

KILN' TIME



SEPTEMBER, 2015

THE OFFICIAL CLAY ARTS GUILD NEWSLETTER

The CAG from a New Member Perspective By Paul Renne

I'm looking forward ravenously to beginning my third ceramics class this fall and continuing my membership in the CAG. As a geologist, I teach at Cal and run a non-profit research institute devoted to dating rocks. I have an affinity for clay, which makes ceramics a natural medium for my esthetic expression. Firing clay is essentially a variation of the geologic process of metamorphism, by which minerals are transformed by heat into new minerals.



These intersections with my professional life are part of the appeal of ceramics for me, but what really drives my love of the art is the incredible range of objects I can make and the boundless visual effects I can

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Reminder! Sign Up Now for the Sarah Jaeger Master Potter Workshop Saturday, September 19th

Next Saturday, 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 senior year 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 a class in the community. That was it!



She convinced her art professor at Harvard to allow her to earn art credit for an independent study on Japanese Tea Ceremonies. She finished her BA in English, but 12 years later went back to school to earn her BFA at the Kansas City Art Institute. Along with many awards and accomplishments, she completed a residency at the Archie Bray Foundation in 1987, taught at Pomona College and The New York State College of Ceramics at Alfred and the University of Nebraska-Lincoln.

Sarah lives in Helena, Montana, where she has an extensive garden. Garden influences can be seen in many of her surface decorations for which she is so well known. On her website, Sarah comments that, "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.

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Kiln' Time Newsletter

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Please submit all articles to Ann at
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CAG OPEN STUDIO HOURS

Mon.....	4 - 7 pm
Tue	4 - 7 pm
Wed.....	12 - 4 pm
Thur.....	No Open Studio
Fri.....	12 - 7 pm
Sat	12 - 7 pm
Sun.....	1 - 7 pm



Message from the Prez...

For those who have not tried it, we have online signup for membership now. It can be found on our website www.clayartsguild.com. Yes, there is a small fee for this convenience, however you may still use the tried and true envelope method.

As you may know, during the fall signup, there has been a delay from the time the envelope had been received, and the City knowing you had paid. This resulted in your name not being on the 'list' and you did not get your discount for open studio. This has sped up the process, and made it easier for Ann Henderson, who is tasked with advising the City.

The guild is constantly looking for ways to enhance the studio experience. And many of the ideas come from you, the member. We welcome your ideas and help. Don't forget, that we operate on volunteers, and it always seems that the same few do most of the work. I don't want to guilt you into doing something. Although I will if I need to. Make sure you offer your assistance, and follow through. For all of you that have worked so hard over the years, Thank You!

Another big item the Guild will be presenting to the membership, is a newly revised set of Bylaws. The current Bylaws are very old and outdated for our modern world. The current Bylaws served their purpose. However, we now send messages by email and text. Making some changes to how we function will make us able to fulfill our tasks easier. Every member will be given a copy of the new set, and you will be able to vote on its approval. We certainly appreciate all the work **Janice Holve** has put into this task.

The City is also becoming more modern. The Walnut Creek Civic Arts Education will be updating their logo and look over the next months ahead. Stay tuned for more information about that in upcoming issues. Maybe we should look at our 'brand', however, I sure like the hand splat. If you have some ideas about anything, we are welcome to hear them. Draw them up or write them down. We like new ideas, and could use someone like you, helping this wonderful studio remain the best in the area. Thanks in advance!

ROB

Reminders!

- Renew your CAG Membership
- Sign up for the Jaeger Workshop
- Read about our new Ceramics Instructor on page 7

SARAH JAEGER

continued from front page

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.”

You can read a 2014 interview with Sarah at:

<http://jenniferallenceramics.com/potter-of-the-month-series/2014-2/sarah-jaeger/>

Sarah’s website is:

sarahjaeger.com 



NEW MEMBER PERSPECTIVE

continued from front page

impart to them. The teachers I've had so far, Ed Blackburn for tile-making and Chris Kanyusik for mold-making, have been inspiring. The camaraderie and sharing with other students is also a huge factor in making the Clay Arts Studio a vibrant, supportive place to learn and unleash creative visions. Access to specialized facilities such as damp rooms, clay rollers, and numerous wheels creates opportunities that would be difficult to replicate in a home studio.

I found early on that three hours of class per week was not enough, but Open Studio, whose cost is substantially reduced by membership in the CAG, solves this problem handily. I only wish I had more time to take advantage. Ceramics has literally become a passion for me, and I look forward to many more diverse classes with outstanding teachers at the studio. Equally appealing to me is the energy of the other students, a term I use loosely, because many are quite accomplished and are effective mentors themselves. There is a sense of community and collaboration in this place that is rare and wonderful.

I can't remember exactly what rekindled my interest in ceramics after 40 years of dormancy since my high school pottery class. After moving to Walnut Creek in 2002, I became aware of the existence of this exceptional cultural resource. Eventually my curiosity became insufferable, I enrolled in a class, and now I'm hooked. I love my day job, but the CAG gives me incentive to retire and devote more time to this “hobby”. 

Time to Renew CAG Memberships

It's that time again! Clay Arts Guild memberships run from September to September, so unless you have paid already (and 64 people have) you are **not** a member. There are many perks to being a member of the CAG. The one that seems to come to people's minds first is the generous discount for Open Studio classes, but there are many more. There is a generous discount for the Master Potter Workshops, and this year there is one right away: Sarah Jaeger on September, 19th. You can also participate in two CAG sponsored sales a year, pop-up sales, and a hard copy of the CAG newsletter. The best perk, however, is the friends you make, all interested in ceramics. Although the membership is pro-rated, September is the most economical time of the year to join. *Pay now and enjoy the benefits all year long.*

With these perks also come a few responsibilities. We expect everyone to actively participate in the Guild, helping in some capacity. There are a number of possibilities listed on the membership envelope, but a more complete description is on the bulletin board. And we expect you to donate some of your sculpture or pottery back to the Guild to raise money for the studio. It is Guild funds that have helped make this such an amazing studio. 

Gas Kiln Looking for a Home

Description:

- Updraft Gas Kiln will fire to cone 10/11.
- Three burners.
- Inside size 28" diameter, 30 high.
- Includes generous supply of 1" high fire clay shelves and over six-dozen 2" to 10" posts.
- Two or three pyrometers.
- Gas valves and fittings.
- Roll-off rain cover to fit.
- Extra banding material for replacements if needed.

Free to CAG or ACGA member.

Contact Robert Shelton at
cre8pottery@sbcglobal.net.



Michael Berkley Changes Venue By Gary Guglielmino

Michael Berkley, eighteen-year ceramics instructor in the Clay Arts Program, is moving to Oregon. Michael has been talking for some time about returning to Oregon, where he did his initial training in ceramics and worked for a number of years before coming to California.



Many CAG members are familiar with Michael, his teaching, and his work. He has been a truly great asset to the Clay Arts program as a teacher and mentor to many students. Besides being a gifted artist himself, Michael is an outstanding teacher. He seemed to really enjoy the challenge of bringing new students up to an intermediate level quickly and painlessly. Watching him working with a beginner was a pleasurable experience—excitement and accomplishment win out over frustration!

We all wish him the best of luck in Oregon! He promises to stay in touch with our studio, and will be writing periodic updates on his activities in his new home.

All of us will miss you. Farewell, Michael!



Art Walks

Davis — Second Fridays “Art About” coordinated by The Artery, 7 - 9 p.m. Printed maps are available at The Artery or from daviswiki.org/ArtAbout

El Dorado Hills — Second Saturdays, July - October 12 noon - 8 p.m. Located in the parking lots of the Montano Shopping Center at the corner of White Rock and Latrobe Roads. Family oriented event with a monthly art contest judged by the public. Follow the event at www.facebook.com/SecondSaturdayofElDoradoHills.

Grass Valley — Downtown Association leads the Saturday Art Walk in Grass Valley, 4-7 p.m. Enjoy an eclectic variety of art and distinctive Sierra Foothills wines.

Mill Valley — First Tuesdays, 6 p.m. & 8 p.m., featuring local artists at Mill Valley's Blithdale and Throckmorton. The City Hall Council Chambers hosts artists' work, as does the Community Center.

Placer Valley — Third Saturdays, 6-9 p.m. “Art Celebration” A self-guided tour of selected galleries featuring a variety of art media and styles complete with music, food.

Sacramento — Second Saturdays, 5-8 p.m. Various galleries clustered in Midtown Sacramento and along Del Paso Boulevard.

San Rafael — Second Fridays, 5 - 8 p.m. “Art Works Downtown.” Visit dozens of venues along Fourth Street each month.

Sausalito — 2nd Wednesdays, 5:30 p.m. & 8 p.m, March through October. Selected venues in the Caledonia Street neighborhood.

Library Notes ~ September, 2015 By Librarian, Aletha Wiens

From *A Century of Ceramics in the United States*, Garth Clark and Margie Hughto

“The work of George Ohr is more difficult to categorize. He was the greatest maverick of American ceramics and produced the most original work of his day. Ohr worked in Biloxi, Mississippi, where he ran the Biloxi Art Pottery.

... Although Ohr’s work was too personal and complex to influence the aesthetic direction of the art-pottery movement, he was nonetheless an extremely conspicuous member of this activity ...he gave demonstrations with his resplendent twenty-inch-long mustache tucked into his shirt or combed into a bizarre shape, Ohr developed extraordinary skill on the potter’s wheel, which he responded to ‘like a mad duck in water’ and threw vulnerable earthenware forms to the point of collapse. He would then fold, ruffle, twist, and pummel the thin vessels and add sinuous, intricate handles. His glazes ranged from livid, mottled pinks to somber browns and metallic finishes. ... The ruffling of forms was popular in Victorian glass ... These were more effetely decorative, however, whereas the work of Ohr was furiously gestural.



Ohr, who began working around 1879, was the first of the American studio potters chronologically and also the first in stylistic terms. He led the assault on the boundaries of applied and fine art, blurring the distinctions ... between the ‘hierarchy of media.’ This is implicit in his turning away from the controlled surface concerns of Victorian decorative art and plugging into the aesthetics of risk. He pushed the expressionist qualities of the material to the limit ... and played a capricious game with function. ...he was the true prophet of American ceramics, anticipating the expressionism, verbal-visual, and surrealism that were to become mainstream concerns in the 1950s and 1960s.”



Turn to page 8 to read Ann Kalinowski's review of "Graphic Clay"



Guild Member Exhibit

Martha Keane, long time CAG member, is currently showing at Studio Seven Gallery in Pleasanton, located at 400 Main Street. Martha has done mini demonstrations for guild members of her signature carving style and making rattan handles for teapots and baskets. It is worth the trip to Studio Seven to see the variety of beautiful art, but especially Martha's pieces. 



Seeds of Gratitude

By Kit Niemeyer

Studio instructor **Ellen Sachtschale** has discovered a way to combine pottery sales with food bank donations. Throughout this summer, she spent three weekends a month at the Clayton and Pleasant Hill Farmers Markets. From a potter's perspective, the cost is a relatively modest \$40 per day versus \$150 to \$500 for an outdoor show. From the market's perspective, the smaller locations are looking to increase their foot traffic and have been happy to embrace Ellen as a new vendor.



The customers themselves have been receptive as well, sometimes buying a smaller item just to be able to make the donation. Ellen includes a card of thanks with each organic pod-like blessing bowl and (copyrighted) "seed of gratitude" she sells.



With every pottery purchase, a donation of 50¢ is given to the Food Bank of Contra Costa and Solano. In contrast to donations of cans and packaged goods, the Food Bank can use each 50¢ to provide an *entire adult meal*. Check it all out at **Generous Nature Pottery** on Facebook or chat with Ellen next time you see her around the studio. 



Empty Bowls 2015 — Soup Dinner Concord Warehouse, Saturday October 10

Each year the Food Bank of Contra Costa & Solano sponsors a soup dinner to raise funds to help fight hunger in our own backyard. Guests enjoy a simple meal of delicious soup served in a hand-crafted bowl, the bowl becoming theirs to remind them of the empty bowls in the world. All of the bowls are donated from artists in the community. The Clay Arts Guild has donated to this function for a number of years, giving more and more bowls each year as artists are anticipating it. Bette Sindzinski is handling the collection this year and is aiming for at least 200 bowls. She has collected 188 so far. If you have some bowls you would like to donate, now is the time to do it. Just put them in Locker #2 with a note they are for Empty Bowls or give directly to Bette. 

Please Welcome TAKEMI TSURUTA – CAE's New Instructor



Affable, energetic and highly knowledgeable about ceramics, **Takemi Tsuruta**, the new CAE ceramics instructor, began his tenure here teaching a three-day workshop on carving. **Daisy Guerrero** mentioned that he is a great addition to the faculty, especially because he uses different techniques of throwing. She commented that it is important for students to experience a variety of techniques. **Bette Sindzinski** concurred, "He showed a remarkable breadth of knowledge and demonstrated several different styles of working with clay."

"I didn't learn what I expected, but I learned a lot. Some of the things he taught were very different...I like his teaching," were observations of **Pat Alger**. **Linda Merrill** said she would definitely take another class from him, especially if he taught during the day. Obviously he was well received and complements our current faculty nicely. A number of students commented on his obvious passion for teaching, a welcome quality among CAE ceramics teachers. Don't let his youth throw you, however: he comes with a well-rounded and fully packed resume.

Takemi was born in Oakland to an architect father and a pianist mother. Growing up surrounded by that kind of creativity, how could he miss! He didn't start

out with the mind of becoming a potter, however. When he began at UC Davis, he planned to work toward a degree in engineering or architecture, but then he discovered sculpture and clay and never turned back.

During his undergraduate years, he was a workshop assistant for the summer art programs at Sierra Nevada College, and shortly after earning his B.A. degree in Studio Art, he taught at Diablo Valley College as an Instructional Assistant for ceramics and sculpture. He went on to earn a full scholarship and teaching assistantship while working on his MFA at Bowling Green State University in Ohio. Upon graduation he accepted a teaching position at Diablo Valley College and has been there since 2009. He has exhibited at numerous venues around California, but in Ohio, Illinois, Kentucky and Nevada as well.

In his artist statement, Takemi talks about growing up in a home with two very different sets of dishes, one a mass-produced western design set and the other a group of Japanese dishes, each carefully designed for the food it would hold. He explains, "I think what was interesting to me then, and now, is the didactic between the specificity of the Japanese ware and the generics of the western white ware. It's this ... juxtaposition of aesthetics and utility that is explored in my current work."

If you take a class from Takemi, make sure he tells you the story of the Twinkies.



Book Review

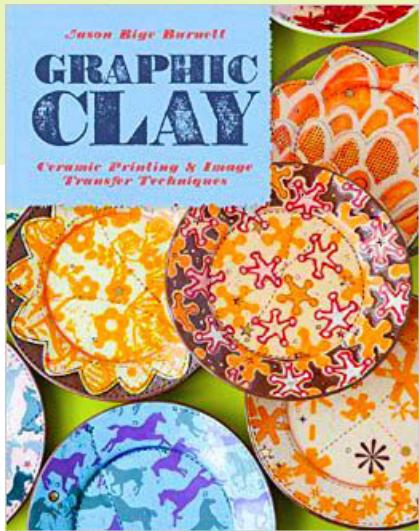
GRAPHIC CLAY

Ceramic Surfaces &

Printed Image Transfer Techniques

by Jason Bige Burnett

Review by Ann Kalinowski



Okay – you've learned to make decent if not great shapes, and you've learned to choose glazes that complement those shapes. You've done

raku, and maybe pit fire and salt fire, and slathered a few slips on your pots, but you still feel there's something missing – maybe some predictability of the outcome. If you recognize yourself above, this might be just the book for you.

The author originally studied design and printmaking, but later branched out into ceramics. As a result, this book includes not just "how-to" lessons on slip applications, stenciling and decals, but also a section on the principles of art and of design so you can make better images.

The book is divided into two parts: "Graphic Design Surfaces" and "Printed Ceramics Surfaces."

The first part discusses decoration at all three stages of a piece: green, bisque and glazed. The initial section gives examples of the use of slip and underglaze on greenware: simple applications, monoprints, stencils, layering, texturing and use of resists, and slip applications in conjunction with other surface techniques such as water erosion and mishima (inlay). After a section on art and design principles (form, shape, real or implied texture, repetition, balance, harmony, etc.), methods of using stains, resists and underglazes on bisque are covered. The first section concludes with use of commercial decals on glazed ware.

The second part, "Printed Ceramics Surfaces," explores the use of screen printing. This section goes through all the steps needed: setting up a temporary "darkroom" at home to expose the screen, printing the screen, methods and materials for application to ceramic surfaces, and more. This is the process our CAG president, **Rob Savre**, uses to great advantage on his plates.

Along with an exposition of the methods, the author includes throughout the book photographs of pieces by various artists who use these techniques. Some of these same artists, many of whom get rich surfaces by combining various techniques, gave short interviews about their techniques and artistic motivations for using them.

I myself have been interested in combining imagery with clay for the last few years and have taken a few classes and workshops in these methods. Even so, I found myself learning some new techniques and combinations. In the new session I am anxious to try out, for example, combining colored slips or underglazes with the water erosion process. I am also thrilled by having some artistic and design vocabulary to use to think about and describe my work.

One criticism I have heard by some artists about others who use this technique is that it looks "too commercial." In response, I will bring no less an artist than Richard Shaw: "The introduction of printmaking as a tool in studio ceramics has broadened its expression. Where it was once taboo to even refer to commercial techniques, it is now accepted. When used intelligently, it adds to contemporary ceramics possibilities."



Important Dates

*Fall quarter Open Studio and classes start 9/12/15

* Sarah Jaeger workshop: 9/19/15
(No class, no Open Studio)

*Family Art Day/Open Studios: 10/24/15, 10am-2pm

*No fall classes or Open Studio on 11/11/15

*Last fall class and Open Studio is 11/21/15

*Fall Studio cleanup is 11/22/15, 10am-12pm

*Winter quarter registration opens: 12/1/15

* Winter Quarter starts: 1/19/16
(class and Open Studio)

*Winter Quarter end: 3/19/16
(class and Open Studio)

*MLK Jr. Day: 1/18/16 (no class or Open Studio)

*Presidents Day: 2/15/16 (no class or Open Studio)

* Ice Rink set-up: 10/5/15

*Ice Rink start date: 10/10/15

CAG OPEN STUDIO HOURS

Mon	4 - 7 pm
Tue	4 - 7 pm
Wed	12 - 4 pm
Thur	No Open Studio
Fri	12 - 7 pm
Sat	12 - 7 pm
Sun	1 - 7 pm

Message from the Yard



Glazes: Jessica and I have minimally thinned out the Grey Bird, Oribe, and Blue-Black to reduce the level of blushing in the reduction firings (more green and/or blue results should occur). Since they are all Copper-based glazes, blushing is always possible, especially the thicker the glaze gets. So, PLEASE, don't adjust any of the water levels to the glazes; glaze adjustments require scientific calibrations, not just additive and subtractive whims.

Workshop: On September 19th, 2015, Sarah Jaeger, a Montana Ceramicist, will be here 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. Lunch will be catered by CAG, and Sarah will have an opening at Trax following the workshop. Check out her website at <http://www.sarahjaeger.com/>

Tweet-tweet/Facebook: I haven't been tweeting as much over the past quarter because of my mass emailing; I will continue with both, using the mass email for written correspondence and Twitter for images of studio changes. If you know of anyone who wants to be, or hasn't been, added to my mass email list, please have them leave a paper with his/her email on the office desk.

Library Revamp/Photo Booth: The Ceramics library is being washed, painted, and reorganized for the duration of the Fall quarter; please don't leave tools n'stuff in there for storage. This will again be a working space for reference activities and a visiting artist station (more to come). In the meantime, the photo booth is dismantled to house the present books, periodicals, etc. We are expecting everything to be back in place by the end of the fall quarter.

Takemi Tsuruta: With the departure of our wonderful instructor, Michael Berkley, we get another wonderful instructor, Takemi Tsuruta! Takemi comes to us from the community college level of instruction: DVC. There are many great things to say about Takemi, but please refer to his article in this newsletter for more specifics. Simply put, you'll get an array of bold, experimental, and traditional ceramic techniques from his instruction — beginning to advanced. Enjoy!

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

Namaste, Gregory

What's Happening in the Clay World

GALLERIES

TRAX Ceramics Gallery

1812 5th St. Berkeley, CA

September 2nd – September

13th: Trax reopens with Garden Art with gallery artists .

September 16th – October

11th: Sarah Jaeger & Mike Helke – Reception on Saturday, September 19th 5 – 7p. Sarah will do a one day workshop at the Walnut Creek Civic Arts Guild before the reception in Walnut Creek, California.

October 14th – November

14: Julia Galloway – Reception on Saturday, October 17th from 5 – 7p with Julia present.

EXHIBITS

Figuratively Speaking 2015:

SMAArt Gallery & Studio, 1045

Sutter St., San Francisco, CA

94109, Ph3 415 962 7877.

August 25-September 19, 2015

Artists: Bill Abright, Fred Yokel, Joe Kowalczyk, Julia Feld, Margaret Keelan, Maryann Steinert-Foley, Michele Collier, Michelle Gregor, Steve Allan, William Schwob.

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