

KILN' TIME



NOVEMBER, 2016

THE OFFICIAL CLAY ARTS GUILD NEWSLETTER

Studio Contest By Linda Shubin

Our contest this year is *VASES*. Everyone can enter – hand-built or thrown, beginner or pro; we want to see everyone's vase. Of course, you'll have a chance to win a prize, with fame and fortune sure to follow, but really, the best part of our Clay Arts Guild Contest is the conversation! What glaze is that, oxidation or reduction, spray or dip, raku, salt, pit fire, how did you get that texture?

You'll have all winter to make your vase, or two. The contest will be held in the studio the first or second Saturday in March, which is close the end of the winter session.

Our judge this year will be the wonderful avant-garde former Clay Arts Guild teacher Andrée Singer-Thompson. If you have taken a class from Ann Henderson, you have probably heard about Andrée. Besides selecting the winners, she will explain why she chose as she did, which will be fun and educational. Of course, all contests are subjective so there will also be a "people's choice category" where you decide on your favorite piece.

More to come on the exact Saturday in March, but be sure to work on vases and enter the contest; *you could be famous!* 🖐️

SERGEI ISUPOV Master Potter Workshop February 18, 2017 By David Shapiro



The next Master Potter Workshop with Sergei Isupov will be held Saturday, February 18th. Because the Clay Arts Guild is the primary sponsor for these workshops, members receive a substantial discount.

Sergei Isupov (born August 17, 1963) graduated from the Art Institute of Tallinn, Estonia in 1990 with a BA/MFA in Ceramics. In 1994 he immigrated to the United States. Isupov's work is included

in numerous collections and exhibitions, including the National Gallery of Australia, Museum of Fine Arts, Houston (TX), Museum of Arts and Design (NY), Racine Art Museum (WI) and Museum of Fine Arts Boston (MA).

He has said the following about himself and his work: "I am a student of the universe and a participant in the harmonic chaos of contrasts and opposites: dark – light; male – female; good – evil. Working instinctually and using my observations, I create a new, intimate universe that reveals the relationships, connections and contradictions as I perceive them."

His works are in museums and galleries around the world. His sculptures embrace clay, drawing and painting, with extraordinary results. 🖐️

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Kiln' Time Newsletter

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

Message from the CAG Prez...



Happy Holidays, CAG Friends

It is the busy season at the studio, and Fall Quarter is typically one of the busiest of the year. It feels a bit like starting the new school year when I was a kid. Folks are making gifts and items to sell at the Holiday Sale. Open studio is often packed, especially on Wednesday and Friday when there is a waiting list for the wheel and 3-4 folks at each hand-building table. It can be a challenge for the monitors!

CAG has scheduled a social/learning event for CAG members on Sunday, November 13, from 7-9 pm called *Make Your Own Tools*. Kathleen Jensen will be showing us how to make our own ceramic tools inexpensively. There will be multiple stations where you can make tools for throwing and hand building. CAG will provide the drinks and the CAG Board will bring the snacks. Come have fun with your fellow clay enthusiasts and make a new tool for your tool box!

As we come to the end of the session, I want to remind you that you will receive from the city a survey. Please take the opportunity to give input about your instructor and the studio experience. We are a community, and it takes the community to keep things running at their best. The city uses your feedback to understand what is working well and what needs improvement. Take the opportunity to have your say.

Beryl

HOLIDAY SALE December 2-4



CENTER for
COMMUNITY
ARTS
Formerly Civic Arts Education

December
2nd, 3rd & 4th

Handcrafted Holiday Sale

A weekend of holiday
shopping and craft
making



HOT TIP!

Support for
Soft Clay
By Donna Cowan

I've had several people suggest that I share this idea for supporting a piece that is a little too soft to support itself or holding space between parts of a piece. With the damper weather, they are really helpful for those times when there's just not enough time for a piece to set up before having to pack up and leave the studio!

Flexible hair curlers are made of soft foam and come in a variety of sizes that can be bent to support any shape. The soft foam allows support without marking the soft clay of the piece and the 7-inch length is versatile.

This type of hair curler can be found in beauty supply stores (like Ulta) as well as Target, Walmart, and Amazon for around \$10 for a set of 42 mixed size curlers.



FAMILY ART DAY

By Bette Sindzinski

Clay Arts Guild manned a table at Shadelands to represent the Clay Arts for Families during Family Art Day in October. It was an exciting yet tiring day for all. According to Kori Johnson, Program Assistant for Community Outreach, we had a stellar day. Last year there were 200 people who came to enjoy the arts (jewelry, fiber arts, clay, glass, and paper crafts) at the Shadelands facility. This year there were over 400 people who came. I think most of the 400 enjoyed the clay tables as we were swamped most of the time.

Thank you so much to **Forrest Lowe, Kit Niemeyer, Laurie Rittenour**, and my husband Sid, who was conscripted into service, for the wonderful help and role models that you provided the young and older artists. Participants made anything they wanted, and we had pinch pot pumpkins, turtles, fairy houses, snakes, and bowls as examples on the tables for them to try. The pinch pot pumpkins were the all over favorites, although there were many animals made including: mice, rats, lizards, horses, worms, fish, and a gargoyle (right up my alley) that were made during the day. All artists took their creations home to air dry. If they are in classes or sign up to take classes in the future, then they could bring their creations back to their class to be fired.

Everyone was encouraged to check out our classes, and the classes for the younger artists at Shadelands.

At the clay studio, **Kathleen Jensen** provided wheel demonstrations and **Anna Barreto** gave studio tours. Thank you both for inspiring people to take classes and see our wonderful studio.

There are two Family Art days a year and since the Clay Arts tables are so popular, you might want to volunteer next time as we most likely will need more tables and more volunteers. Let me know if this appeals to you for the next Family Art Day. 🙌



Sunshine Cobb Workshop

By Florence McAuley

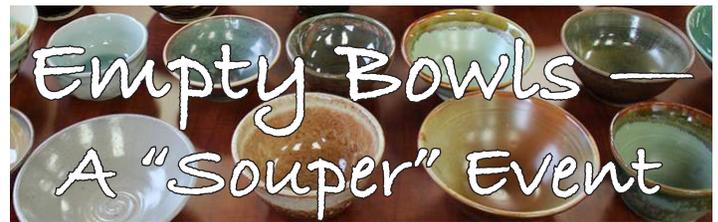
On Saturday, October 1st, I attended the *Sunshine Cobb, Master Potter Workshop*. What a delight! She is definitely a ray of sunshine to one who frets over every little “imperfection” on their pot surface. 27 guild members and others outside of our studio joined me for a most instructive five hours.

Using Sienna clay, Sunshine made a pitcher, tray, garlic box and two bowls. All were hand built using the coil method and no slip! The round forms began with the donut of clay, pounded to a desired thickness on a banding wheel then trimmed with a craft knife (great tool – available at craft stores). The other forms were started with a textured template cut shape directly on a wood table. Trimming is done with a cheese slicer using a specially made wooden ruler. So very cool! Many of her templates were made with heavy watercolor paper which hold up very well. One tip that resonated with the attendees was her method of making tall vases. She makes the form for the top with a bottom then flips the pot over and throws another form which she adds to the first cutting holes or slits on this form for decoration. In this way, the form does not require a large amount of water if using for flowers.



In addition to her demonstrations of technique, she spoke of the business side of ceramics. “I do not sell seconds and never have a “sale” (work at a lower than normal price).” She talked about the importance of understanding the business side of ceramics and the value of what you do.

Now living in Sacramento, her studio – Sidecar Ceramic Studio – is a working space as well as a gallery. All are welcome to visit but advance notice is necessary. Check her out online <http://www.sunshinecobb.com>. 🖐️



As a thank you for CAG’s contribution of over two hundred handmade bowls, Kimberly and Renee sent the following letter. The Clay Arts Guild continues to collect bowls for this event throughout the year. **Bette Sindzinski** oversees this project, so if you have bowls to contribute, you know who will be glad to make sure they are delivered!

*Dear Students of Walnut Creek Clay Arts Guild,
THANK YOU! The Food Bank of Contra Costa and Solano greatly appreciates all of the beautiful handmade bowls you all donated to the 2016 Empty Bowls events. It was another successful year and we couldn’t have done it without you. This past weekend, October 15th and 16th, guests joined us at the Food Bank for a casual event where families and people of all ages could learn about the Food Bank, tour our warehouses and have fun. At this “souper” community event, the guests enjoy a simple meal of delicious soup and bread, tried their luck at the raffle and watched a moving video about Colleen, a senior who sometimes receives food from the Food Bank.*

At the conclusion of the event, the guests were asked to keep the bowls as a reminder of all the empty bowls in the world. By supporting this event, you are helping the Food bank serve 190,000 people a month through our programs and partner agencies.

Together we can end hunger!

Sincerely,

*Kimberly Sheard & Renee Baptiste
Food Bank of Contra Costa and Solano*



MEET BOB HALL, CAG TREASURER

Interviewed by Phyllis Goodman



In July, Bob Hall kindly agreed to take the office of Treasurer for the Clay Arts Guild (CAG), though he had been serving in that role as an interim officer for a few months before it became official. He's been a CAG member on and off for five years, depending on how busy he was with his professional work. Now that he's retired, pottery

has become the focus of his life; he spends five hours or so every day learning it at home or in the studio.

It was a crisis in his work life that brought Bob to pottery more than 20 years ago. He had always wanted to engage in some kind of art, but was convinced he couldn't do it. "I thought art was only for people who seemed to have a 'natural talent' for it," he says.

But by the time he had reached his mid-40s, he had been promoted away from the lab bench and into management, which he found increasingly unsatisfying. He took some career development tests that showed he definitely had an artistic side.

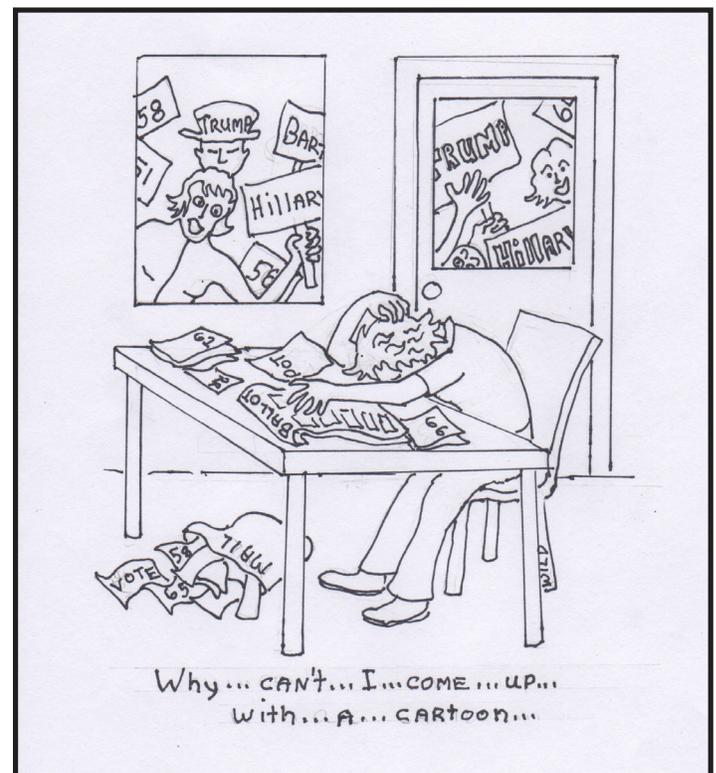
A pivotal moment came in the 1990s when he enrolled in an extension course at UC Santa Cruz. "All this stuff started to come out," he recalls. His teacher would have students assemble a collage using images from old magazines, doodle in the next step with pastels, then in clay, and finally use these "sketches" to develop clay works colored with underglazes. The door opened wide for him, and he stepped right through its welcoming frame. He's never turned back. He is grateful to his instructor, Coeleen Kiebert, for opening this path for him.

As Treasurer, Bob is responsible for the CAG budget and financial transactions, such as making bank deposits and signing checks. He works very

closely with CAG's CPA, Aileen Chew. "It was CAG-member **Aletha Wiens** who urged the CAG Board to engage an independent accountant to handle the details of our finances," Bob says.

Bob attributes to his service on the Board getting to know other CAG members. He comments that it would be helpful to our organization if members on the periphery, who aren't currently active, would get more involved. "Based on my own experience, I can easily appreciate the difficulty many people have balancing CAG participation with other life commitments. However, I have found that participation in CAG brings a surprising number of social and educational benefits while also improving the studio itself."

Most recently, Bob found inspiration in Chris Gustin's workshop in May of this year. "Chris talked about working out ideas in the medium itself, not as a separate process. That really spoke to me." Bob is now focusing exclusively on making tea bowls, following Chris's emphasis on the importance of holding and engaging tactilely with ceramic objects. 🖐️



Amazing Glazing

By David Shapiro

Bob Hall used XX Sagger to see whether he could use the Chris Gustin approach (Master Potter here in May). He trimmed the bowl to get a thin bottom. After bisque, he sanded the bowl smooth and air-cleaned it. He dipped the bowl in waxy white on three sides upside down to keep the foot free of glaze, then brushed bare areas both inside and outside the bowl. He then dipped the upper quarter of the bowl rim-side down in Tenmoku and repeated it at the rim on the area of greatest alteration. The glaze crawled a little in some places.

You can learn more about causes at https://digitalfire.com/4sight/troubleshooting/ceramic_troubleshooting_glaze_crawling.html.

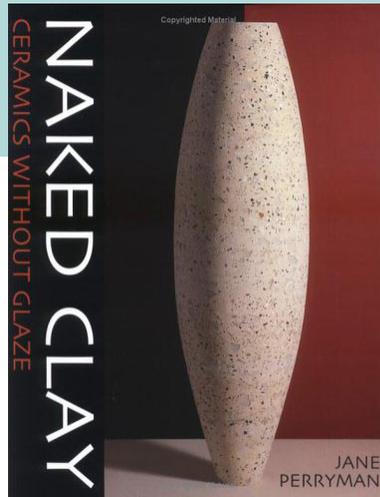


Creativity is allowing yourself to make mistakes. Art is knowing which ones to keep.

Scott Adams

Library Notes

By Librarian, Aletha Wiens



Naked Clay: Ceramics Without Glaze, by Jane Perryman. U Pennsylvania Press, 2004

So your object survived bisque, and now you are staring at the glaze buck-ets. What will not turn your beautiful work into something execrable?

Here is a list of techniques taken from the individual artist descriptions in *Naked Clay*:

- p. 4: rubbing oxides into dry unglazed textured surfaces
- p. 5: build up surface colour with slips which are stained and burnished, and then scratching through the slips to the under layers
- p. 5: different methods of construction (throwing, slip-casting, and handbuilding) combined in one piece
- p. 6: Neriage (coloured clays made into patterned blocks through layering and compression)
- p. 9: paint the bisque surface with oxides and scratch into the color
- p. 9: apply coloured inks to the bisque surface, sand, bleach and wax, no second firing
- p. 36 adding colour directly to the clay to achieve a rougher, more battered look
- p. 46: cover the object with black slip and carve grids with small knives in Amish quilt or American southwestern patterns
- p. 52: textured coloured clay painted or wiped with a different colour slip
- p. 86: the use of coffee grounds, perlite, or vermiculite to obtain a more sculptural surface
- p. 86: bowls broken at the leather hard stage, "with consideration as to the number of shards required to make a satisfactory composition later when the piece is restored. After a black [bisque reduction] firing, gold leaf is applied and the broken sections of shard are re-assembled to re-form the bowl"



Important Dates

No Class/Open Studio
November 11

*(They did not put this in
Open Studio's catalog info)*

Fall quarter ends
November 19

Fall studio clean-up
11/20/2016: 10am-12pm

Artist Market at Shadelands:
December 2-4

Winter Registration begins
December 5

Winter Quarter starts early:
January 3, 2017

Sergei Isupov Workshop
February 18, 2017

Message from the Yard



Master Potter Workshop – Sergei Isupov: He will hand-build porcelain sculptures, figurative in nature with an emphasis on narrative surface decoration, using slips and underglazes. The workshop will be Feb. 18th, 2017.

Glazes: Again, we have two high fire options: low reduction/neutral and medium/high reduction. Use the high reduction carts for Red, Shinos, and Celadons. Please look for the appropriate carts in the glaze room.

Bisqueware and shelves: Please don't store your bisqueware more than one week on the "glaze in progress" shelves; they are subject to being discarded if they remain there more than one week.

Kiln: Our new Geil kiln will be installed either December or January of 2016-2017.

Winter quarter: Classes will start early in Winter Quarter; we will have two throwing intensives coupled with a four-day Open Studio. Please look to the catalog for these great opportunities; they will start January 3rd.

Studio Cooling: The plan for cooling our studio will go to bid in January with installation as early as March 2017.

Friendly Reminder: Always keep the studio cleaner than you found it, PLEASE no outside studio projects (work must be made in the studio). You must be enrolled in the present quarter to have work fired, no outside clay, and keep making beautiful work!

Best,

Gregory

The Clay Arts Guild

PURPOSE:

The purpose of the Clay Arts Guild is to assist and encourage ceramics students to develop and improve their skills and understanding of the media and to contribute actively toward improving the program of the Civic Arts Ceramic studio through appropriate financial and operation aid.

*By-laws,
October 25, 2005*

Studio Reminders

In the Glaze Room –

1. Avoid dipping pieces with damp or wet glaze or wax into any of the glazes.
2. Avoid dipping pieces that have been glazed into Waxy White or Clear - the risk of contamination is higher for these two.
3. Use the mixer designated for White and Clear only for those two glazes.

What's Happening in the Clay World

Galleries

Clay and Wood Assemblages by Gene Erickson and Virginia Rigney (CAG member). Ar-Ti-Fact Gallery, 109 W. Richmond Ave., Point Richmond. Show is open until November 12.

Pence Gallery: 212 D. St, Davis 95616. *Alex Moyer Ceramics*. December 2-27, 2016 Reception Friday, December 9th, 6-9pm *Marsha Schindler: Drawings and Ceramics*, January 6- February 26, 2017. Reception: January 13, 2017

Schaller Gallery Online: *Maker, Material, Method: A Conversation*. Randy Johnson, November 19, 2016; *Perennial Influence, Emami, Sikora, Tirrell*, Late November, 2016; *Tea I, Pots Associated with Tea*, Early December 2016; *Brilliance, Lana Wilson*. Mid December

Exhibits

Call to Artists for the Holiday Market, Davis. Nov. 11-Dec 24, 2016 Pence Gallery 212 D St, Davis 95616. Reception Friday Nov, 11, 2016. Contact Eileen at penceassistant@sbcglobal.net with jpgs of your work along with retail prices.

Craft Fair

Craneway Crafts Fair, December 17-18, 2016, 10am-5pm. Craneway Pavilion, 1414 Harbour Way South, Richmond on the Waterfront, CA. This premier Bay Area craft fair benefits KPFA 94.1 FM Public Radio – a juried selection of affordable art, crafts and gifts created and presented by over 200 exhibitors.



CLAYARTSGUILD
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