

KILN' TIME



MARCH/APRIL 2012

THE OFFICIAL CLAY ARTS GUILD NEWSLETTER

Mini-Workshops
are back!
By Tom Winn

In April and May, the Clay Arts Guild will present a series of mini-workshops that allow ceramic artists to learn tips, tricks, and techniques from fellow CAG members. *AND IT'S FREE!* This series of short workshops will be presented on Wednesday afternoons at 2 pm during open studio hours. If you're a Guild member with free time and an inclination to try something new, stop by the studio on one of the dates listed below and you just might learn a thing or two.



April 11 - Making Ceramic Trays Using Plywood Forms with Pino Pagni

How do you make perfectly shaped ceramic trays with a bag of clay and a

few pieces of scrap wood? Pino Pagni, one of the most popular monitors in the studio, will show you how. Pino will bring a variety of rectangular plywood forms that he built from scratch over the years. He'll demonstrate the process for building trays and show you tips and tricks for rolling and compressing the clay, and preventing the clay from warping as it dries.

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CAG Studio Spring Sale

featuring Garden Art, Bargains and lots of Demos!



- Friday, April 27 ~ 5-9 pm (Opening Night)
- Saturday, April 28 ~ 10 am-7 pm
- Sunday, April 29 ~ 10 am-4 pm

Sign up at the studio poster display if you want to participate.

IMPORTANT! Follow the directions below:

- Enter your name & 3-letter code on the sale master list
- Decide when you can do the required number of work shifts based on how many items you plan to sell. *(See box below)*
- Enter your name and phone number for each work shift.
- Follow directions from the CAG website:
<<http://www.clayartsguild.com/>> Click on "Sales Instructions"
- Inventories must be typed and returned via email to:
<caginventories@gmail.com>
- You will be provided with price tags pre-printed with your initials and successive inventory numbers. (If you need more than 40, please indicate on sign-up sheet.)

We could use your help!

Sale postcards will be available soon. Please take a stack to pass out to your friends and local business.

1-15 items - 1 shift
16-30 items - 2 shifts
Over 30 - 3 shifts



Turn to Page 11 for more details

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Kiln' Time Newsletter

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*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 David Vander Jagt

How did the winter go by so quickly? I know where mine went – mostly preoccupied with buying a new home and moving. I never actually made it to the studio this past term, but hope to make up for lost time during spring term. We all just get SO busy! It's hard to find time to help our clay arts organization, but we need to do it in order to be a successful group. CAG provides many benefits. Because of city cutbacks a successful CAG is essential to continuing our program and classes. We are supporting the rebuilding of a new salt kiln this year and have stepped up support for workshops and equipment, such as wheels, AV equipment and tools. Open studio is subsidized by CAG funds. CAG supports the library, materials for classes, member contests and many other activities. CAG is you and me- all of us.

How have you benefited lately? Open studio? A scholarship? Attended a workshop? Used a new wheel? So many ways we are helped. In return I am asking each of you to find a way to give back in some way. We have hired an accountant to help with the financial part of our operation (This is the 1st time we have had to pay someone. Our group is all-volunteer and is a non-profit.) We still need someone to do the daily, weekly treasurer job. We need people to promote our studio, especially our sales in the media and to explore new and better ways to publicize who we are and what we're about. We need people to help with events and sales and make our organization an even better one. If you serve on the board, are a monitor, are involved in an ACTIVE committee, have volunteered regularly in some way, *THANK YOU!*

David

THE CAG OPEN STUDIO HOURS

Mon.....4 - 7 pm

Tue4 - 7 pm

Wed.....12 - 4 pm

Thur.....No Workshop

Fri.....12 - 7 pm

Sat12 - 7 pm

Sun.....1 - 7 pm

Flaming enthusiasm, backed up by horse sense and persistence,
is the quality that most frequently makes for success.



New CAG Vice President JANICE HOLVE

By Gary Guglielmino



Janice Holve, a longtime potter in the Clay Arts Program and member of the Clay Arts Guild, has volunteered to serve as CAG Vice President.

As dues-paying members of the Clay Arts Guild, we all obviously enjoy ceramics and appreciate what we get from the Guild — whether it

is coming to Open Studio, attending workshops, participating in sales, perusing the library, or whatever. (Oh, did I forget to mention helping to finance our new kilns?) Another aspect of our relationship with the Guild is the necessity for us all to help out. It is obvious that we all have busy lives, other responsibilities, work, and so on. Each of us must make some time to help CAG continue to provide the services, supplies, and facilities that we all enjoy (I forgot to mention purchasing excellent instructional videos and books for CAG members to use.)

I think it's fair to say that most of us "get it." People support the biannual sales, try to do their share throughout the term by helping with cleanup, and many turn up for the cleanup parties. However, several of the more demanding jobs have gone begging lately—for example, the Treasurer and Vice President positions. Both can be major time investments, and involve some responsibility as well.

The recent decision to hire an accountant for the more complicated portion of the Treasurer position seems to be a great idea. No volunteer would want to take on a job that complex and demanding—but splitting the position into two roles, one a paid position, is a great solution to that problem. But we still need a Treasurer, someone to handle writing checks, banking and funneling the necessary information to the accountant.

Another job that has been difficult to fill is that of Vice President of CAG. David VanderJagt, our President, has been doing a great job going solo for some time

now, but certainly deserves and needs more help. David recently approached Janice Holve, longtime potter and CAG member, about the position. In true Janice Holve style, she agreed to take on the job. One of the unofficial historians of the Clay Arts Guild, Ann Henderson, remembers that Janice has always been very active, and in fact is on the scholarship committee right now. She has been a longtime participant in the sales as well. Her friends and colleagues in the studio know that she will be a valuable addition to the CAG Board.

Most CAG members will immediately recognize Janice, even if they don't know her name. She is a classic personality and presence in the studio. Unlike most of us who tend to spend our time either at a table or behind a wheel, Janice can be found just about anywhere in the building, since her work moves back and forth from quite practical wheel-thrown pieces to whimsical and creative handbuilt pieces.

Janice is another of those ceramicists who have had a long relationship with clay. Her first ceramics classes were in Berkeley, while she finished college and graduate school. She continued taking ceramics instruction while getting her MBA at Stanford thereafter. And then, while her children were young, she took a long break from pottery...perhaps that sounds familiar?

What will absolutely sound familiar is her return to ceramics here in Walnut Creek at the Clay Arts Program. She stopped by to check it out—Janice lives in the Oakland Hills—met a few nice people, and was made to feel welcomed and at home. She remembers meeting Clarice Judah and several others at that time, and taking her first courses from Coreen Abbott. There's no doubt that those friendly people, and great teachers, are a big draw for our program.

Janice has been with us ever since, and freely admits her fascination with clay, "As addictions go, it's not so bad," she says. She's taken classes from most of the teachers, and has great things to say about all of them. She fondly remembers a teacher named **Cynthia Siegel**, who taught carving classes some years ago. "Just start! Don't worry

Continued on page 4

Continued from page 3 - Janice Holve

about style or anything—just carve! And don't be afraid of not achieving perfection.” Sounds like Cynthia had a pretty good philosophy—and Janice still remembers it verbatim.

It is difficult to describe Janice Holve's oeuvre in ceramics (yes, that's a word--go ahead--google it! I certainly had to). She personally feels that she is still “looking for her voice” in ceramics...well, personally I feel that she has found it. Besides very unique and creative animal and vegetable forms (well, some might be fruits), she makes a wide assortment of beautifully made practical items.



In addition to her background in business and public policy, Janice recently announced a return to academia to get...a law degree! We rarely saw her for awhile, but now, law degree successfully in hand, she's back--creating and throwing and glazing. It is great to have her back, as her intensity, helpfulness, creativity and experience are all assets in the studio. Speaking about Janice, Ann Henderson made another point, “She is very creative with her pottery which includes diving into areas where others fear to go: one example is her use of stains and oxides mixed into her clay. She has experimented a lot, trying to determine ratios for the best results. She is the “go to” person if you are interested in coloring your clay with oxides or stains.”

Janice has a very large extended family, with whom she spends a lot of time. Gifts of her pottery have become her trademark in the family. She made a piggybank for one of her family members, which many others loved—but wanted banks made from other animal figures...and now Janice is making a whole menagerie of banks, in the shapes of lions, hippos, and even dragons! She's recently been working on another family request—a series of dog dishes. No kidding!

Frequent family gatherings give Janice a chance to cook and entertain. She and her family enjoying cooking, and Janice makes many practical items for home use. She mentions that beautiful kitchenware can be a way of

improving the presentation of food at the table, and the simple pleasure of having mugs that are comfortable and retain heat. Janice most recently made a set of beautiful platters, layered and edged with colored slips. I noticed them in particular because I had to go and apologize for smudging one of them by mistake in the damp room—

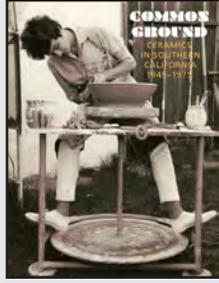
remember when it was so crowded in there? I know she'd spent a lot of time on it, and I felt awful, but what can you do? She accepted my apology with a smile. (Personally I would have hired a hit man...of course I'm wearing a disguise and leaving town for the next few days.)

In addition to time spent with her family, Janice works as a business and legal advisor to a startup company. She is also a homemaker and travels with her husband when business calls. Her time doing ceramics, and volunteering for CAG, are just the tip of the iceberg of a very busy and accomplished person.

Janice has several objectives in mind for her work as Vice President. First of all, Janice says David VanderJagt has asked her to look at our current committee structure, and see if some roles can be simplified or divided to make it easier on current and future volunteers. David had this to say about Janice, “Janice has had a commitment to the guild and the studio. She has followed some of the political movement by the city and state regarding the arts and is dedicated to the welcoming environment of our classes and open studio. Janice is a welcome addition to our board and has skills that will help provide insight and forward thinking.” In addition to David's creative ceramics, he's quite well-spoken!

Janice is also interested in finding a way to “regularize” the financing for CAG student scholarships and gifts—apparently these funds fluctuate a lot, making planning difficult. She has some ideas for a separate endowment or foundation within the Clay Arts Guild to accomplish these goals. It sounds like her business and legal background will be very helpful with these complicated objectives in mind!

At the end of our conversation, Janice seemed to sum up her thoughts. “We all have to give back if the Clay Arts Guild is to have a living community, with civility, courtesy, and consideration.” Well said. Thank you, Janice, for your many contributions to the Clay Arts Guild. 🙌



Common Ground — Ceramics in Southern California 1945-1975

Review by Connie Parham



Thanks to Christy Johnson, Director of AMOCA, for the photos and permission to print them.

Chip and I were in Pomona for the LA Pottery Show and had the good fortune to see the exhibit, *Common Ground-Ceramics in Southern California 1949-1975* at the American Museum of Ceramic Arts (AMOCA). The exhibit and book trace the development of studio pottery in Southern California in the decades following World War II. It captures the history, style and influences of artists, teachers and movements of key advances in what we now take as normal in our own CAG studio.

Prior to WWII, the East Coast dominated culture and design. California with its nonconformity, freedom and progressiveness became reflected in the schools and ceramic competitions. At the forefront of promoting studio potters and their work was the designer, artist and muralist, Millard Sheets. Sheets organized the Los Angeles County Fair art exhibitions (1948-1956). He had an immense influence on many potters through administration of college programs (Otis Institute, Scripps), teachers he hired and their students, and gallery introductions. During these decades, it has been claimed that six hundred potteries were in existence in California. This exhibit narrows the number of potters to 55 by showing the development of these potters who had a connection with Millard Sheets.

The exhibit and book include work by Gertrude and Otto Natzler, Otto and Vivika Heino, Susi Singer, Betty Davenport Ford, Beatrice Wood, Glen Lukens, Elaine Katzer and Peter Voukos. The exhibit also introduces us to less known potters such as Marian Moule, Harrison McIntosh and Myrton Purkiss. The 55 artists' works are illustrated in 82 full-sized color plates that demonstrate the fundamental changes in ceramics that took place, and which we now take for granted. For example, thanks to the influence of immigrant potters as the Heinos and Natzlers, California potters moved from molds, casting and coiling to kick wheels and then to electric wheels. Clays went from earthenware to stoneware and porcelain. Glaze recipes had been carefully guarded secrets and not to be shared with other potters. For example, Glen Lukens, professor at USC, "did not teach his students about glazes; instead he glazed and fired all student work, never giving his classes any understanding of either process." Laura Andreson (UCLA) further advanced the reduction firing process.

This exhibit, which runs through March 31, 2012, and the hardback book cover an in-depth analysis of the contributions of these 55 artists and their impact on the talents of individuals and the information they gained from new processes, teachers and immigrant potters. The book is enjoyable to read and the color plates provide lots of good ideas. To get further information on the American Museum of Ceramic Art: www.amoca.org/ 

HOT TIP! from Your Editor

No tips this issue, so that free bag of clay stays in storage. This is a tip I read about on the Ceramics Daily website. It's sometimes difficult to separate the extruder's plunger from the load of clay—especially near the end of extruding. Use a clean athletic sock and place it between the clay and the plunger. Then when finished extruding, you can easily pull the plunger out after the last bit of clay is pushed through the die. You can also remove the die and holder and push the last bit of clay left in the barrel. Another hint to make your extruding easier: Spraying WD-40 on the top surface of the die allows you to more easily remove it from the clay after you're finished extruding.

I also learned from Coreen Abbot that if you cover the whole cylinder of clay with thin plastic, it makes cleaning the tube much easier. Of course, if you are going to continue to add more clay, that doesn't work. Pete also suggested using a towel to clean the extruder tube. Simply push the towel through the tube with the plunger.

It's easy to submit a tip for the newsletter. Regardless of where you have found the tip, try it, write it up, giving credit if you read about it or heard about it from someone, and give the writing to the *Kiln' Time* editor. Easy! And if your tip is used, presto, you get a free bag of clay.

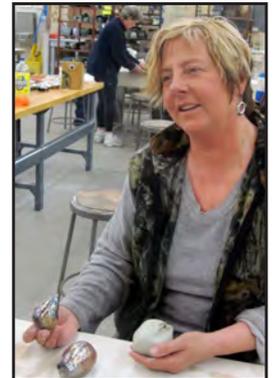
Ann Henderson

Workshops
by our
Members

Continued from front page

May 2 - Mediterranean Fruits Made Easy with Jackie Arkasali

Did you ever pick up a delicious-looking piece of fruit only to discover it's a ceramic imposter? Learn how to hand build a variety of fruits with this easy method. Jackie will also provide tips on glazing the finished pieces for Raku firing. Many of you may have seen Jackie's pears and pomegranates at the studio. Stop by the workshop; watch her easy-to-follow demonstration, and within a few weeks you can have a fruit bowl at home brimming over with finely crafted ceramic produce.



May 16 - Hand Building with Textured Surfaces with Olga Judisman

Have you ever wondered how hand builders create ceramic pieces covered with intricate textures? Olga Judisman will demonstrate how to create the richly textured designs that she uses to decorate her hand-built plates, platters and bowls. Her layered textures add an extra dimension to high-fire, salt, and Raku glazes.

May 30 - Three-Legged Pots with Clarice Judah

How do they make those three legged-pots? Ever found yourself scratching your head trying to figure out how the pieces are thrown and put together? Do you make the legs separately and add them later? And how exactly do you get them to stand up? Clarice Judah will reveal the mystery of the three-legged pot.



Ruthann Tudball — Master Potter Workshop

By: Chip Parham
Photographs By: Connie Parham



Master potter **Ruthanne Tudball** gave an amazing workshop here on Saturday, February 18, 2012. The opportunity to see Ruthanne create her unique surfaces and gestural shapes filled the workshop with approxi-

mately 70 guild and non-guild members from all over the Bay Area.

Ruthanne grew up in California where she met her future British husband in high school. She married and moved to England shortly after high school, where she enrolled in a local university, earning her degree in English literature. While attending university, she taught herself to throw at a local ceramics studio between classes. She destroyed all her pieces and reclaimed the clay for two years before finally glazing the first piece. After graduation she set up a small studio in the coal cellar of her home where she started experimenting with atmospheric effects using saggars in an electric kiln. Eight years later she enrolled in Goldsmith College for graduate studies in ceramics, where she had to convince her faculty advisors to allow her to focus on functional pieces. She continues to focus on functional pieces that are joined and trimmed wet then single fired in reduction with soda. She now resides in Norfolk England where her studio, “Temple Barn Pottery” is located. You can see and order her work from her website WWW.ruthannetudball.com.

The inspiration for Ruthanne’s unique three dimensional surfaces is drawn largely from nature (The patterns formed in sand by tides and waves, wave patterns worn into rock, the surface of bark, etc.). The gesture of her shapes draws on her experience as a figurative artist drawing dancers. Surface and gesture come together in her signature pieces such as the dancing vases and pitchers. Ruthanne’s throwing demonstration filled much of the day. She managed to demonstrate 10 different pieces (Tea bowl thrown off the hump, flattened bottle shape, tea pot, square bowl, dancing vase, wave vase

with large handle, cubed bowl, large bowl, slab bowl, and dancing pitcher).

All of her pieces are thrown, put together wet, deformed and faceted with graceful curved patterns. She fires her bowls, to cone 10, in a single firing in a soda (sodium bicarbonate) kiln using both propane and wood for fuel. The only glaze she uses other than sodium is an ash glaze consisting of 40% ash (made from ash trees), 40% feldspar, and 20% clay. Ruthanne makes most of her own tools, such as her faceting tools made from wire with varying loop sizes, throwing stick, and ribs made from bamboo.

Her pieces are characterized by graceful curving deformed shapes with highly faceted surfaces. When she facets a piece, she draws the wiggle wire (either down or up) in a graceful curving or swirling pattern. In one piece she drew the wire up then looped it around at the top to form a graceful wave pattern. It is important that the wire have irregular loop sizes to give variety to surface patterns. She only takes off a few of the sharpest edges allowing the sodium to soften the others. Handles were formed by throwing doughnuts of clay setting them aside and pulling them in place later. The large flat handle on the basket shaped bowl was thrown as a disk with ridges and then installed later with a graceful twisting at each end. Graceful deformation of thrown shapes is a signature part of her pieces. The dancing vase was formed by throwing a tall elongated cone-shaped cylinder, then pushing the top forward while pulling the middle back. In the dancing pitcher she cut an elongated, pointed oval out of the back of the neck then rejoined the edges to curve the neck. The front toe of the pitcher was cut off leaving the bottom that was then used to close up the hole. All pieces are thrown, even her square bowls which she threw from rectangular or cubic lumps of clay.

A measure of a successful Master Potter Workshop should be the degree to which students experiment with the ideas and techniques demonstrated. The wet room is filling with graceful faceted pitchers and square bowls, can’t wait to see the fired results.





CRITTER CRAZE 2012

Contest Results

By Karen Horn
Photos by Connie Parham

On Saturday, March 10th, CAG held its annual ceramics contest, and this year the theme was “Critters”, and critters there were: big and small, functional and decorative, realistic and imaginary. Thank you to everyone who participated in the contest and who came out to vote, enjoy the competition, and listen to the judge’s critiques. We had an excellent turnout. There were 39 entries and 42 people were present to admire the entries and vote for their favorite pieces.

The only glitch to the day was that **Gregory Roberts**, who was to have judged the entries, did not arrive. *(Please turn to page 12 to read his letter of apology...)* **Emily Blanc** did a great job of rearranging the order of events, and we were fortunate that **Roger Yee** was in attendance. When it was evident that the anticipated judge was not coming, Roger graciously stepped in to share his expertise and insights in judging the displayed entries. He did an outstanding job. *Thank you Roger!*

All present were asked to vote for their two favorite entries. The reason for two votes is that one year there were 20 or more entries, each with one vote – maybe for the artist’s own piece?? So now we have two votes. Thank you to **Janice Read** for providing refreshments for the event. There was ample time to enjoy the food and drink as everyone cast their ballots for their favorite critters.

As our judge, **Roger Yee** was asked to evaluate the entries and give awards for 8 categories: Here are the well-deserved winners:



Exhibited Most Emotion: Roger chose **Joan Ibarolle’s** *Man in a Rowboat with Tortoise and Hare* because of the multitude of levels of emotion that it

evokes. The interrelationship between the man, the ani-

mals, the boat, and the oars presents so many options that Roger believes you can attach any story to the sculpture.

Most Life-Like: **Tamara Selvig’s** *Raku Hand with Lizard* was chosen for this category. While Roger felt that both the hand and the lizard were very life-like he was drawn to this sculpture because of the tension between the two. Tamara shared that this was an assignment to sculpt a hand and that she struggled with it, because she did not like the topic. It was when she decided to add the lizard that she became interested in the project, and it is now one of her favorite works. She encouraged everyone to take a sculpture class to push themselves to try something different.



Most Sensitive: **Joan Ibarolle** earned her second award with her win in this category with her *Baby and Three Little Pigs*. Each of the figures is so well sculpted with such delicate features. Roger especially liked the way one of the pigs had his “hand” on the baby’s hand, suggesting a sweetness in the connection between the two. *(Both Joan’s winning entries are shown in photo in column one.)*



Most Unique: Roger chose **Dink Van Pelt’s** *Critter Riding on the Back of Lanky Four-legged Person* for the Most Unique award. Roger described a tremendous amount of movement in the piece as a whole and between the two critters. Roger was also amazed that the tall and thin sculpture survived the firing in the kiln. Dink shared that he used paper clay for this piece.

Most Construction Difficulty: **Karen Horn’s** *California Coyote* earned this award. This two foot tall coyote was fired in 8 pieces and Karen used epoxy to join the parts and indoor/outdoor paint to hide the seams. Roger acknowledged that if created as a single piece, the legs would not have been strong enough to support the large body and head.



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Best Design: Mimi Wild's *Ground Rattlesnakes* won Roger's vote for Best Design. He loved the extreme originality of the design in addition to the excellent execution of the snakes and the meat grinder. The concept of grinding up a big snake to get little snakes was very imaginative.



Best Surface Treatment: This award went to Merry Delcino for her *Trojan Fish* rendering of a comic strip cartoon. Roger chose it because the intricate surface looks as though it is made of wood. He also liked the design and construction. Parts of the fish are slightly off balance, giving a sense of movement. The addition of bent pieces of metal add more complexity to the design of this piece.

Best Overall Critter: Roger chose Jim Newton's *Three Coyotes* for the Best overall critters in the contest. Roger was immediately drawn to these three raku howling coyotes positioned in a circle. Though the forms are initially very basic, there is a high level of craftsmanship in how they are sculpted. Even though the coyotes are similar, they are each different and convey movement



and a relationship. Roger felt that it was also a nice touch to include their testicles, both for anatomical correctness and because of the humor that it adds to the sculpture. The raku firing (photo at left) creates a surface reminiscent of rusted metal and the overall effect yields a primitive, engaging work of art.

Most Popular: Congratulations to Mimi Wild's *Ground Rattlesnake* which earned the most votes for favorite critter for the day. Mimi's creative execution was a crowd pleaser. And for the edification of all, the name for a group of rattlesnakes is a "rhumba". A group of non-rattlers is a nest.

All of the winning entries are on display in the studio exhibit case

Scholarships & Special Awards



Betty Gadd kicked off the March 10 festivities by announcing the recipients of the **2012 Clay Arts Guild Scholarships**.

The Evelyne Karim Award for Commitment to Community Scholarship. Evelyne Karim, a

long-time and well-loved CAG member, passed away last year. This one-time award was given in her memory to two CAG members who have demonstrated outstanding commitment to community, creativity, and artistic talent: **Clarice Judah** and **Mary Leigh Miller**. Along with this recognition, they will each receive credit towards a Civic Arts clay class.

The Clay Arts Guild Merit Scholarship Awards. These are given to students who have exceptional artistic and creative talent and show promise and potential for further great work in ceramics. Each will receive credit towards a Civic Arts ceramics class, workshop, or CAG membership.

The first recipient of this award was **Stephen Andrews**, nominated by his teacher, **Ellen Sachtschale**. Ellen could not attend the event, but sent the following note of praise: "Steve took his very first ceramics class with me about a year and half ago. He took to clay like fish to water. He was immediately exceptionally curious and creative. His enthusiasm is contagious, so he's always a joy to have in my class. Each piece he creates is unique and often has a whimsical title. The fun he is having is palpable, and it shows in his work."

The other two winners are **Kimberly** and **Shirley Beatty**. Teacher **Roger Yee** nominated this mother-daughter team and spoke of their thoughtful and innovative approach to working with clay. They are making small totem poles. Roger is impressed by the size and scale of their pieces and their methodical approach to experimenting with glazes and surface textures. He credits them for working hard to solve problems on their own as they come up with imaginative resolutions.

The work of these students is on display in the library window.

Bouquets to Art

By Ann Henderson



Once a year flower designers from all over the greater Bay Area work in conjunction with museums to put on an amazing show of floral displays that mimic the art. This year the show was at the de Young Fine Arts Museum in Golden Gate Park. **Sue Morford**, a former CAG member, potter and accomplished flower designer, participates each year. Many months before the show, the artists choose five pieces of art, and then are usually assigned one of them to use as the model for fashioning their floral display.

Sue told me that this year she didn't get any of her choices, and she had limited time to prepare. Sue was assigned a Pueblo jar, and being a potter, she wanted to include a pot in her flower exhibit. Like many of us have done in the past, she tried to rush her piece. You guessed it; her pot blew up, but the shards became part of her design, which was lovely.

I have been going to this annual show for about five or six years, and I think this year's show was the best. The art interpretations were amazing, and it wasn't just a few. Every one seemed better than those from the past. It gets better and better each year. Watch for it in spring of next year. It is well worth the trip into the city to see it.



Sale Inventory Directions

All inventories are due before April 18th. If you have Microsoft Word on your computer, the easiest way is to simply type your inventory directly into Word using the following format:

Important: One space to a line with no spaces between lines, ONE tab between each piece of information, no spaces, hyphens, dots - just ONE TAB.

1. Type your three-letter code, and then **tab once** — no commas, no spaces, nothing except ONE tab.
2. Type the number of your item and tab again.
3. Type a short description of your piece and tab again.
4. Type the price in whole dollars with NO DOLLAR SIGNS.
5. Type return once and do the same thing for your next item until you have all of them done.

When complete, email your Word document inventory to Ann Henderson at CAGinventories@gmail.com. A copy of your inventory will await you when you come to the studio for check-in. Remember to bring a self-addressed, stamped envelope.

You can also write the inventory on Excel using the fields ordered the same as above: three-letter code, number of piece, description of piece, price.

In your descriptions, it would be helpful for statistical purposes to use common terms like sculpture, plate, platter, cup or mug, bowl, vase, pitcher, jar, casserole, tile, planter This helps us give you more accurate feedback after the sale.



More Hot Tips...

What to do when Clay is Too Dry Tip from bisceramicstore.com

It's not totally dry, but too stiff to work with. Use the end of a broomstick, a wooden spoon, or even a large screwdriver to poke holes in the clay, almost all the way through (leave about an inch at the bottom.) Fill the holes with water. Come back in a day or two and wedge the clay up. It will have absorbed the water and be nice and moist!

An alternative method is to cut the clay into slices, soak them in water, then wedge. Or, take a soaking wet towel and wrap the clay with it. Place the whole thing inside the plastic bag. A couple days later, voila!

Remember it is important to wedge clay especially when it has been rehydrated, to even out the moist and dry spots. Otherwise you will have difficult throwing, and pieces might warp as they dry.

Lots of Hot Tips...

can also 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.

3/11/12

Dear Artists,

I would like to offer a humble apology for missing my engagement to jury the Clay Arts Guild exhibition. I am deeply embarrassed for miss-reading my calendar, which was off by a day. It wasn't until I woke from a sound sleep this morning that I realized my mistake. I know the amount of time and effort that goes into mounting these kinds of shows, which embarrasses me even more. I'm not sure if there is any way of making it up to the Clay Arts Guild, but I would be happy to do whatever would feel fair to all of you to make this right.

Please know that as a former instructor and huge fan of the Clay Arts Guild and the Walnut Creek Art Center, I was honored to be invited to be a judge for your competition, and I'm coming over for the Open Studio Hours to view your hard work today, Sunday 3/11/12, and I would be happy to share my thoughts with any and all of you if the Guild feels it would be appropriate.

Humbly yours,

Gregory Roberts, Chair
Assoc. Professor of Ceramics
Sonoma State University



T-shirts are \$15
and aprons \$20
Available in the studio

Notes from the Desk of the Studio Manager

REMINDER - Please note that students may now register for classes and obtain free parking permits at the Senior Center across the lawn from the studio....or at the Shadelands campus office... The Arts Education office at City Hall is no longer open for student business transactions.

KILN ROOM NEWS – this spring session will be the last for our well-used salt fire kiln.....it lasted us 6 years and time for a rebuild hopefully is coming this fall....As before we will run a kiln building class for any of you who want to get down and dirty moving kiln bricks and have the satisfaction of being the first to have your work fired in the new kiln....Material costs have skyrocketed over the years....When we built our first salt kiln here 20 years ago, firebrick cost 92¢ ea. Now each brick costs \$7.94 plus tax and shipping, and we need close to 1000 bricks to finish the job.

And while I am at it.....you wonder why I go ballistic when someone brings in outside clay that melts on our kiln shelves... Well it is because one 14" x 28" shelf runs approx. \$197. Enough said.....Clay Arts is not a cheap endeavor!

• WANTED •

Disabled ceramic student needs help! \$25 paid per class. Needed on Thursdays, 7-10 pm starting March 29th. If interested, contact Karen at: 925-939-2909 or klmeng@aol.com

DATES TO REMEMBER



**FRI
3/16**

LAST CLASS MEETINGS

All work must be removed from drying and damp ware rooms and bisque shelves and lockers cleared out by 10 pm
Note: work left to be bisqued or glaze fired will be saved for pick-up in spring quarter

**SAT
3/17**

STUDIO CLEAN-UP PARTY 10 AM – NOON

**SUN-FRI
3/18-3/23**

STUDIO CLOSED

**SAT.
3/24**

FIRST CLASS OF SPRING SESSION

**WED.
3/28**

N.C.E.C.A. CONFERENCE BEGINS IN SEATTLE

**SUN.
4/8**

STUDIO CLOSED

**MON-SUN
4/23-4/29**

STUDIO CLOSED NOTE: STUDIO SALE FRI. thru SUN. / APRIL 27 -29

**SUN-MON
5/27 & 5/28**

STUDIO CLOSED

**SAT-SUN
6/2 & 6/3**

LAST SAT. & SUN. CLASS MEETINGS OF SPRING SESSION

**FRI
6/8**

LAST CLASSES OF SPRING SESSION
All work must be removed from drying and damp ware rooms and bisque shelves and lockers cleared out by 10 pm
Note: work left to be bisqued or glaze fired will be saved for pick-up in summer quarter

**SAT
6/9**

STUDIO CLEAN-UP PARTY 10 AM – NOON

**SUN-FRI
6/10 – 6/15**

STUDIO CLOSED

**SAT
6/16**

FIRST CLASS OF SUMMER QUARTER

What's Happening in the Clay World

EXHIBITIONS, CONFERENCES & WORKSHOPS

“Matter+Spirit: The Sculpture of Stephen De Staebler”
Now through April 22 at the De Young Museum

Lafayette Gallery, March 6-May 12

Imagine! Hours 11-5 Tuesday through Saturday

Opening of the new sculpture garden and free reception, Sunday, April 15th from 3-6PM with wine, hors d'oeuvres and live music.

Trax Gallery, March 24-April 22
Robert Brady sculpture, *Small Worlds*

Leslie Ceramics Open House & Book Signing:
Saturday _ March 24 (2:00 - 5:00 PM)

Clayton Bailey, Jos Sances, Daniel Galvez, Wes Horn, Richard Whittaker, Cheryl Bowlin and Joe Bologna

CLAY CARNIVAL
Saturday - April 21
Demos and Hands-on Workshops
Sponsored by Orchard Valley Ceramics Guild
at Clay Planet in Santa Clara
Info: www.ovcag.org

FEATS OF CLAY XXV
April 28 - May 27
Lincoln Arts Foundation ceramics competitive at Gladding McBean Factory
Info: www.lincolnarts.org

ACGA — Palo Alto Clay and Glass Festival, July 14-15.
Rinconada Park, Palo Alto.

CLAYARTSGUILD

City of Walnut Creek
111 N. Wiget Lane
Walnut Creek, CA 94598



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