

Walnut Creek, CA 94556