

KILN' TIME



APRIL 2010

THE OFFICIAL CLAY ARTS GUILD NEWSLETTER

*A Strange Request from
Kathy Minard, Sale Co-Chair*

PLEASE:

**Put down your clay!
Step away from your wheel!
It's time to take a little time to
volunteer for the spring sale.**

Whether you are selling in the sale or not, the CAG needs all its members to volunteer for this sale. Our two sales are a lot of work but are the primary source of income and can be a lot of fun! Bottom line is, if we don't make these sales successful, we won't survive in this economic downturn. These are the times many of us need this outlet the most. The Clay Arts Guild is for many of us, our place to go, to create, to get inspiration from our fellow artists.

Please take the time to sign up in the Spring Sale Book in the studio. There are several three-hour shifts that need to be filled: shifts for setup before the sale, while the sale is going on, and work to be done when it is over. There will be on-the-job training, so don't be shy.

Grab some postcards while you are at it; they are beautiful! Hand them out to friends and neighbors or drop them off at local businesses.

Don't be a CAG member who's just too busy, too new, or too lazy not to help your guild. Don't sit by and watch your co-artists work for the cause. *Get involved.* 🖐️

Ron Meyers Master Potter Workshop Saturday, May 22

Internationally known master potter, **Ron Meyers**, noted for the artistic organic feel he brings to functional pottery, will present a workshop in Studio E on May 22nd, from 10 am to 4 pm. "I think you can stay within a utilitarian form and still have room to make plenty of statements," he explains. "People always ask me whether I'm a potter or an artist. I just say that I make pots but try to make them in an artistic way."



Along with CAG and CAE, the ACGA and Trax Gallery in Berkeley are co-sponsoring Ron's trip to the Bay Area. The workshop is in conjunction with Ron's show "Go Figure" opening at the gallery with a reception from 5-7PM, also on May 22nd.

Ron has been a potter for over 30 years, having recently retired from teaching ceramics at the University of Georgia. His works are collected both here in the US and abroad, and the list of his awards, shows and accomplishments is literally as long as your arm.

He throws on the wheel, and then alters the forms in a more organic fashion with loose flowing lines. He elaborates, "The pieces that I'm most pleased with are those that come closest to best integrating the form and surface, the spontaneity and fluidity of the clay along with the object's use." Ron decorates the pots with slips, often drawing images depicting humorous, whimsical, sometimes wild-looking animals: fish, cats, rabbits, goats and occasionally humans.

plus ... A New Benefit for CAG

The good news is that CAG members can attend at a greatly reduced entry fee. In the past, CAG members received a 10% reduction in fees for Master Potter Workshops. As an incentive to encourage more members to attend as well as provide CAG members with substantial benefits as a thank-you for all the work they do to support the city, **Guild members can come to the workshop for only \$40; that's nearly a 50% discount.**

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Kiln' Time Newsletter

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Visit our website:
www.clayartsguild.com
See the latest *Kiln' Times*
in full color!



Message from Florence McAuley

April is here and the time when we must say goodbye to longtime member, Laura Morris, who is leaving us to make a new home in the San Juan Islands. We will miss her smiling face but wish her well in her new adventure. Thanks go to Clarice Judah for the wonderful job getting a farewell luncheon together...delicious!

April is also the time for our spring sale. See the articles by Karen Horn and Kathy Minard in this newsletter.

I am compelled to vent my frustration with some of the responses I have gotten when asking members to help with this sale. I often get this response "Why do I have to work if I am not selling?" The answer is simple; being a member of the Clay Arts Guild carries responsibilities, which is clear on the membership envelope everyone fills out. You are required to volunteer. The sale is our only means of obtaining funds to fulfill a major part of our mission, "to contribute actively toward improving the program of the Civic Arts Ceramic studio through appropriate financial and operational aid." It takes all of the members to make things work. There are many ways to volunteer, and I hope that everyone will pitch in in the future for not only the sale but in the many other tasks that need to be done so that the burden does not rest with a few.

I hope that all of you have May 22nd on your calendar. It is the date for the next master potter workshop with Ron Meyers. The cost to CAG members is \$40.00, almost half of the non-member fee. If you have not attended one of the master potter workshops before, this it is an excellent time to do so. I have gone to many since I have been coming to the studio, and I have learned something from each and every one. Your Guild is helping to sponsor this day. Take advantage of this wonderful opportunity to learn from a master.

Happy Potting!

Florence

THE CAG OPEN STUDIO HOURS

Always check the bulletin board for special announcements

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

Karen Horn

PR Exec for
Studio Sale

By Gary
Guglielmino



The annual Spring Studio Sale is a ritual for most CAG members. One critical early element in the success of the Studio Sale is effective advertising. Notices occurring now in newspapers, ceramics newsletters, posters and so on, will generate more foot traffic and interest in the sale, obviously making it more successful. Enter **Karen Horn**, who has graciously accepted the position of Public Relations chairperson for the spring Studio Sale.

I recently had the chance to talk with Karen about her own ceramics interests and her work for the Sale. While perhaps you don't know Karen by name, everyone will recognize her as the friendly and relaxed hand-builder who comes to open studio most weekends. Karen is a very prolific ceramicist, who always seems to have a number of different projects underway. She mentioned that going through the studio is always an adventure for her, as she finds pieces she'd forgotten about—sound familiar?

I have noticed some beautiful pieces of hers, and like many other really accomplished ceramicists I can think of, she is quite low-key about her work. She agrees that some of her things turn out well, but admits to a goodly number of flops in the same breath.

It is something of a coincidence that nurse practitioner Karen is doing ceramics at all. Although Karen minored in art in college, her renewed interest in clay arts occurred in a rather roundabout way. Her son was taking a ceramics class here in the studio while in high school, and Karen was happily doing jewelry, knitting, and quilting. As she saw what her son was doing, she gradually

became interested in clay through him. Her son, a recent UCSC graduate, still finds time to devote to ceramics. Karen says “He throws a beautiful pot.” Spoken like a true clay aficionado.

Karen, who started coming to Civic Arts in 2006, has taken classes from Leslie Jensen and Ann Henderson, and has really enjoyed both of them. She says that she feels very fortunate to have been exposed to such talented teachers. Her handbuilding, she says, is both a creative outlet and a *refuge*, where she can spend some time in a relaxed environment and work at her own pace. She also really enjoys interacting with the other people in the studio. She explains, “I may not know their names, but I appreciate the open and friendly conversations, the helpful suggestions, and the relaxed unpretentiousness that everyone offers.” She has also introduced a number of friends to Clay Arts over the years, several of whom continue to take classes and belong to CAG.

Karen's organizational side comes out when she discusses her work for the sale. She is composing articles for newsletters and newspapers, making posters, and working on getting the postcards to us. When Florence approached her about the job, Karen stepped right up to the plate. After talking to her, I'm sure she'll hit a home run. I think Florence picked the right person for the PR position for the Spring Sale. Karen Horn's creativity and almost meditative approach makes her a great ceramicist. But her energetic and businesslike side will benefit all of us when the Spring Sale arrives. 🙌

Have you signed up for the
Spring Studio Art Sale
yet?



Farewell to Laura

By Ann Henderson



As **Don Porcella** wrote when he signed Laura's going away gift, a six-foot oar, "Whatever will we do without Laura!"

Laura Morris

has been a member of the Clay Arts Guild for fifteen years and has worked her dignified magic in many roles during that time. I was on the nominating committee a few years after she came to the studio, and I remember asking her if she would consider taking on the role of vice president. I explained that the role was much more than honorary, that it was an in-training position to take over as president for two years, followed by another year to serve on the board as past president and mentor to the new person holding the job of president. When she graciously answered, "Yes, I have been considering getting involved and helping with the Guild in some way," I was dumfounded. I was expecting the usual: "I am too busy," or "I couldn't do that job," or "I'll have to think about that; it sounds like way too much work."

And that is the way Laura took on so many tasks, graciously and with quiet dignity. She served two years as vice-president, three years as president, taking over a third year when no one else would step up to the plate. Her magic diplomacy won many benefits for the guild. She served a couple of years as the public relations person for CAG sales, took over the whole sale for a few years and then served eight years as chairperson of the cashiers during the sales. She was the Guild's representative on the Civic Arts Advisory Board, filling in for Don when he couldn't do it. And I know she always graciously accepted my invitation to write for *Kiln' Time*. She was the keeper of statistics regarding our sales and can go back many years with information that has helped the guild with planning. Her peers unanimously elected her as a lifetime member, an honor bestowed on few. And these are only the highlights of what Laura contributed to the CAG.

She is my good friend and a good friend to many more people in the studio, as was evidenced by the large crowd that came to bid her adieu at her going away party. Because Laura is moving to Lopez Island in the San Juans off the coast of Seattle, Washington, the Guild bought her an oar, which everyone signed so she wouldn't forget us. **Florence McCauley**, amid tears, expressed how much we are going to miss her, offered many good wishes for her new life in Washington and lauded the contributions she has made to the Guild. Many of the missives on the oar used paddle, row or oar metaphors and **Betty Wong** expressed it well when she referred to the ocean drift as heading south. Laura, you can always get in your boat and simply drift down to California using the oar to steer you. Best wishes in your new home and please paddle your way back for a visit. You'll always be welcome here. 🖐️

New Books in the CAG Library

Bridget Moar, Librarian

The CAG Library has added two new books to its collection:

Pottery Making Techniques

Contains techniques, tips, and projects on wheel throwing, handbuilding, finishing and firing from *Pottery Making Illustrated* magazine.

Wall Pieces

Inspiration, technical information and guidelines for creating, designing and hanging your wall piece

We have an extensive collection of books on many topics, including functional ware, handbuilding, decorating, alternative firing, among others. If you are a Guild member, please take advantage of this benefit by borrowing a book (or two) that captures your interest. Any of the library aides posted on the library cabinet can assist you by opening the cabinet doors and checking the book/s out.

Please remember to return the book/s within two weeks. Just drop the book/s in the Return Drop Box under the table in the library. Any questions about the library: send me an email: bridgetcag@sbcglobal.net 🖐️



"Clay for the Wall" Contest

By David Vander Jagt

One of the most exciting characteristics of being a potter or clay artist is the growth and discovery that takes place as we explore and develop our talent with clay. An essential component of that growth is the feedback and critique that we get from one another as we work together in the studio. A further extension of that growth comes from opportunities to prepare work for competition with our peers and have the work viewed and critiqued by an accomplished clay artist- a juror offering a unique, impartial insight.



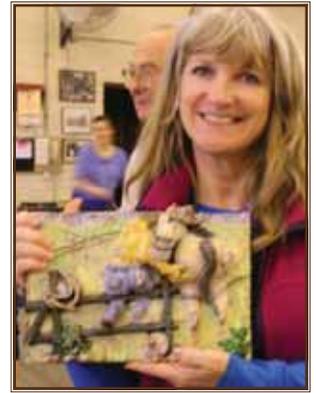
The theme for this spring's competition was "Clay For The Wall" and the juror was **Andrée Singer Thompson**, (photo at left) currently an art professor at Laney College in Oakland and a former CAG pottery instructor. Andrée was a pottery instructor for 25 years and currently is passionately involved with environmental issues. She serves on two boards: the *Peralta District Environmental Council* and the *Women's Environmental*

Artist's Directory. She currently teaches a class titled "Eco Art Matters."

She pointed out that a juror brings personal perspectives to their choices and that "One should bring one open ear and one deaf one to each critique." Andrée stated that her personal clay interests lie in sculpture and her interest in the environment. She pointed out that choices are made by each juror's unique personal vision. After making her choices, she took the time to explain her decisions and offer her perspective on the strengths and weaknesses of each piece.



Thirty-nine entries were submitted to this year's competition and a first place, second place and five honorable mentions were awarded. First Place went to **Tricia Ogilvy** (right) for her two sculptural stoneware reliefs, described as "fun narratives; well-done compositions."



Pam Bivins (left) was awarded second place for her unique black wall vases. The strength of her work was the presentation that, "showed how the pieces could be used in the best way." Andrée pointed out that this is crucial when submitting a work or a slide of a work to a jury.

Initially, Andrée had ten honorable mentions in mind. Ultimately five *Honorable Mentions* were awarded to: **Alice Lasky** for her wall-hanging teapot, complete with African violets, **David VanderJagt**, for his raku cubist portrait composition, **Kathleen Jensen** for her *His and Hers Gargoyles*, **Ania Shreeve** for her detailed, charming European houses, and **Mimi Wild** for her undulating octopus wall sculpture. An additional "popular" prize was awarded to **Tudi Wehrman** (photo at right) for her wall mask.



Congratulations to everyone who entered this year's competition. Everyone attending learned from this experience, supported fellow clay artists and grew personally. Special thanks to chair **Era Cherry** and other CAG members who worked to create this event,

enlist a juror and provide the display and food for the rest of us to enjoy.



See more photos on page 6

More Wall Art Photos



Alice Lasky ~ Honorable Meniton



Mimi Wild ~ Honorable Meniton



David VanderJagt ~ Honorable Meniton



Wall Art Contest Photos by Connie Parham

HOT TIP!

from
Barbara Crawford

Barbara Crawford shares a tip to keep your clay moist and workable in the bag before using it. Keep a *damp washcloth* sealed in the bag with the clay, and leave it there after opening the bag to keep the clay from drying out.

Now it's your turn. Barbara earned a bag of clay for her tip this month. You, too, can earn a bag of clay. Just write a description and email annadele@comcast.net or put a copy in Locker #9 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, teacher, book or magazine, however, it would be nice to acknowledge the source.

Lots of Hot Tips...

can be found by going to:

"Ceramic Arts Daily"

<ceramicartsdaily.org>

an "online community serving active potters and ceramic artists worldwide" where you will find ceramic tips and other useful information. If you subscribe (it's free), you will receive emails almost daily with lots of links to videos and ceramicists' websites.

2010 Levin Scholarship Winners

By Janice Holve

The Levin Scholarship to encourage emerging potters is funded by the **Levin Family** in memory of **Carol Levin**. Clay Arts teachers nominate students who show significant enthusiasm and promise. Nominated potters submit a short essay and samples of their work for review. This year's winners, who definitely honor Carol Levin's enthusiasm and love of pottery, are **Pam Bivens** and **Mitsuko Siegrist**.

Pam, who also took second place in the Wall Competition, does both thrown and sculptural work. She asks the clay to hold difficult angles and planes and preservers until she finds a way to see her vision completed. Pam started doing ceramics at CAG around three years ago, about the same time her son Nicholas started graduate school in ceramics. [www.nicholasbivins.com] While he intends to have a career in ceramics, his mother is showing well as an amateur.



Ceramics is Pam's safest (sanest?) hobby so far. For more than a decade, she was a competitive equestrian, then pursued training to be a race car driver. A clinical psychologist by training and retired social worker by profession, Pam also started a highly regarded before and after school program in Orinda where she has lived for the past 35 years.



Mitsuko was born in the Bizen region of Japan, renown for its elegant, but often rustic looking, ceramics. In her Levin application, she stated: "Ever since childhood, I have found beauty in the ordinary things around me. I remember that we had some Mino teacups and Bizen pots in our kitchen. I enjoyed having tea in those cups. They were "alive". I talked to those cups. In my own work, I want to make functional items that people will really use and hold in their hand." Her work shares the artful line and terrific feel of the best Bizen ware.

After earning her college degree with a major in English, Mitsuko wanted to travel outside Japan so she enrolled at CSU, Chico to further her English training. Following Chico, she traveled for as long as her money lasted before returning to Japan to work. Marrying a man she met at Chico brought her back to the US about 20 years ago. Raising two sons and helping with the family business made it difficult to explore pottery as much as she wanted. She found time to take a few classes at DVC, however, and was part of a small group that did joint wood firings. She also took a class here and met Ann Henderson, who encouraged her to submit one of her teapots to a Ceramics competition. Her teapot was accepted and pictured in Ceramics Monthly. Mitsuko's return to CAG gives us yet another very talented potter for inspiration.



Meet the Artist: Virginia Rigney

By Karen Horn



We all come to the studio and see each other working on pieces but rarely do we have the opportunity to see our successful projects on display. Don't miss this opportunity! Take a few minutes from your busy days to visit the current exhibit at **Scott McCue Gallery**

83, at 83 Orinda Way in Orinda. Point Richmond resident and CAG member, **Virginia Rigney** is showing her work at the gallery from April 3-30. Virginia is an artist and a retired Marriage and Family Therapist who works with clay to express her inner spirituality.

Virginia began as a painter of figures and expressive abstracts. She continues to take classes in drawing figures in Richmond. For years she would walk past the ceramics room in Richmond to get to her drawing class. The ceramics teacher, Ernie Kim, encouraged her to take a class. She fell in love with clay and worked on the wheel for years making functional pieces. As Virginia says, "Once you put your hands in clay, that's it!" She was introduced to Civic Arts when she took a salt fire class taught by her friend, Mary Law, five years ago. At that time her studio work had been suffering. Even though she has a studio at home, she finds that she is easily distracted by other demands at home and loses focus. For Virginia, the Civic Arts Studio provides a respite. It is a perfect place to focus on her pieces while working in a studio with a great group of people.

Her current pieces are tall sculptural forms that begin with extruded columns of clay. Virginia works with the raw forms that emerge from the extruder and strengthens the subtle movements and basic tendencies of the columns. She encourages the shape to come to life to express protection and comfort. Once her pieces are bisqued, she

fires them in the salt kiln. When the salt is thrown into the heat of the kiln at the end of the firing cycle, it creates a chemical atmosphere that interacts with the clay surface and glazes in unpredictable ways. Virginia equates this unpredictability and change in the kiln to the *fire of life*, which is consistent with the nature and meaning of her work. Her goal is to, "facilitate simplicity of movement and line and color in clay/earth that evokes a feeling and emotion—a response to an interior personality".

Virginia's figures are her sentinels and guardians. She began building these extruded pieces at a time in her life when she was having health problems and needed a protective guardian spirit. As Marriage and Family Therapist she had worked with adoptive, foster home, and child protective services in Richmond for many years. In working with families in therapy she found that there were many moments that were very transforming. She uses her talent with clay to capture those moments with the gestural movements of her sentinels. Her guardians protect her and others as she protected children and their families. Each of her forms has a capacity to stand individually or to relate to another, or to the group as they communicate with each other. They converse with her, with each other and, hopefully, with you as well.



See Virginia Rigney's work: Scott McCue Gallery 83, 83 Orinda Way, Orinda, till April 30, 2010. (925) 253-1719

Quote of the Month...

Creativity is allowing yourself to make mistakes. Art is knowing which ones to keep. *Scott Adams*



Notes from the Desk of the Studio Manager

The City of Walnut Creek is facing an estimated \$16,000,000.00 budget shortfall in the next 2 years.....things will be getting tough around here to maintain a strong Civic Arts Education program, let alone ceramics..... As it is, the City funds 30 % of the arts program and is looking to decrease that amount substantially. The ceramics program, being one of the more costly components, is going to see some cost reduction and revenue enhancement actions that most of you will not be very happy about.

Studio Hours & Monitoring Schedule:

- Monday 4-7pm:
Lynne Bosko & Betty Wang
- Tuesday 4-7pm:
Pam Bivins & Kathy Minard
- Wednesday 12-4pm:
Susie Franz & Clarice Judah
- Friday 12-4pm:
Michelle Ostrie & Tricia Ogilvy
- Friday 4-7pm:
Pino Pagni
- Saturday 12-4pm
Betty Gadd
- Saturday 4-7pm:
Tom Winn & Clarice Judah
- Sunday 1-4pm:
Dinah King
- Sunday 4-7pm:
Clarice Judah & Sandra Ritchie
- Head Monitor:
Clarice Judah
- Head Sub Monitor:
Bridget Moar

DATES TO REMEMBER



CERAMICS SCHEDULE – SUMMER 2010 SATURDAY / JUNE 26 – FRIDAY / AUGUST 20

FIVE DAY INTENSIVE CLASSES

MONDAY - JUNE 21 THRU FRIDAY - JUNE 25

- 9 - NOON "THE HUMAN FIGURE: FROM ANY ANGLE"
with Chris Kanyusik
- 2 - 5 PM "BUBBLING OVER WITH INSPIRATION:
CREATIVE VARIATIONS ON FOUNTAINS
with Ellen Sachtshale
- 6 - 9 PM "TECHNIQUES IN SLIP & GLAZE DECORATING"
with Lesley Jensen

* PLEASE NOTE: Registration in one of these Five Day Intensives will qualify as a requirement for enrollment in "Open Studio"

REGULAR SUMMER SCHEDULE

Begins June 26

MON (9 - 12)	BEG./INT	Lynne Meade
(1 - 4)	INT./ADV	Lynne Meade
(7 - 10)	BEG /ADV.	Ellen Sachtshale
	(NO CLASS ON JULY 5)	
TUE (9 - 12)	INTRO. TO SCULPTURE	Chris Kanyusik
(1 - 4)	INTRO. TO SCULPTURE	Steven Allen
(7 - 10)	BEG./INT.	Corinne Abbott
WED (9 - 12)	BEG./ ADV.	Bruno Kark
(4:30 - 6:30)	TEEN CLAY	Ellen Sachtshale
(7 - 10)	BEG../ ADV.	Michael Berkley
THU (9 - 12)	HANDBLDG/SOFT SLABS	Ellen Sachtshale
(4:30 - 6:30)	TEEN CLAY	Ellen Sachtshale
(1 - 4)	BEG./ADV	Lesley Jensen
	(LAST CLASS – 8/12)	
(7 - 10)	ALTERNATIVE FIRING	Lesley Jensen
	(PITFIRING – 8/3 LAST CLASS – 8/5)	
FRI (9 - 12)	RAKU	Roger Yee
(7 - 10)	RAKU	Michael Berkley
	(LAST CLASS MEETING – AUGUST 20)	
SAT (9 - 12)	BEG. / ADV	Roger Yee
	(LAST CLASS MEETING - AUGUST 14)	

NOTE: • No Sunday Class
• On Open Studio listing : Studio Closed Sun./Mon,
July 4 & 5

What's Happening in the Clay World

CALL FOR ENTRIES

Hands in Clay 2010

Entries from California ceramic artists only, in functional, non-functional and sculptural categories.

Hand delivered entries accepted:

July 31 - 10 a.m. to 4 p.m.

August 1 - 10 a.m. to 4 p.m.

Entry Fee: \$15/entry (limit 3)

Artist Reception & Awards:

Saturday, September 4 - 6-9 p.m.

All-day Workshop with Tony Natsoulas (sculpture), Rick Uebner (throwing large) and Don Hall (silk screening on clay)

September 4 - 10 a.m. to 4 p.m.

Receiving, Show & Workshop

Location:

Central California Art Association
Mistlin Art Gallery
1015 J. Street, Modesto 95334

For more info: <www.sanjoaquin-pottersguild.org> Prospectus and entry forms for *Hands in Clay 2010* show are on the website, along with a registration form for the workshop

EXHIBITIONS

Gerry Wallace (former CAG member)
Held Together By Line

Pence Gallery, 212d St., Davis, CA
Tues.-Sun. 11:30 - 5pm
April 6 - May 9, 2010

EVENTS:

21st Annual CCACA 2010:

The California Conference for the Advancement of Ceramic Art

April 30-May 2, 2010

Over 40 college exhibitions in downtown bring the best work of the year within easy reach, including:

* John Natsoulas Gallery, 21st Annual 30 Ceramic Sculptors

* The Artery, California Clay Competition

* The Davis Art Center

* The Pence Gallery

For more info:

<www.natsoulas.com/html/ccaca>

CLAYARTSGUILD

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