

KILN' TIME



SEPTEMBER, 2014

THE OFFICIAL CLAY ARTS GUILD NEWSLETTER

FEBRUARY 17, 2014

TIME

to

Sign up again for CAG

Privileges

- \$80 pays for year — good until 9/1/15
- Reduced fee for Open Studio Classes
- Reduced fee Master Potter Workshops
- Participate in CAG sales
- Participate in outside CAG exhibits
- Receive hard copy Kiln' Time
- Use CAG library

Responsibilities

- Help maintain clean efficient studio
- Donate 10% of production for studio funds (beginners exempt)
- Actively participate (sign up for jobs)

TIME.COM

Advantages of Joining CAG

By Reba Siero



Most of my creative life has been with fiber arts — sewing, knitting, weaving, spinning, etc. I am both a student and teacher with the CAE Decorative and Fiber Arts program. I love learning new skills and this summer was the time to learn how to throw a pot! I had never done anything with clay beyond making a few things during my early school years and doing a bit with polymer clay as an adult.

I enrolled in the Monday morning beginners' class with Lynne Meade. I appreciate her ability to show how something is done as well as to explain it in words. Her patience with the new students is wonderful. And I have eight glazed vessels to show for it! And four that are ready to trim in the fall.

Fall 2014 Monitor Schedule

Saturday 12-4 pm	Ismael Palomero
Saturday 4-7 pm	OPEN
Sunday 1-4 pm	Clarice Judah
Sunday 4-7 pm	Zoe Carpenter
Monday 4-7 pm	Betty Wang Fred Giari
Tuesday 4-7 pm	Karen Hildebrand Kathy Minard
Wednesday 12-4 pm	Bette Sindzinski
Friday 12-4 pm	Donna Cowan
Friday 4-7 pm	David Shapiro
SUB	Bridget Moar

Always up for a challenge, I attended Ann Henderson's Functional Teapots class. Under her expert guidance, I left with a nearly completed teapot and the inspiration to create others. I also learned that I should take classes from several teachers. Each teacher has his or her ways of doing things, and new students to the art and craft of ceramics can try different approaches and see what works best for them. There is a wealth of knowledge and experience just waiting for me to tap into.

Terry Cullen, whom I met while taking a machine knitting class and later in CAE weaving classes, encouraged me to take a ceramics class, join CAG and enroll in the Open Studio. I was able to take advantage of some time there. I was made to feel welcome by the monitors and other potters. I found **Aletha Beiderman-Weins** from my quilt guild creating cool sculptures, and she introduced me to a few others, all of whom were gracious and enthusiastic. My newbie questions were readily answered. I found that having time in the studio outside of class helped me to focus on specific areas of throwing, trimming or glazing, and sped the progress of my pieces through the various firings. I look forward to more Open Studio time, as well as to attending future Master Potter Workshops (also at a discount!). What an amazing resource right here in my own *backyard!* 🙌

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Visit our website:

www.clayartsguild.com

See the latest *Kiln' Times* in full color!

CAG OPEN STUDIO HOURS

Mon.....4 - 7 pm
 Tue4 - 7 pm
 Wed.....12 - 4 pm
 Thur.....No Open Studio
 Fri.....12 - 7 pm
 Sat12 - 7 p
 Sun.....1 - 7 pm



Message from the Prez...

Greetings and welcome to the fall session of classes. We have a lot going on this quarter. Looking around, the studio has never looked better. Thank you Roger Yee! New canvas on the tables, thanks to **Maryanne Sullivan**. And the new posters, wall colors and signage looks quite nice.

To the new members of the Clay Arts Guild, we welcome you. And to those who are not members yet, the benefits abound. With membership you get discounts on Master Potter Workshops, such as **Adam Field** September 20th. (This is not to miss) Also, you get discounted Open Workshop Classes that gives you access to the studio 35 extra hours of studio time to better your craft. Another benefit is being able to participate in the Studio Sales twice a year, as well as periodic "Pop-up" sales outside the studio in Civic Park.

The Clay Arts Guild library has a wide array of books and magazines for you to get ideas or polish your techniques. If you can't find something, ask librarian **Aletha Biedermann-Wiens**. She can help you. Additionally, the Guild gives scholarships to the community, and supplies a variety of tools at the studio for you to purchase.

The Clay Arts Guild curates a museum quality collection of Master Potter works at the studio. Look closely at the works in the display cases and you will see international influences and themes that you can investigate further at our library if you so wish.

We do ask something of you. We ask you to volunteer in some fashion, and donate a few of your fine works per quarter that we will use to offset some of our costs. We also ask that you provide 10% of your sales outside the studio to the Guild. Now this is a very sensitive subject and I will not point anyone out, nor should anyone else! However, if you are reading this, and can honestly say that you give that 10% to the Guild, give yourself a pat on the back. If you do not... please start.

We have some upcoming events that you may be interested in. October 18th, 11am to 4pm, is the Walnut Creek Centennial Festival at Civic

Rob's column continues on page 4

Parking Stickers

Did you know... Parking permits issued in January, 2014, are only valid through the end of June? Remember to obtain another one in July to cover the remainder of this year.



Master Potter Workshop

ADAM FIELD

Saturday,
September 20th

10:00AM

By Ann Henderson



The first time I happened up a YouTube video of Adam Field carving his cups, I was awed and inspired. (<https://www.youtube.com/watch?v=VTOhcCUAMsE&list=PLADD31BBF428E4702>) His work is amazingly beautiful, and his focus on detail illustrates the personal touch he lends to every piece he makes; he actually carves on the bottoms of bowls and mugs as well as decorates the insides of lids. Viewing his videos has made me think more about design, surface decoration and personal touch to handmade pottery.

Eight of my potting friends were at my home for dinner one night. My aim in setting the table was to use all handmade pottery, most of it my own. My guests were seated around the table and when I brought in the food, several of them were examining the bottoms of their plates. I know of no other group of people so interested in the undersides of a plate. We laughed a lot about that, but the seeds were sown. If you ever watch the buyers who come into our studio during sales, you will notice that one of the first things they do when they pick up a piece is to examine the bottom. Adam Field had the right idea; give them something to look at!

Adam was born in Colorado, earned his BA in Art and began studio practice in the Bay Area. He also had a studio in Maui for a while. In 2008 he moved to South Korea, where he studied Korean pottery techniques under 6th generation Onggi master Kim Il Mahn. Adam has maintained his current studio in Durango, Colorado for five years, and is currently a long-term artist in residence at The Archie Bray Foundation.

We are especially privileged to have him coming to our studio where he will demonstrate throwing porcelain forms as well as some of his creative surface decoration methods, including mapping out and carving geometric patterns. We will hear about ceramics in Korea and marketing strategies for pottery. This is definitely a *do not miss* workshop. And Guild members are privileged to come for only \$43, a bargain because of the CAG's support of the Master Potter program. Bring a dish with you to share at the potluck luncheon. You will discover that potters are also great cooks.



ROB'S COLUMN,
continued from page 2

Arts Shadelands Ranch Museum. Clay Arts Guild will have three or more tents with tables to show and sell works. Signups will be on the studio corkboard. We do need a person(s) to help with the children's area, to work/play with clay. Please let me know if you are interested.

Another event is the Civic Arts Open House November 15th, 10am to 1pm, at the Shadelands Art Center, 111 N. Wiget Lane in Walnut Creek. We can display some works (not a sale) and there may be a pottery demo opportunity. There was talk about a Pop-Up sale at the studio the same day.

That will bring us to the Holiday Sale, on December 5, 6 and 7 at the Shadelands Art Center — not at the Ceramic Studio for the first time. I am excited that we will be with other art disciplines, drawing a new group of potential buyers, along with our dedicated patrons that have been attending over the years at the studio. I expect it to be an exciting event. Stay tuned for more information.

See you at the studio.

ROB



Pop up! from whatever you are doing! Pop up and gather your pottery together and come on out to one of the Clay Arts Guild Artists Pop up Pottery sales. Potters have been getting together about once every month to sell their wares: artists meet at the studio at 8:30 in the morning, pop up the tents and tables and set out items for display. Sales have been great; the past three pop-ups have brought in \$1470 and the nice thing about these? CAG gets 10%, and the artists earn the remainder.

Only artists items are sold (not the CAG items), so this is a time to feature your work and create a name and brand for yourself in the community. Karen Hildebrand was asked if she would please sign her work and deliver it to the buyer's home - the piece was to be a wedding gift.

We get lots of folks from the park and park events stopping in to chat, ask about classes and buying our pottery. Small bits of advertising have been known to occur as well.

The sales are posted in the studio on the bulletin board. We have found that if we have 4-6 sellers at each sale, we have a really nice variety of items as well as plenty of sales help throughout the day. We keep things casual drinking coffee, having snacks, and, of course, socializing and getting to know each other a little better. It's quite fun.

All artists must be there to set up tables, decorate their sales area how they want, and take down their remaining pottery at the end of the sale. We ask that each artist work for two hours. Sales normally run from 10:00 till 3:00 on either a Saturday or Sunday. Hope to see you out there at the next event.

Take care of each other! 

Three Specialized Workshops

Sharpening Throwing Skills by Terry Cullen

“Fabulous and fun” is how I’d describe **Roger Yee’s weeklong class, *Sharpening Your Throwing Skills and Enhancing Your Forms***. It certainly was “intensive.” Not only did we receive excellent, detailed demonstrations of techniques, we participated in a number of timed drills that forced us to focus on what we were learning while at the same time eliminating bad habits and nonessential parts of the process. We practiced all sorts of forms, from cylinders and bowls to pitchers and altered vessels. Roger was very systematic in his approach and every day was packed with information, yet we still had time for trimming (which Roger also demonstrated) and readying our ware for bisque firing.

Possibly the biggest benefit was hearing Roger describe how he had changed his throwing technique over the years, partly due to criticism from mentors. He also debunked a number of throwing myths and showed things he has done to make his work more consistent and pleasing. Another benefit was a round-robin throwing demonstration in which everyone participated by showing the class his or her own technique for a specific part of the process.

Day 1 was centering; day 2 was dropping the hole; day 3 was opening the clay; and day 4 was raising the wall, with three or four students demonstrating each day. The students had many different methods for doing each step, and it was interesting to see each one (and most interesting to me to see what techniques were used by the better potters in the class). All in all, it was a terrific class!

Combining Thrown and Hand-built Pieces by Monika Hurt

In **Jim Newton’s weeklong intensive course** we learned how to use slabs and coils on the wheel and wheel thrown pieces to enhance slab-built pieces. First we learned how to make plates, starting from slabs and finishing them on the wheel. We were all very impressed with this method — A very simple way to make expert looking plates, starting with rolling out a slab to trimming and decorating with slip. I think everyone was pleased to learn this technique, and we all were able to produce impressive results right out of the gate.

We also learned how to “throw” a very large vessel using a slab base and hand-rolled or extruded coils. Jim also taught us how to successfully throw wide bottomless cylinders and how to use them in hand building to make square and oblong casseroles. We used the cylinders as feet for free form serving platters and on slab bowls formed on plaster molds. These things were decorated with stamps that Jim brought from his own collection.

Along with the specific projects, Jim shared many of his tried and true techniques. Several of us had some real “light bulb” moments. The daily, three-hour sessions were never long enough, and we all agreed it could have been an hour longer.



Continued on page 6

Teapots by Clare Macy

Ann Henderson led a 12-hour workshop on ceramic teapots, six hours on a Saturday and another six on Sunday. This class not only taught the art form of the teapot but, also, the intricacies of the function in a teapot: the correct placement and shape of the spout so as to avoid leaking of hot tea, the inclusion of a built-in infuser so that tea leaves do not flow freely into the cup, a variety of lids from an aesthetic as well as the functional perspective, and the comfort and stability of the handles that support the weight of a pot filled with hot tea. The class was made up of a perfect range from the relative beginner to the experienced potter, all of whom received expert training suited to their skill level.

The workshop began by Ann introducing the functional teapot. The class sampled teas poured from one of Ann's own hand-made teapots. Other examples of teapots were presented for us to study before we embarked on the task of throwing the bodies of the pots. Ann proceeded to demonstrate advanced and simple pottery techniques, utilizing a wide variety of ceramic tools (some hand-made or co-opted from an everyday kitchen or other craft), while she always made herself available to answer questions or trouble-shoot an individual student's project. Everyone produced lovely functional teapots and inspired some extremely happy potters! In sum, the workshop was a very fun experience and an honor to have been instructed by a master potter and exceptional teacher.



Library Notes

By Aletha Wiens

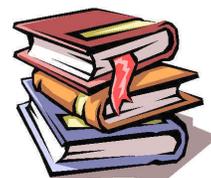


Now that fall classes are starting, remember to expand your comfort zone. There are several unlocked shelves of duplicate books in the library just opposite the door, and a checkout binder with a blue cover on the shelf next to them if you want to check them out. Ten minutes spent perusing an unfamiliar book may give you new ideas.

The following was posted on the wall at the recent de Young Museum show of Richard Diebenkorn's work:

"Notes to myself on beginning a painting" *Richard Diebenkorn*

1. Attempt what is not certain. Certainty may or may not come later. It may then be a valuable delusion.
2. The pretty, initial position, which falls short of completeness, is not to be valued--except as a stimulus for further moves.
3. *Do* search. But in order to find other than what is searched for.
4. Use and respond to the initial fresh qualities, but consider them absolutely expendable.
5. Don't "discover" a subject-of any kind.
6. Somehow don't be bored—but if you must, use it in action. Use its destructive potential.
7. Mistakes can't be erased, but they move you from your present position.
8. Keep thinking about Pollyanna.
9. Tolerate chaos.
10. Be careful only in a perverse way.



Meet Your Monitor — David Shapiro

By Gary Guglielmino

Open Studio is one of the greatest benefits of the studio. We all realize that practice is just about the only way to improve our skills as ceramicists and artists. Open Studio gives us that time—with a block of hours available to members almost every day of the week. It sounds so simple and easy; we just show up, do our work, and done!

Thinking about it, though...staffing the studio for 30+ hours a week, with reliable people who can commit to coming on a regular basis... must be able to answer questions, resolve minor disputes, understand the equipment... oh and it's a volunteer gig. And the commitment is weekly! Same time, same station, week after weeks! What about vacations or illnesses—we have to have stand-ins, replacements, managers, schedulers...what a production!

So we owe a great deal to the people that are able to stand up and take those volunteer slots as Studio Monitors. And we have a new one, an experienced member of CAG that we all know, David Shapiro. Thank you, David!

David is an attorney who is now in private practice—meaning he can make his own schedule! (Think of that!) David had a distinguished career as a United States Attorney based in San Francisco and other locations across the country. He prosecuted killers, mobsters, drug lords, corrupt politicians...and now he will be our Studio Monitor on Friday evenings from 4-7PM. I hope he can handle us!

I think people would agree that David is a great guy, always willing to give advice or share tips on his techniques. David has been potting here in Walnut Creek since about 1997, when he took his first class at our studio. The class was a gift from his wife; he had mentioned to her how much fun he had in a college ceramics class years before. I think that is a very good sign—when a spouse buys your first class, they have only themselves to blame!

David's trajectory as a pottery student started with the Saturday morning class back in 1997, with a teacher

David described as “great”—Mark Bogusky. Later he recalls that Ellen Sachtschale taught Saturday mornings for a while, and possibly Coreen Abbott. Of course Roger Yee has taught that



class for several years now. He's also taken classes from Bruno Kark and Michael Berkley. He has very nice things to say about all of his teachers over the years—he feels he has learned a lot from each of them.

When asked about his preferences in ceramics, he has a very practical answer. He feels that he would like to master more practical forms before working on more abstract pieces. Anyone who has seen his work would agree, though, that David is already a very accomplished potter. I remember he made a series of small, light, very unique mugs a couple of years ago. I can still picture them in my mind. He was very willing to discuss his technique, clay body & glazes. It inspired me to work on mugs...I hope someday my mine will look as good as his! David has been using Babu and other porcelains for the past several years, and is occasionally using XX Sagger to make larger forms. He has had good results with several glaze combinations, and mentions Oribe Green over Laterite, and spraying Mendecino Shino, as some of his go-to favorites, depending on the clay body.

David doesn't seem to have a particular aspect of ceramics that most appeals to him. That surprised me—it seems like most people have something that they...dislike: most often it seems people have problems with glazing. David doesn't feel that way. He feels that each part of the process is important in producing good-looking work. (This sounds like a very good philosophy. Maybe no more procrastinating...

Continued on page 8

Orinda Library Exhibit

By Jackie Gerry

The Orinda exhibit went very well. About twenty CAG potters/sculptors participated in the exhibit, which filled the cases nicely. All the artists brought pieces on time, as well as picked them up at breakdown on a timely basis.

What was particularly nice was that all the pieces were unique! We had handmade pieces that looked like a purse or fish, as well as some beautiful Raku and pit-fired vessels, handmade tiles, and many other lovely pieces. I have to personally thank **Kathleen Jensen**, who helped me with the display, as well as sending out emails and buying refreshments for the opening reception August 3rd. I also want to thank **Mary Leigh Miller** who kindly did labels for everyone's work. Others of the participants helped with the setup as well.

The reception was lovely with a good turnout, and many commented on the attractive display. Four or five of the participants sold pieces. These kinds of outside exhibits are open to all CAG members, another incentive to become a member. 🙌



DAVID SHAPIRO *Continued from page 7*

Interestingly, for many years David only came to the studio for his class sessions, as his work and family obligations kept him busy. Over the past several years, his work schedule has become more flexible, and he and his wife have become empty nesters. He has been able to spend some time attending Open Studio. He says that his progress as a potter has picked up as his time in the studio has increased.

His involvement with the Clay Arts Guild has begun to increase as well, as time allows. He has participated in a couple of the very successful “pop-up” sales held this summer, and sold in one of the major Studio Sales awhile back. He hasn't had time in the past to attend many of the Visiting Artist presentations, but really enjoyed Forest Lesche-Middleton a year or so ago. He's also looking forward to the upcoming one with Adam Field—David says he's seen his work, and likes it very much.

So here's David, busy at home with work and wife. Why would he volunteer to be a Studio Monitor now? Again, a practical answer. He says that now, with a commitment to be there for his monitoring shift, he can have it on his calendar and really make it a priority; it automatically injects Open Studio time into his week! A good idea! David has been a Studio Monitor for several months now, and has nothing but good things to say about the CAG members. He uses words like “friendly” and “helpful.” He would like to remind members to seek him out when they come in, so that he can be sure to mark them down in the book. He's had good luck with people cleaning up, and being able to close the doors on time. That's great to hear.

Let's all thank David for his contribution as a Studio Monitor, and let's commit to keeping him pleased with us in the studio! 🙌



DATES TO REMEMBER

9/20 Master Potter Workshop,
Adam Field
11/11 Veterans' Day, Studio
Closed
11/22 Last Class of Fall Quarter
Lockers Cleaned Out —
Sat. 11/22/14 by 7:00PM
11/23 Studio Cleanup—
Sunday 9am 11:30am
(People arriving late,
forfeit their free clay).
1/23/14 to 1/10/15
Studio Closed
December 5-7
Artists Market, Shadelands
Sat 12/6 — 1:00-4:00pm
Makers serious one day
class in studio E
12/1/ 2014
Registration Start for
Winter classes
Sat. 1/10/15
First day of Winter
Classes
Open Studio Workshop
Begins Sat 1/10/15 at
noon.
Master Potter Workshops in
winter 2015:
2/7/15 Jeff Oestreich
3/28/15 Wesley Anderegg

HERE YEE, HEAR YEE

Notes from the Kiln Room



Things that are happening in the studio:

- New green tags. No need to measure. Just use one for each group of pots per firing even though they are different.
- Separate stir sticks for the clear glaze and for the waxy white. Please use them and wash them off. A water bucket will be nearby with a brush for cleaning the stir sticks. Please don't leave the sticks in the water bucket; they'll crack.
- I noticed a lot of people using the glaze mixers improperly. The mixing blades are designed to pull from the bottom. Hold the mixer just off the bottom of the bucket and keep it in the middle of the bucket, without touching any part of the bucket (Blade is Stainless steel and the bucket is plastic). Mix for at least 30 seconds.
- Studio cleanup went well — smaller crowd but we got a lot done. Thank you everyone.
- Delay on the new electric kiln being installed; we need an outside electrical contractor to do the work. It is pricey; that is why it's taking a while.
- New canvas on the tables. Thank You **Marianne Sullivan**.
- I have pots in the lobby at Shadelands.
- Adam Field workshop has little room left, but we will take people at the door.
- There is some room in most of the night classes. The city will always pro-rate if you join a class after it started — if there is room of course.
- A number 8 has been put on the bottom of all bisque ware left over from summer. Anything without a number is newer bisque ware. At the end of September, the pots with an 8 will go away. The number 8 signifies the month of August. I will give people plenty of time to pick up work, but we cannot warehouse bisque ware forever; we just don't have the room.
- Clay prices are the same \$20.00, except for Babu, paper clay and Smooth sculpture clay. They are \$25.00.
- I have noticed an increase in the amount of work produced in the studio. With that being said, please edit your work. Everything doesn't need to be fired, and some pots will not look better after being fired, glazed or re-fired.
- If you sell work produced in the studio in a non CAG event, you should pay CAG 10% of your total sales.

I will continue to make improvements to the facilities, classes and maintain world class firings.

Thank you for your patience and understanding.

ROGER

CLAY FOR SALE

SOLDATE '60'	\$20.00
SANDSTONE BUFF	\$20.00
B.MIX(with grog)	\$20.00
B.MIX (plain)	\$20.00
SCULPTURE MIX	\$20.00
BLACK MOUNTAIN	\$20.00
6-TILE PORCELAIN	\$20.00
XX SAGGAR	\$20.00
PAPER CLAY	\$25.00
BABU PORCELAIN	\$25.00

What's Happening in the Clay World

Conferences:

NCECA Conference
2015 — March 25-
28, Providence,
Rhode Island, *Lively
Esperiments*

Exhibits

San Joaquin Potters Guild
— Fine Arts Festival:
11/21/14, 4:00-8:00PM;
11/22/14, 10:00AM –
4:00PM, 920 W. March
Lane, Stockton, CA

Lafayette Art Gallery – *Then
and Now*, Opening
9/12/14. Historic Forge,
Suite A, 3420 Mt. Diablo
Blvd. Lafayette, CA.

Call for Entries:

NCECA — Emerging Artists
2015, deadline
9/30/14. Theme: *Lively
Experiments*.

NCECA — National Student
Juried Exhibition 2015,
deadline 9/24/14. Theme:
Lively Experiments

Potters Council Juried Show —
Entries due 10/31/14,
Winners announced
11/14/14 (Must be
Potters Council member
to submit entry)
Association of Clay and Glass
Artists of California
and City of Brea Art
Gallery — Juried and
Invitational Exhibition:
Clay & Glass Biennial
Exhibition, deadline:
10/31/14.

CLAYARTSGUILD

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