

KILN' TIME



MAY, 2015

THE OFFICIAL CLAY ARTS GUILD NEWSLETTER

SARAH
JAEGER,
Master Potter
SATURDAY,
SEPTEMBER 19

Shortly after fall ceramics classes begin, Master Potter **Sarah Jaeger** will be presenting here. This is sure to be a no-miss event. Beautiful glazing makes her pieces pop, and this is the area, once they master centering, where potters seem to crave more knowledge.



Sarah said that although she didn't grow up with artistic pottery, her family home was furnished with beautiful things; her father collected very artful antiques. Nor did Sarah set out to become a potter; she was in her junior year

continued on page 8

THE CLAY ARTS GUILD
SUMMER SALE IS ON
July 3, 4 & 5, 2015
By Beryl Snyder

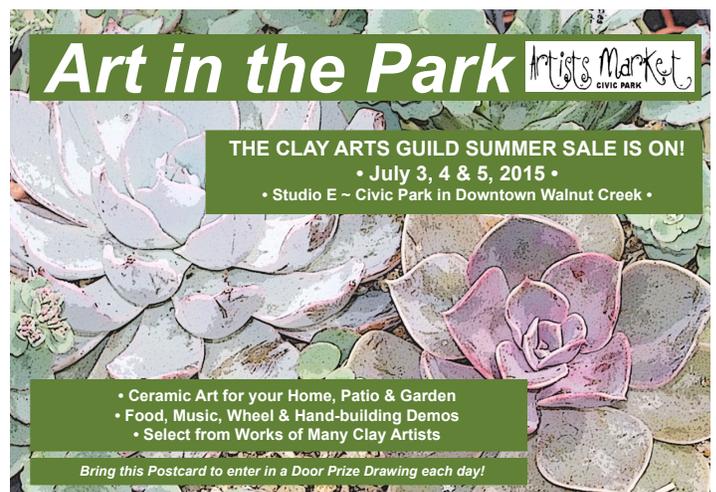
Summer Art in Civic Park! is the theme this year and the sale will be held at the Walnut Creek Studio. The opening party on Friday, July 3rd, 5 – 9 pm will feature live music and refreshments. The sale continues on Saturday, July 4th, 10 am – 7 pm and Sunday, July 5th, 10 am – 4 pm. All Clay Arts Guild members and CAE instructors are invited to sell their work.

Sign-up sheets will be posted in the studio June 1st. The sale is a CAG group effort with members helping to set-up the studio, cashier and wrap during the event and restore the studio on the last day. Artists who sell have a prescribed number of volunteer hours determined by their number of pieces in the sale. However, all CAG members are welcome to participate whether selling or not and many have in the past. *It is a fun event!*

Steps to participate:

- Beginning June 1st, sign up at the studio for the sale and work shift/s.
- Create your inventory. Artists will create an inventory of their pieces that will be loaded into the point of sale system. The inventories will be used to check in your work prior to the sale, track sales during the event and pay the artists. Instructions for creating the inventory will be sent to participating artists by June 22nd.
- Postcards will be sent to the mailing list and extras will be available for you to hand out or send to friends and family.

Exact times for set-up and check-in will be provided soon.



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Kiln' Time Newsletter

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Please submit all articles to Ann at
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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 pm
 Sun.....1 - 7 pm



Message from the Prez...

I was at a business conference in Las Vegas last week, and had the pleasure to hear the keynote speaker, Tom Morris, PH.D. He is the Notre Dame Philosophy professor who is a renowned speaker and whose classes are famous, especially with regard to their football team. He has developed

The 7 C's of Success, and wrote the book, ***True Success, A New Philosophy of Excellence*** (Berkley Books). The conference provided a copy of his book for every attendee, and to hear him so excitedly explain the 7 C's, I immediately related it to ceramics.

In my previous article, I explained how I feel I am improving. The 7 C's of Success are a continuation of that thought and give a roadmap on how everyone can achieve his or her goals, and yes, success in the ceramic studio. Below are the 7 C's, and a short explanation.

1. A clear CONCEPTION of what we want, a vivid vision, a goal clearly imagined.

As I sit at the pottery wheel, I wonder what I am about to make. Often I have no clue. Of course it will have some type of transfer on it, but do I have a vision of what it is? If I think in advance, draw out what it is I want to make, I have a head start on imagining the goal. This sets the idea to a form I can see, and have a better chance to make it happen

2. A strong CONFIDENCE that we can attain the goal

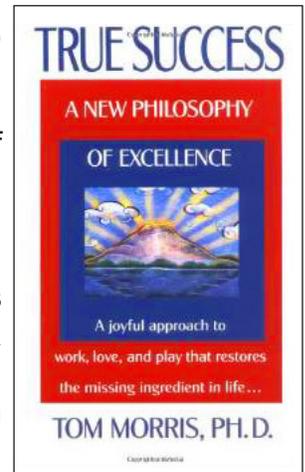
My usual plates are 5 lbs. or less. Trying to throw a larger amount of clay can be daunting. If I want to create a large plate, I need to be able to center 6, 7 or 8 lbs. of clay. It is a matter of having confidence in my ability to manage a larger chunk of clay. Life has risks. What if I fail? If we don't set higher goals for ourselves, we won't achieve the higher level of success. The opportunities outweigh the risks, especially with clay. What is the worst that can happen?

3. A focused CONCENTRATION on what it takes to reach the goal

The steps to create a larger form involve the same steps as it took for the smaller form. It just involves a little more planning. Plan your work and work your plan, step by step. The more difficult your goal is, the more important this step is. Once you have launched into your plan, have the confidence that you can adjust as you go.

4. A stubborn CONSISTENCY in perusing your vision

When making a new form or increasing the scope of your work, failure may happen. That should not keep you from your goal. The second time you attempt the project, you will have learned from the first.



Rob's column continues on page 3

The same with the fifth time; we learn from all previous attempts. We need to have faith in our goal.

5. An emotional COMMITMENT to the importance of what we are doing

There are no set limits on where our dreams can take us with enough emotional commitment regarding the importance of what we are doing. I am passionate about my image transfers. Become exuberant about your work so it erupts from you. That emotional commitment creates energy that goes directly into your works.

6. A good CHARACTER to guide us and keep us on a proper course

Excellence and virtue both make up character. Our character is built on and is the outward facing embodiment of our ethics. We treat others ethically, and how we approach our pottery is in our work ethics. Genuine, satisfying and sustainable excellence requires good character, and good character is the core issue of our ethics.

7. A CAPACITY to enjoy the process along the way

True success is best thought of not as a far-off destination, but as a process. Success can be elusive. As we move towards it, it moves along with us, keeping just as far ahead as ever. The more we accomplish, the more we see that could be accomplished.

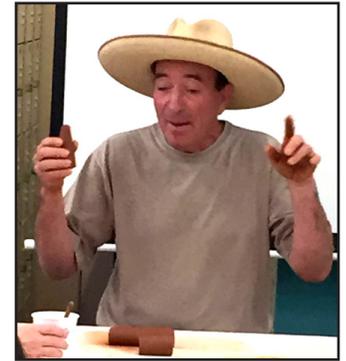
In the event you would like to read it, I will give a copy of the book to the studio. I hope it inspires you to achieve your success.

ROB

Wesley Anderegg Workshop

By Kathy Minard

Wesley Anderegg's workshop was a unique opportunity to glimpse inside the life of a unique artist. Wesley, in his wide brimmed straw hat and country attire, started his workshop with a great slideshow depicting his work in chronological order. Best known for his unusual mugs and politically motivated vignettes, he described his thought processes and didn't hide his own delight in his clever designs and names with hidden (and some not so hidden) meanings. One of the questions asked was how he came up with the names to his pieces. His answer? He starts with the name; then builds the piece!



Often his irreverent manner of speaking and his strong opinions of the establishment were entertaining in their own right, but his hands were working the whole day. The small group of about 25 people were rewarded with great tips on how to make great coils, how to add structural support for pieces, and heard entertaining stories of his property in Lompoch that he shares with his wife, daughter, and their herd of goats.

Wesley demonstrated how to build one of his figures from a ball of clay all the way to completion, and even the beginnings of the surface decoration. He showed the techniques he has developed in making eyes, mouths, hands, clothing and teeth. (He makes great teeth).

He made a dog's head and then added tiny porcelain teeth he had made earlier and had already bisqued. One of Anderegg's signatures is the amazingly realistic eyes he puts on his human and animal pieces, and he shared the secret formula in detail, although the process was so labor intensive, there is little chance the technique will be widely copied!

It was a great day with Wesley, who did a terrific job at entertaining us with plenty of demos and stories. He even brought 2 bottles of his homemade wine to share with us at lunch! 🖐️



Drink This!

By Linda Shubin

Thirty-nine entries: tea bowls, mugs, a banana slug, square and round rims, a turkey vulture, a woodpecker, shrew skulls and one Wolf Ryton. **Aletha Wiens** won Best hand built for her set of shrew skull teacups with saucers. Her Wolf Ryton won Honorable Mention. "It's a rhyton, a drinking mug from Ancient Greece," Aletha informed us when Gregory announced her wolf as the runner up in the category.

As we looked at the entries before the judging, we weren't sure the wolf piece fit the category of drinking vessel since it did not appear to hold water laying on its jaw. As Gregory explained, the ears as handles are the interaction of the user with the form and that interaction brings the user into the piece. Gregory described Aletha's shrew skull set as a conversation between the wheel and hand building.

Gregory, judge for the day, explained why he added water to all the entries and why he sipped from most of the mugs. The exception being the fumed salt-fired piece; he said he would rather err on the conservative side because of the heavy metallic metals used in the fuming process.

Since judging is subjective, Gregory explained some objective criteria as he added water to all the pieces to be sure they held water and to test how well the user could drink liquid from the piece. He also considered handle or no handle, weight of the piece with liquid, the size and design of the handle, the rim, and drinking out of a square piece.

The Best Use of Glaze went

to **Chip Parham**. Chip's use of multiple glazes with one glaze used to frame another glaze is a masterful way to glaze. The Honorable Mention went to **Linda Shubin** for her workshop tea bowl.

Best wheel-thrown piece went to **Ellen Codner's** goblet. The piece was salt-fired and Gregory said her piece was very level which helps achieve a beautiful result in the salt kiln. Honorable Mention in this category went to **Lisa Bailey's** small well-made piece.

Best Surface Decoration went to **Lauri Fehlberg's** black and white square tumbler. Gregory liked the simple design quality along with the negative space, and the shadow of the house as it continues along the bottom of the piece. **Ann Henderson's** beautifully carved mug won Honorable Mention.

Best in Show was awarded to **Kurt Fehlberg's** cup, an asymmetrically balanced piece that felt comfortable in the hand, with bumps along the side instead of a handle.

The People's Choice went to **Jim Newton's** small salt-fired mug. **Lauri Fehlberg** won Honorable Mention in this category for her square tumbler.

The two Clay Art contests I have attended were not so much about who won but rather an educational experience that can help improve our ceramics skills. As we talk about, touch and feel the pieces, interact with the pieces, learn more of what draws someone to a particular piece, it helps when you set out to create your next piece. I am a beginner at

making objects out of clay, and I hope to continue honing my skills: always as a beginner with awe for this wonderful craft. Next year, whatever the contest — enter; you will be enriched.



Studio Slip Shelves

Engobe: a clay base with colorant (usually metallic oxides) in it. Because it shrinks when dry, it is recommended that you apply engobes before bisque firing when the piece is still wet or leather hard. For practical purposes, the engobes in our studio can be used exactly like the 6-Tile slips.

6-Tile Slip: in this studio slips are made with 6-tile porcelain as the base. 6-Tile is dense clay with small particles and smooth texture. Because our slips are made with this fine-grained clay, they tend to shrink, thus using them on rather wet or leather hard clay is recommended. Because the slip will shrink more than a bisqued piece, it is prone to chipping off. Very thin applications can sometimes be applied successfully on bisque, but it is best applied before firing. Although brush strokes may not show before the piece is fired or bisque fired, they may show after covered with a clear glaze.

Cal Slip: Cal-slip is thinner than the other slips, and the base is ball clay that does not shrink as much as 6-tile; it also contains a small amount of frit, thus you can successfully use cal slip on bisqueware, but it can also be used on wet pieces or leather hard pieces. Very thick applications on bisqued pieces are still subject to cracking and chipping off, so apply thinly. 🖐️

Tudi Wehrman, Friend and Artist

Reflections by
Ximena Borquez, Ellen
Sachtschale & Ann Henderson



Our hearts are heavy since we lost our friend and great artist, **Tudi Wehrman**. She was a brave and peaceful warrior throughout her battle with cancer, but succumbed to that dreadful disease on April 13th. She was a regular in Jim Newton's Friday morning Raku class and took a number of classes from Ellen Sachtschale.

Ximena Borquez remembers, "Tudi and I worked together at the studio and were soulmates in art. We both loved to work with the figure in clay and liked to experiment with the Raku firing. We encouraged each other and enjoyed each other's work. I loved Tudi's figures, standing strong, wrapped with a textured robe and crowned with an elegant hat. One of her recent figures did not have a hat; it looked so peaceful. I called it Buddha. Tudi told me it was her protector during her illness."

Tudi called her sculptures "ancestors". They exude the same peace, kindness and wisdom that one could feel in the presence of Tudi.

Ann Henderson remembers Tudi as a very giving individual who for many years fired all the kilns for the glass classes and who willingly helped new people struggling with various techniques in working with glass. Ann noted that, "Tudi was our miracle girl to have survived ovarian cancer for seven years. We were so sure she had licked it and so saddened and shocked when we learned it had returned."



Tudi was a fighter and encouraged her friends to follow their dreams, regardless of the circumstances. She was definitely the kind of person who saw the glass as half full and lived her life accordingly. Tudi was instrumental in encouraging a friend from her wellness group to take a pottery class because of the healing effects of working with clay. She wanted her friends to get lost in their art as she did.

Ellen Sachtschale reflects on her friendship with Tudi, "I am grateful to her for spending time with me, when time was so precious . . . and for reminding me that life is fleeting and we have to appreciate what we have, when we have it. This makes me realize how many precious, beautiful people I have in my life. Many are here in this studio. Life is sadder, but a whole lot more beautiful, after seeing Tudi through her journey. She will be missed." 🖐️

HOT TIP!

Sock It To Me!

By Bridget Moar

Bridget earned a free bag of clay for her efforts. She has taken the time to try this great idea she found on Pinterest, then photographed and wrote about it to share with you in this *Hot Tip* section of *Kiln Time*. How about looking for a great idea yourself and trying it? If it works, all you need do is write a short article describing it, take a photo and send it to Ann Henderson at annadele@comcast.net. You could earn a bag of clay, make some magnificent pots with it and sell those pots for thousands. Wow, you could become famous for sharing one hot tip!

* WHAT IS PINTEREST?

It's a craft website with all kinds of goodies and ideas galore with LOTS of information on ceramics.

For more info, go to:
<https://www.pinterest.com>

I found a trick for supporting slab projects on Pinterest*. Fill stockings with rice – it's recommended to use supportive stockings or tights with a tight weave fabric for more support. You could also fill the stockings with peas or lentils – anything small you have on hand.



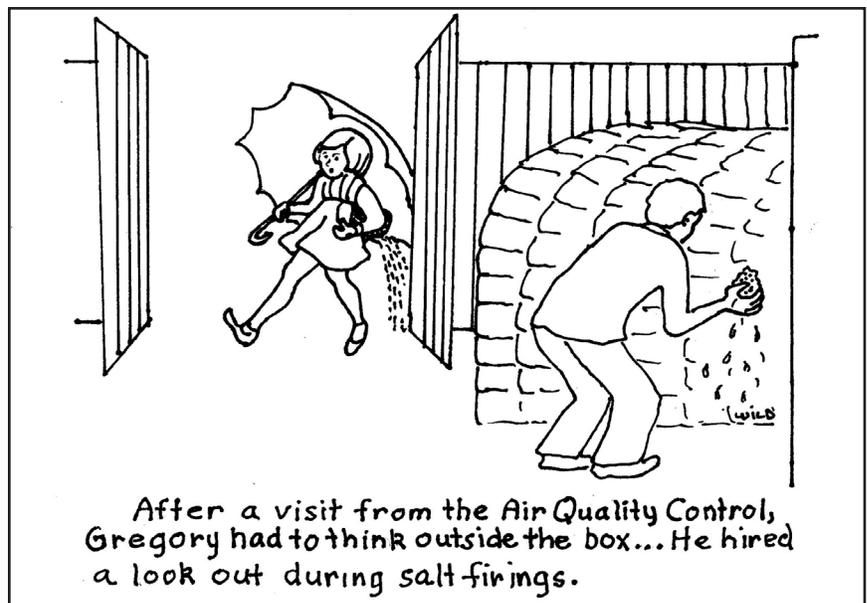
The tube shapes can be molded to support pretty much any shape you're creating. Wrap the stocking mold around your piece to support it while drying (2).

In addition, the stocking molds can be used as hump molds by laying the slab of clay over the stocking mold (3).



"The best classroom in the world is at the feet of an elderly person."

Andy Rooney



California Conference for the Advancement of Ceramic Art 2015

Although some of our students and teachers have exhibited at the Davis California Conference for the Advancement of Ceramic Art (CCACA) in the past, this is the first year that the Walnut Creek Civic Arts students and teachers have had their own exhibit. Thanks to our manager **Gregory Byard**, we not only had our own exhibit with many students and teachers from Civic Arts exhibiting, but we have expressly been invited back to participate again next year at this prestigious conference.



Gregory (who did the piece at left) did the bulk of the work associated with the entire exhibit. He assembled all the artwork and pedestals, drove them to Davis and set everything up on Thursday. He remained at the show for the entire weekend, answering questions, providing information about our program and watching over the exhibit. He then disassembled everything and drove it back to Walnut Creek. Next year when we again go to the conference, it is important for interested students and exhibitors to share the responsibility of assembling, setting up and manning the exhibit.

Bette Sindzinski (at right) exhibited for the first time and enthusiastically praised the way the conference was carried out, citing the clear maps, the quality and variety of exhibits and the involvement of the businesses and exhibitors in the four or five block area where the ceramics exhibits were set up. Each block would have two or three exhibits in businesses that had cleared out space for the artists and welcomed the visitors filtering through. There were college programs from all over the state represented, but Walnut Creek Civic Arts was one of the few city programs there.



CAE teachers and staff exhibiting were **Gregory Byard**, of course, **Ellen Sachtschale**, **Ed Blackburn**, **Rana Nassar**, **Lynne Meade**, **Chris Kanyusic**, **Jessica Brusky** and **Coreen Abbott**. Other students included: **David VanderJagt**, **Lisa Bailey**, **Tamara Selvig**, **Florence McAuley**, **Nan Siegel** and **Dink Van Pelt**. 🙌



(clockwise from top left) work by **Tamara Selvig**, **Chris Kanyusic**, **Dink Van Pelt**, **Nan Siegel** and **Rana Nassar**

Photos by Lisa Bailey



SARAH JAEGER, continued from front page

at Harvard, working on an English degree, when she decided she wanted to take a pottery class. Harvard didn't have a ceramics program, so she took an outside class. That was it! It didn't take long for her to start skipping classes on Chaucer to go to her pottery classes.



She read "Book of Tea," a long essay, linking the role of tea and Raku pottery to the aesthetic and cultural aspects of Japanese life. She convinced her art professor at Harvard to allow her to earn art credit for an independent study on the history of ceramics. She finished her BA in English, but then went on to earn a BFA at the Kansas City Art Institute. Along with many awards and accomplishments, she completed a residency at the Archie Bray Foundation, taught at Pomona College, The New York State College of Ceramics at Alfred and the University of Nebraska-Lincoln.



Influenced by her contemporaries, her reading and education, Sarah comments that "The objects I live with inform my life, and I like to think that others experience that as well."

From her artist's statement we learn about Sarah's thinking: "Functional pots cohabit our intimate domestic spaces. We experience them with our bodies – our hands and lips as well as our eyes. They can insinuate themselves into our consciousness by many different avenues even when we are not paying attention, and over time pots we use can accrue layers of meaning and association. Through the quiet roles they play they can bring the experience of beauty or unexpected pleasure to everyday life.

Despite the material abundance of our culture, it seems to me that we have been impoverished by the disjunction of beauty and handwork from utility that accompanied the industrial revolution and the hourly wage. When time became a commodity, it no longer made sense to make mere dishes by hand, and yet, as the jeweler and writer Bruce Metcalf has said, 'handwork makes meaning, not just physical things.'



Whether decorated or not, I want the lustrous surfaces of my pots to attract the hand as well as the eye. I want the pots to be both elegant and easy, beautiful and friendly, capable of providing abundant nourishment to our daily lives."



Important Dates

- **Spring studio clean-up: 6/14 1:30 pm-3:30 pm**
- **Summer Open Studio begins 6/20**
- **Summer classes begin 6/21**
- **No Open Studio or classes 7/3-7/5**
- **Summer intensive classes start 8/17 and go through 8/28**
- **Fall registration starts August 10th**
- **Fall quarter Open Studio and classes start 9/12**
- **No Fall classes or Open studio on 11/11**
- **Last Fall class and Open Studio is 11/21**
- **Fall Studio clean-up is 11/22 10am-12pm**



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

Message from the Yard



Glazes: Glazes are looking great! The two new celadon glazes are yielding fine results; remember not to be afraid of applying the Blue Celadon a little thicker. Copper reds are vibrant as well as the rest of the glazes. Remember, there will be places in the glaze kilns that reduce more than others, so some heavy copper glazes may blush a little red; this is the nature of reduction firings.

Workshops:

On September 19th, 2015, we are planning on having Sarah Jaeger, a Montana Ceramicist, for our Master Potter's Workshop. She will demonstrate her forms as well as a glaze demonstration that works for all firing levels and atmospheres. This is an early workshop for the Fall Quarter, but well worth it! Plan on learning some new techniques early in the quarter; then you can absorb and synthesize her style and use it for the rest of the quarter in preparation for the Artists Market/Holiday Sale. Check out her website: <http://www.sarahjaeger.com/>

Tweet-tweet/Facebook: I tweeted some images of the Davis Conference on Twitter; also, friend me on Facebook (Greg Byard) to find 35-38 more images from the Davis Conference.

Davis: We had a wonderful showing/exhibition at the Davis Conference/CCACA this year; the proprietor and purveyor of this conference, John Natsoulas, loved our exhibition and has already asked us to attend for the 28th Annual CCACA (California Conference for the Advancement of Ceramic Arts). The selection will be a little more rigorous next year and more expectations will be set for showing student artists. More to come...

Water Conservation: Let's start trying to conserve the use of water in the studio. We haven't been mandated to do this, but if we prepare now...we'll be ahead of the curve. Simply, limit the need of water by using less water for throwing, use the same throwing water to rinse off your tools before running them quickly under the sink water, and feel free to use the standing water in the large slip buckets for throwing (unless you're using porcelain). Just a few suggestions...more to come.

Friendly Reminder: Always keep the studio cleaner than you found it, PLEASE no outside studio projects (work must be made in the studio), and keep making beautiful work!

Namaste,
Gregory

What's Happening in the Clay World

CALL for ENTRIES KVIE Art Auction 2015.

September 18, 19, 20, 2015
Enter April 13 through June 13, 2015. Online submissions can be made at kvie.org/artauction, or in person at KVIE Studios on May 23 (10am-4pm)
Art Auction Handbook for details and information.

GALLERIES

California Now: Richmond Art Center, June 13-August 21, 2015. Hosted by the Richmond Art Center and sponsored by the Center for Enamel Art and the Assoc. of Clay and Glass Artists. Functional, non-functional, two and three

dimensional works will be exhibited. Reception. June 13.

Trax Gallery, Berkeley, California Invitational: 5+5, May 20-July 16, 2015 Artists include: Sarah Brown, Darren Cockerel, Bill Geisinger, Lee Middleman, Martha Grover, Sam Hoffman, Ken Pincus and Shawn Spangler.
Reception on Friday, May 22 from 5.30-7.30pm.

Lafayette Art Gallery: Spring It On Me, May 5-June 28, 2015 Featuring artists and jewelers whose artwork captures the beauty of the season.

Moraga Art Gallery: Transitions, April 16-June 13, 2015 Featuring a group show that includes Mary Leigh Miller's Raku & Pit-fired work.

EXHIBITS

Palo Alto Clay and Glass Festival, July 11-12, 2015
1313 Newell Rd, Palo Alto.
10am-5pm

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