

KILN' TIME



JANUARY 2011

THE OFFICIAL CLAY ARTS GUILD NEWSLETTER

Nominations Sought

Carol E. Levin
Scholarship
By Susie Quan Wong

The Levin/Pass Family established a scholarship in memory of **Carol E. Levin** in hopes that it would promote and benefit ceramic artists. This is a merit scholarship and the recipients are honored at a studio reception, in addition to receiving credits towards a Civic Arts Education ceramics class, workshop or Guild membership. It is awarded during the 2011 spring quarter. *Any ceramics student is eligible.*

The Scholarship Committee will select likely candidates from a list compiled from nominations made by ceramic instructors, Clay Arts Guild members and Walnut Creek Civic Arts Education staff. The scholarship committee encourages all ceramic instructors, CAG members, and staff to think about someone you have observed showing special potential. You may request forms for submitting a candidate for the Carol E Levin Scholarship by contacting any member of the Scholarship Committee:

Susie Quan Wong, sqw@comcast.net,
Janice Holve, holve@comcast.net,
Betty Gadd, pbandm@yahoo.com,
Grace Goto, marcgoto@aol.com
Lin Marian.



By Era Cherry

MUGS & JUGS

It's that time again - our winter contest is coming up! The theme this year is "Mugs & Jugs", and the interpretation of the theme is up to you (this could be very interesting). We will accept all entries that meet the criteria. Winning entries will be announced at a Clay Arts gala (wine, punch and cheese) on Saturday, March 5th, at 2:00 PM in the studio. Larry Henderson, former CAE instructor, will be our guest judge.

There will be five categories: *Best Functional*, *Sculptural*, *Whimsical*, *Best use of Glaze* and, last but not least, *Peoples' Choice*. Everyone attending can vote, and two prizes will be awarded in each category! What an incentive!

All CAE students are eligible, veteran and beginners. Don't be shy; we've had beginners win before. Contestants may bring up to two entries each as long as they were made during the past two years. Entry forms will be in the library in February, and entries are due before 10 am, Saturday, March 5th. Get the new quarter off to a great start planning and fashioning your entry for "Mugs & Jugs."

MEMBERS of the BOARD

President: Kathy Minard
Kathy4CAG@pacbell.net

Vice President: David VanderJagt
david.vanderjagt@gmail.com

Financial Officer: Elizabeth Burchfield
forcia2@sbcglobal.net
Secretary: Grace Goto
marcgoto@aol.com

Past President: Florence McAuley
fbmcauley@comcast.net

Librarian: Bridget Moar
bridgetcag@sbcglobal.net

Publicity: Marlea McKinstry
marleam@aol.com

Hospitality: Janice West
gd24378@yahoo.com

Monitors: Clarice Judah
925judah@comcast.net

Historian: Mary Leigh Miller
mlmiller602@yahoo.com

Membership: Ann Henderson
annadele@comcast.net

Advisory Council Rep. Florence McAuley
fbmcauley@comcast.net

Curator: Jackie Gerry
jackie.gerry@cbtnorcal.com

Membership Liaison: Mimi Wild
jnowild@pacbell.net

Other non-board positions

Friends of the Arts:

Mary Leigh Miller

mlmiller602@yahoo.com

Kiln' Time Newsletter

Editor ~ Ann Henderson

Layout Editor ~ Mary Leigh Miller

Please submit all articles to Ann at

<annadele@comcast.net>

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



Message from Kathy Minard

Welcome back from the Holiday break and to the New Year! We sure left 2010 with a big bang! I'm talking about our December sale of course!

I want to thank our Sale co-chairs, **Susan Sohrakoff** and **David VanderJagt**, for doing such an outstanding job of running one of the most successful sales we've had in several years! Although they had no experience in running our sale (they hadn't even sold in a prior one), what they had was lots of positive energy, an attitude that they could do it, and a lot of help from our great CAG members. Wasn't that opening night entertainment great? (Thanks **Alice** for playing so beautifully) And the throwing demonstrations were a big hit! (Thanks **Pino** for being so entertaining.)

I think we were all surprised by how well the parking situation was resolved, and we can thank the city of Walnut Creek for making that so painless.

We asked the participants of the sale for feedback on how the sale went from their perspective, and we received feedback from more than half of the selling artists. Many comments reflected that the sale was a positive experience and that it seemed very well organized and looked great. There were suggestions for improvement as well, and it was all discussed in a post-sale meeting. So thank you for all your comments and interest in making these sales a success. We will most likely implement a few of the changes for next sale and strive to keep making improvements down the road.

2011 is off to a great start! Enrollment is **up** in our clay classes! The studio has a new sink system (called a CINK) designed to help us keep harmful glazes from going into our sewer system. The hardest part of this will be to get in the habit of using it anytime we are rinsing glazes from our tools. I encourage you to really make the effort to start using it the first time you are back glazing and remind others if you see them rinsing in the regular sink. We also have eight new trimming bats!

So this year we already are starting the planning for the Spring Sale, a display at Shadelands, a ceramic contest and another great master potter workshop! I feel so privileged to be part of such a thriving arts community, and I hope you do too.

Thanks for being a CAG member!

Kathy

GENTLE REMINDER:

Please give a warm welcome to the Arts major teen students that will be sharing our studio again as part of the *Make Your Mark* program on Friday afternoons during open studio hours. The sessions will run on Fridays beginning Jan. 7 and running thru Feb. 18 (4:30–6:30 pm)

Last Chance to Contribute to Don Porcella's Memorial Totem

Last fall some of the students from the clay studio decided that they would like to make a totem to honor and remember our friend and fellow "clay" person, **Don Porcella**, and present it to the Porcella family. We ask those interested to make a clay item in their favorite form, special style or whatever would be interesting to put on a totem, figurative or functional. The larger pieces will be put on first and then graduate to the smallest piece at the top. They will be strung on a long pipe with a one-inch diameter. A small sample of the pipe may be found in the library. The pipe will be anchored to a metal plate and then placed in the ground.

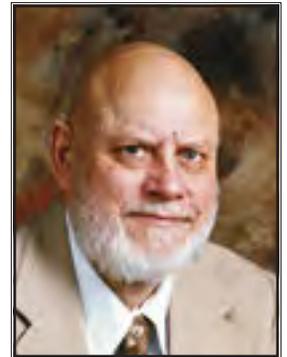
Make your piece no wider than 14 or 15 inches. Cut the holes for "stringing" when your piece is leather hard, making them 1 1/2" each in diameter to allow for shrinking and glazing. We suggest that the pieces be strung at an angle if they are long or wide. There will be "napkin ring" designed pieces placed between as spacers. Any color or design is welcome; just make it "you," and don't forget to put your name somewhere on the piece.

Please have your piece in the library by the end of the winter quarter. If you have any questions, please contact **Emily Blanc**, phone 925-825-4077 or ENBALB915@aol.com



Ken McElroy Mural HELP REQUESTED!

The following is an article about the **Ken McElroy Mural** written by **Janice Holve** in 2006. The mural now resides in the city warehouse, but needs to be moved. We are still in need of a committee to discuss and make a decision as to what we want to do with it. The city wants it removed from the warehouse.



Many wonder who created the mural on the outside Studio wall (*photo at bottom*). 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 has deteriorated 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.

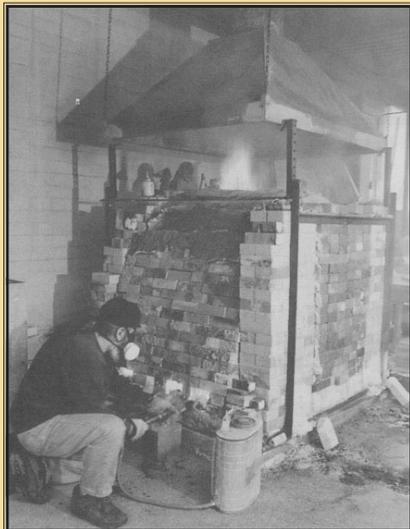


Advancing Your Career in the Arts

Lecture by John Toki

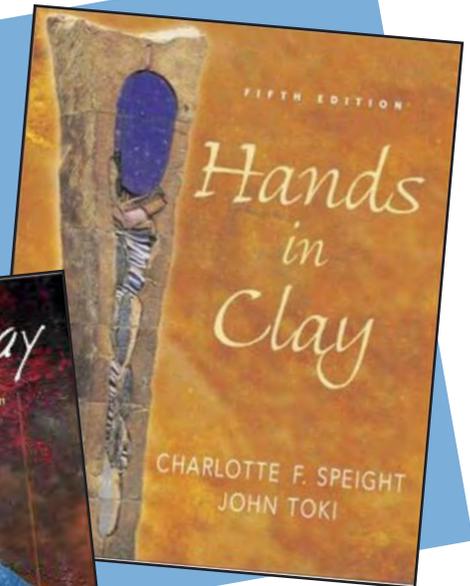
There's more to a successful career in the arts than simply creating your wares. **John Toki**, owner of Leslie Ceramic Supply Company will discuss the development of his career as Artist, Educator, Businessman & Author. A Question & Answer period will follow.

Friday, February 11, 2011 7:30-9:00 pm at The Oak Room of the Walnut Creek Library, 1644 North Broadway, Walnut Creek



Book Review

Reviewed by
Andrew Shetterly



Book available online in both paperback and hard cover.

Hands in Clay

by Charlotte F. Speight and John Toki

Hands In Clay is a well-written text that covers the history of ceramics across cultures and time as well as detailed technical instruction for the contemporary student. Written in 1998, the first ten chapters are dedicated to the history of clay and human culture. The authors describe human history in terms of the clay artifacts produced, while at the same time highlighting technical developments in forming, decorating, and firing.

The second half of the books is dedicated to technical instruction, each item discussed in detail with special attention given to problem areas and safety concerns.

Instead of the usual photos of one potter showing all the demos, *Hands In Clay* has a different contemporary artist demonstrate each one. Many of the potters whose photos hang on the walls of our studio are shown slab building or throwing plates.

Hands In Clay is a must read for anyone in our studio, if only to admire the photo of our studio on page 172. Surely you will recognize the people at work. There is also a photo of Pete putting salt in the kiln on page 386. You may recognize co-author John Toki's name, as he is the president of Leslie Ceramic Supply on San Pablo in Albany. The display case in our studio is dedicated to the memory of his mother, for whom Leslie

Ceramics is named. All these connections made *Hands In Clay* a delight for me to read. It is full of useful, technical explanations as well as photos of beautiful, historical and contemporary pots. 🖐️

Meet Your Monitor

Betty Gadd



Betty Gadd, the CAG Saturday afternoon monitor, has always been interested in art, but except for some crocheting, was short on time until recently to pursue that interest. After leaving her busy job as a full-time financial analyst, she wasn't about to stay home eating bonbons and watching daytime serials, which is why she

found her way to the Clay Arts studio.

Her first experience with clay was a throwing class with **Ellen Sachtshale**. She was ready to give up after her two first sessions struggling with centering (haven't we all been there!), then the third week, Ellen introduced some handbuilding, and Betty made something she wanted to keep. The possibilities were seeded and Betty's enthusiasm for the medium began to blossom. Her enthusiasm was so contagious that her husband chose to join her, but alas, potting was not his forte. His interests tend more to outdoor pursuits; he is into piloting gliders, outrigger canoes or sailboats. At one time, he even considered building his own sailboat. Betty joined him in a woodworking class where they made two Shaker tables and two children's stools, but we can all be thankful that pottery was more seductive for Betty. She explained, "I have a much greater appreciation for wooden furniture now; I learned a lot, but I like making pottery more."

Susie Quan-Wong was in that first class with Betty and convinced her that she had to take the Open Studio class if she really wanted to learn pottery, and her experience there meant there was no turning back. She even took a class in Berkeley from **Jim Newton** before he came to Civic Arts. She has taken classes from **Roger Yee**, **Lynn Meade** and again from **Jim**, since he has been in this studio. She said she has learned a lot from all of her teachers, marvels at the different approaches to

throwing and is coming into a recognition of her own style. "I am more of a perfectionist," she explained, "and I like useful results." She went on to say that she learned best from an organized, step-by-step approach to teaching. It shows in her work that is very precise, and each finished piece carries its own perfection.

Although she still considers herself a beginner, she has made a number of things she has given to friends. When visiting them, she described being amazed at how nice they looked in the new setting, thinking, "Wow, I made that!"

Learning new skills, producing useful items and marveling at what comes out of the kilns are all special in Betty's mind, but she commented, "The best part of coming here is the people I have met and the friends I have made."

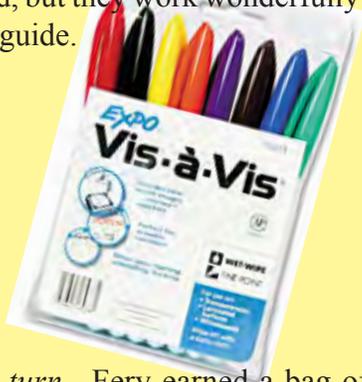


*If you're not making mistakes and failing,
you aren't trying hard enough.
... Astronaut Story Musgrave*

HOT TIP!

from
Fery Yashir

Drawing on paper is a lot easier than drawing on clay. But now there is a way to transfer a paper drawing to clay easily and clearly, so that you have a guide for incising into the clay, using underglazes for design or as a guide for bas-relief or sculpting. I learned this from a friend. By drawing the design with Expo's *Vis. a. Vis* wet erase markers (not dry erase!) and rubbing gently with your drawing face down on your clay, the design transfers beautifully. And the markers come in eight different colors! These will fire out when the piece is bisqued, but they work wonderfully as an easily transferred guide.



Now it's your turn. Fery 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.

A special **THANK-YOU** to Gina Hall, Jean Calicura's daughter, who picked up the electric frying pan at an estate sale for us. Her mom must have mentioned the request we posted in the last newsletter after our old one went to fry pan heaven.



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. Here are two tips:

No-Waste Clay Slip Bowls for the Pottery Studio

First, create a simple pinch pot out of a small amount of clay. The pinch pot is then flattened on the bottom

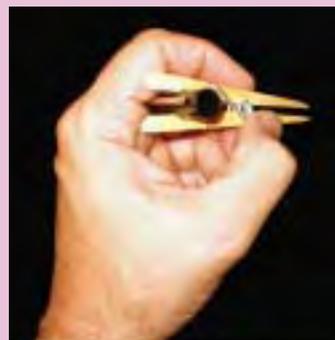
to allow it to sit at the wheel or on a table without rolling over. It is then filled with water. As you work, the clay will begin to dissolve and slip



can easily be made by rubbing the inside of the pot with a brush. The slip can be controlled and used in a variety of desired thicknesses from thin to thick. When you are finished working, reuse the clay container for less mess and no waste.

Pinning Parallel Lines

Drawing parallel lines one at a time on pottery simply doesn't work very well. Invariably one line will stray a bit or becomes wiggly, and the symmetry is spoiled. Using an old fashioned clothespin actually performs this task wonderfully. Sharpen the ends you use as a handle (if you were actually using it as a clothespin) and use these points to draw the lines. They are held at a consistent distance apart, and are adjustable between open and closed. To adjust the space between



the points, put various small cylindrical objects in the groove of the "mouth" of the pin (pen caps, pencils, dowels). The larger the object in the mouth, the closer the lines become. 

Master Potter Julia Galloway to Visit Our Studio on May 21

By Gary Guglielmino



Julia Galloway:
I am interested in pottery that is joyous, objects that weave into our daily lives through use.

I attended my first Master Potter Workshop recently when **Christa Assad** demonstrated making her nationally recognized works.

Christa talked and worked, assembling a surprising number of pieces, including her famous “iron teapot.” Seeing her work and listening to her talk was interesting, informative and also a lot of fun. The full day was broken up with a delicious potluck lunch, including time to kibbitz with other attendees as well as chat with Christa.

Over the years, the studio has been lucky enough to attract a number of very talented and well-known ceramic artists to present workshops. **Julia Galloway**, our next Master Potter, will absolutely fit into that category. Julia will be presenting here on Saturday, May 21st, so remember to save that date! Her presentation should be of interest to most area potters.

First of all, she is a professional ceramics artist who makes a living practicing her art. Her work has been presented at solo exhibitions around the country and abroad. Her pieces reside in many museums and collections throughout the world, including the Smithsonian.

Along with her professional success, Julia has had a great deal of exposure to teaching and the academic side of art. She has been working with clay since her childhood when she had her first pottery wheel...in her bedroom! She went on to study art at the undergraduate and graduate levels, eventually obtaining an MFA Degree at the University of Colorado in Boulder. After many years as a professional ceramicist, she re-entered academia, and is now the Director of the University of Montana School of Art. The UM School of Art, in Missoula Montana, has several hundred undergraduate and graduate art students, and has been in existence for over

one hundred years. A large number of successful professional and academic artists have come through the UM School of Art program.

As a professional artist, Professor Galloway travels extensively in the US and abroad to show her work. She has also given a number of workshops around the world to demonstrate technique and discuss her craft. Her presentations have always been very popular, and her reviews have been quite enthusiastic.

Julia’s work is on display at a number of locations, and many images of her pieces are viewable on the internet. While she talks about her work in terms of “daily life,” these beautiful pieces are clearly objects of art. In her biography she relates having broken her wrist while a young artist. For some time afterwards she was unable to throw or handle clay, so she spent a lot of time glazing and re-glazing pieces, and working with surface decoration. That experience seems to have served her well, as she is generally well known now, not only for her forms, but also for her experience and success with glazing and surface decoration.

So...CAG members will be able to attend a workshop with a world-famous artist. She is a great teacher, highly creative, and interested in forms, glazing, and surface decoration. There is certainly something for everyone. On top of that, instead of having to travel to an expensive artist’s retreat to meet her, she will be right at our studio in Walnut Creek. And CAG members are entitled to a huge discount! What a great way to get new ideas, energize those creative juices, and also have a really enjoyable day.

I would encourage everyone to check out Julia’s website, juliagalloway.com, to learn a lot more about this gifted artist who’s coming our way.

See you there!



Notes from the Desk of the Studio Manager

If you haven't heard it from your instructors yet...here is some important information you should all know about drying and firing of your ware.....

Drying times for your work to be ready for bisqueing can vary with the size and thickness of individual pieces... and the weather... the larger and thicker the work, the longer it will take to get through the kiln room... sometimes as much as 3 weeks or more.

Kilns are not microwave ovens... it will take a normal bisque firing approximately 3 days to go through the loading, pre-heat, firing and cool down before unloading... sometimes longer if the kiln is full of thick sculptural work. Glaze firings usually take 4 days to go through the entire process from loading , overnight pre-heat, firing, cool down day and finally unloading.

We try really hard to get things into the kilns without chipping...sometimes because of the construction of pieces... just lifting a piece up off the cart, it will crumble. If any work gets damaged in the bisque firings due to loading, faulty construction or someone else's piece blowing up during firing, we always put the pieces on the ware carts for you all to see. *Our records show that we have approx. .5 % breakage in this studio out of thousands of clay works.* We request that anyone finding some of their work broken or chipped... please bring it to the attention of the studio manager. We cannot be responsible for ware damaged on the ware carts due to handling of other students... we just request that all students be very careful when moving work around on the bisque ware carts. Remember that there are almost 300 other potters using this studio every week.

About the cost of clay:

Please note that ceramics is one of the most costly programs in Civic Arts. Our clay prices are set to help defray the costs of not only the clay but also glaze materials and firings. Many studios charge a per cubic inch firing charge – as much as 25¢ – that can add up considerably. We avoid such a charge in this studio by setting our clay prices high enough to help cover the additional costs of running this fine studio.

CAUTION IN THE GLAZEROOM:

When stirring up glazes with electric mixers please do not press down too hard into bottom of glaze buckets as this tends to chew up holes in the plastic buckets causing glazes to leak out... big mess !

Please take notice of our new glaze wash-up procedures...we have gone a little greener by installing “**THE CINK**”, a self-contained glaze wash-up station in order to keep any glaze materials, particularly heavy metal colorant oxides, from going down sinks and into the regular sewer system... Prewash all glazing materials including brushes, spray guns , etc. using this easy-to-use wash-out station.

A great big THANK YOU goes out to the Clay Arts Guild for funding the purchase of “**THE CINK**”....

INSTRUCTIONS for USING “THE CINK”

- TURN POWER SWITCH ON
- RINSE OFF GLAZE MATERIALS
- TURN POWER SWITCH OFF



Pino shows us how easy it is to use the new CINK!

DO NOT DUMP ANY GLAZES INCLUDING UNDERGLAZES DOWN THE REGULAR SINKS !

Winter Monitors

Monday 4:00 to 7:00 pm

Lynn Bosko & Betty Wang

Tuesday 4:00 to 7:00 pm

Kathy Minard &
Jackie Arkasali

Wednesday 12:00 to 4:00 pm

Clarice Judah & Susie Franz

Thursday — NO WORKSHOP

Friday 12:00 to 4:00 pm

Michele Ostrie & Sandra Ritchie
4:00-7:00 pm – Pino Pagni

Saturday 12:00 to 4:00 pm

Betty Gadd

4:00 to 7:00 pm –Tom Winn

Sunday 1:00 to 4:00 pm

Dinah King

4:00 to 7:00 pm –Eliz. Burchfield

Weekday sub: Bridget Moar

Weekend sub: Clarice Judah

Dates to Remember



SUN–MON. STUDIO CLOSED

2/20–2/21 PRESIDENTS DAY HOLIDAY WEEKEND

SUN. LAST SUNDAY TILE CLASS MEETING

2/27

SAT. LAST SATURDAY CLASS MEETING

3/12

FRI LAST CLASS MEETING OF WINTER SESSION

3/18

• ALL WORK MUST BE REMOVED FROM DAMP ROOM AND DRYING SHELVES BY 10 P.M. FRIDAY – MARCH 18

• ALL GLAZED AND BISQUED WARE WILL BE SAVED FOR PICK-UP AT BEGINNING OF SPRING QUARTER

• CLEAN OUT YOUR LOCKER

SAT. STUDIO CLEAN-UP PARTY

3/19

(10 AM – NOON)

SAT. FIRST CLASS OF SPRING SESSION

3/26

SAT. MASTER POTTER WORKSHOP

5/21

WITH JULIA GALLOWAY

New CLAY PRICES

SOLDATE '60'	\$ 18.00
SANDSTONE BUFF	\$ 18.00
SILVERSTONE	\$ 18.00
B. MIX W/ GROG	\$ 18.00
B. MIX – PLAIN	\$ 18.00
SCULPTURE MIX	\$ 18.00
BLACK MOUNTAIN	\$ 20.00
BE-BOP	\$ 20.00
6 – TILE PORCELAIN	\$ 20.00
BABU PORCELAIN	\$ 20.00
XX SAGGAR	\$ 20.00
PAPER CLAY	\$ 20.00



THE NEW HAZMAT REGULATIONS WERE MAKING THE MONITOR'S JOB MORE DIFFICULT.

What's Happening in the Clay World

WORKSHOPS:

OPEN STUDIOS

EXHIBITIONS

Lafayette Gallery: Show *Heart Throb* runs through March 5th. Works in clay, paint, glass and metal art that expressing love.

Archie Bray Foundation:
From the Center to the Edge — 60 Years of Creativity and Innovation, June 23-25.

Beyond the Brickyard, juried by Voulkos Fellow Paul Mathiu, 32 pieces selected from international entries available for viewing beginning January 29th at www.archiebray.org

ACGA Clay and Glass National Juried Competition: Brea Art Gallery, Brea, CA. Show January 22-March 4th. Our own Steve Allen will be exhibiting.

CLAYARTSGUILD

City of Walnut Creek
Arts Education
111 Wiget Lane
Walnut Creek, Ca. 94598



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