

# KILN' TIME



MARCH, 2017

THE OFFICIAL CLAY ARTS GUILD NEWSLETTER

## Nick Joerling Workshop Thrown and Altered Pottery May 20<sup>th</sup>

By Kate Chenok

We are delighted to welcome **Nick Joerling** for a workshop on May 20<sup>th</sup> at our studio.

Using the potter's wheel, Nick Joerling will demonstrate how to throw forms that will be altered once removed from the wheel. As he creates his forms, discussion on adding marks and demarcations before off-wheel alterations will be covered. Then, using the forms from the wheel, he will display how to shape and mold *non-circular* shapes.

*Continued on page 5*



## CAG Sale with a Spring Garden Theme ~ May 5-7 By Pat Alger

This year, the Spring CAG sale will feature a spring garden theme. Opening night is on Friday, May 5<sup>th</sup> from 5-9pm and will feature music and refreshments. The sale continues on Saturday, May 6<sup>th</sup> from 10 am-6 pm and Sunday May 7<sup>th</sup> from 10 am to 5 pm.

All Clay Arts Guild members and CAE instructors are invited to sell their work. If you are not a CAG member and wish to sell your work, you just need to join CAG! It is now even easier than ever, since you can now sign up on the web. Just go to <http://www.clayartsguild.com/membership.php> to sign up. Many artists have already signed up to help, but it will take many more participants to produce a successful sale!

**Mary Leigh Miller** has graciously offered to design our "e-card" (*below*) that will be used to advertise our sale. Once she has completed it, we will send it by E-mail to everyone. When you receive it, please forward it to friends and post it on your Facebook and Next Door web sites.

Artists at the studio are the main source of advertising for the sale. We will be sending email postcards to all past participants, but the most effective marketing is you telling your friends! Please send the email postcard to at least three to four people and share it on Facebook and NextDoor so even more people learn about the sale.

*Continued on page 4*

## CLAYARTSGUILD SPRINGSALE

*Handcrafted Ceramics for the Home & Garden*



## MAY 5~7, 2017

**CIVIC PARK**  
**1365 Civic Drive**

Corner of Broadway & Civic Drive, Downtown Walnut Creek

**Opening: Friday May 5 – 5 pm-9 pm**

**Saturday May 6 – 10 am-6 pm**

**Sunday May 7 – 10 am-5 pm**

[www.clayartsguild.com](http://www.clayartsguild.com)

*Spring is nature's way of saying, 'Let's party!'*  
Robin Williams

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### Kiln' Time Newsletter

Published 5 or 6 times a year

Editor ~ Ann Henderson  
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Visit our website:  
[www.clayartsguild.com](http://www.clayartsguild.com)  
See the latest *Kiln' Times*  
in full color!

## Message from the CAG Prez...



This has been a busy session at the studio with a new kiln, a great Master Potter Workshop with Sergei Isupov on February 18 and the second CAG Educational Event on Sunday March 5 with Coreen Abbott, pizza and beer! On Saturday, March 11 we held the VASE contest where Andree Singer Thompson judged the work and awarded prizes. Your CAG dues and contribution from sales make these things possible. Thank you for being a member of CAG and being part of the Walnut Creek studio community.

The new kiln is a huge improvement for Gregory and Rana. It holds more pieces, it's easier to load (better for backs) and allows for more control. This means faster throughput for your work. A great addition to the studio. CAG will also fund new kiln shelves.

The Spring Sale is happening on May 5, 6 and 7, the weekend before Mother's Day. The theme is Spring and Gardens. **Pat Alger** is chairing the sale and many of you have already signed up to sell or help during the sale. Think about participating with your fellow artists!

Lastly, if you are still considering which class to enroll in for the spring session, consider the Glaze class on Friday night. This class is about using the studio glazes. The CAG Board advocated for the class after hearing from many of you in the survey that glazing was a big interest. Gregory responded and added the class. I'm hoping we have a great turnout and the class is full!

I want to announce the election of **Bette Sindzinski** to the Vice President position on the CAG Board. Bette is an active volunteer member of CAG and I'm thankful she stepped up for the VP position. I look forward to working

Beryl



# VASE CONTEST

by Linda Shubin

Thank you CAG members for making our vase contest a huge success with 52 vases entered, a new record. Many of the entries held arrangements that enhanced the piece and the visual effect of the arranged pots, such as **Connie Parham's** tulip filled squared pot, **Mary Miller's** tall salt vase with bamboo sticks and **Ann Henderson's** black bowl with an ikebana-like camellia arrangement.

Our judge, former Raku instructor at our studio was **Andrée Singer Thompson**, who at 80 arrived wearing a "statement" tee shirt. An artist and activist, Andrée now teaches a class called *Eco Art Matters* at Laney College and is an avid supporter of environmental and social justice. She urged us now more than ever to be involved. She will be teaching a class to the *Bioneers*\* the third weekend in October at the Marin Civic Center.



The winners were: Judge's choice: **Soon Hee Kim's** pumpkin pot (*photo at left*), Most Creative, **Serene Mahmood's** elephant pot along with arrangement, Best Handbuilt, **David VanderJagt's** successfully built slab piece, Best Wheel Thrown, **Karen Hildebrand's** classically beautiful raku vase, and **Best Glazed**, Lisa Bailey's simple and carefully glazed raku vase.

The People's Choice was **Mimi Wild's** octopus vase (*top photo, right column*). Andrée said that if she had it to do over, she would have had many more categories. She commented on several pieces

with flower arrangements that went so well with the vases, indicating **Connie Parham's** orange floral arrangement with its colorful vase as the best.



Along with choosing the winners Andrée also critiqued pots, winners and non-winners, explaining her judging, which is through her, "...own set of colored glasses and aesthetic, of course we are all dependent on the kindness of the *kiln gods*." She had a difficult job judging with so many wonderful pieces. She liked **Joan Ibarolle's** dog vase, **Terry Cullen's** textured vase, **Donna Cowan's** raku piece and arrangement, **Kathy Minard's** successfully done textured vase, and **Etienne Melcher's** small successful carved piece. Another critique was a piece where the idea is stronger than the form. For these pieces she urged the maker to keep the idea and make ten more. She also urged us to take photos of our work.

Again, thanks to all CAG members who entered and all who helped set up. There will be a display of the pieces in the front window case, but due to the sun's rays through the window glass, raku pieces are photo only. 🖐️



(left) Karen with her "Best Glazed" piece. (above) Participants discuss their picks for the "Peoples Choice"

\* **Bioneer** (root: "biological pioneer") is a neologism coined by filmmaker, author and eco-activist Kenny Ausubel.<sup>[1]</sup> According to *Utne Reader*, a bioneer is "a biological pioneer, an ecological inventor who's got an elegant and often simple set of solutions for environmental conundrums."

# Amazing Glazing

Chosen by  
David Shapiro

David's choice this issue for Amazing Glazing is the pictured platter by Lin Marion. She made it from 6-Tile clay, carved it and glazed it with Graybird and sprayed Emily's Purple over that. You will have to ask Lin whether it was fired in low or high reduction, since that information was not part of the description. 🖐️



If you've had a good glaze result on a piece, please email a photo of it along with what glaze(s) you used and how it was fired to David Shapiro at [tdrr@mac.com](mailto:tdrr@mac.com) for possible inclusion in a future issue of the newsletter.

*"The education and empowerment of women throughout the world cannot fail to result in a more caring, tolerant, just and peaceful life for all."*

*- Aung San Suu Kyi*

*SPRING SALE, continued from front page*

On Friday evening, hospitality will be provided by **Kathy Minard, Linda Shubin** and **Karen Horn**. **Pablo Haz** has volunteered to set up music for the evening.

**Terry Cullen** is once again handling the inventory and sale system. If you would like to volunteer to be a cashier, Terry will be happy to give you a quick tutorial for this very easy to use system. Ann Henderson will be printing the price tags for the sale pieces. The tags will be available one week before the sale.

All of the studio set-up, staffing during sale and clean-up are done by CAG members. Artists who sell their work in the sale are asked to volunteer for a certain number of shifts. The number of shifts is determined by the number of pieces they plan to display at the sale.

We have a large board near the entry door to the studio where participants and volunteers can sign up to sell their work and volunteer to help. You don't need to sell to participate in this fun event! This year we have a goal of having someone out in front of the studio during the entire sale, demonstrating wheel throwing or hand building. It generates a lot of interest in the sale and what is going on in the studio during the year. ***Please consider volunteering!***

## Key dates:

- Beginning Feb 28<sup>th</sup> - Sign up to participate in the sale
- April 21<sup>st</sup> – Inventory due, Last day to sign up for sale
- April 28<sup>th</sup> – Price tags available at studio
- May 3<sup>rd</sup> – Volunteers set up studio for sale
- May 4<sup>th</sup> – Artists check in and set up table displays (1-7 pm)

**Instructions for creating inventory and many other useful information links for the sale are available on the CAG website:**

**[www.clayartsguild.com](http://www.clayartsguild.com)**



NICK JOERLING, continued from front page

Nick will create and discuss serving trays, open vessels, teapots, and platters. After our catered lunch, Nick will give an hour lecture on his historical references, accolades, and his work as a North Carolina potter with the Penland School of Crafts circuit. This workshop is co-sponsored by Walnut Creek Clay Arts Guild and Clay People.



Nick is a full-time studio potter who has maintained a studio in Penland, North Carolina, since the mid-1980's. He received a B.A. in History from the University of Dayton, Ohio, and an M.F.A. in Ceramics from Louisiana State University in 1986. He has taught in craft programs in the United States and abroad, been widely reviewed and exhibited, and is represented in public and private collections.

Nick's work is wheel-thrown altered stoneware. On his website, Nick describes his work:

*"I make pots as much from a drawing sensibility as a pottery one, daydreaming with a pencil, not drawing as rendering but simply doodling, then working hard to get that drawing to function. Profile is therefore a strong attraction, a strong dictate, as are the smaller spaces within spaces. And, of course, that sense of animation! My pot reference is most often you and I, our bodies. It's where my cues come from: dance, people seated on a park bench, the cleavage that forms on the inside of a bent elbow. But I want to stay in the pot's world – if the reference is too literal, the pots seem deflated. In my studio what I hope for are pots that have qualities of sensuality, compassion, humor, and risk."*

Beginning around 2011, his pots began to incorporate references to figures and human bodies. In an interview with Ceramic Arts Daily in 2011, he described wanting to challenge himself to incorporate both "familiar" and "unfamiliar" components. In his case, he began to incorporate references to bodies and figures into his pots – not just as surface decoration, but also in the forms, themselves. "I think with the recent work, the surfaces have gotten more active. That has to do with my attempt to 'draw' on the pots, and those 'shadow' figures break up the surface in a much different way than a brush stroke does. ... We search out what's in common and what's different; our eyes are busy and curious."



For a video of Nick, please visit: <https://www.youtube.com/watch?v=B091bScILHw>

For Nick's web page, please visit: <http://penland-pottery.com/pages/joerling-studios-nick.php>

For an interview with Nick, please visit: <http://ceramicartsdaily.org/ceramic-art-and-artists/criticism-aesthetics/nick-joerling-shifts-gears/>



## HOT TIP!

By David Shapiro

For trimming large bowls or narrow bottles and pots you can use a chuck, but by placing pieces of pipe insulation on the rim of a weighted bucket, you can avoid marring the pot with the hard-edged chucks. Large bowls can be placed over the bucket rim to protect the bowl's rim, and bottles can be placed inside. Use a level when trimming pots this way. You can also use this system for trimming bowls with an irregular rim.



Now it is your turn to submit a Hot Tip for the newsletter. Make sure you have tried the tip you are submitting, take a photo if possible, write about it and send it to Ann Henderson at [annadele@comcast.net](mailto:annadele@comcast.net). Presto, you will earn a free bag of clay if your tip is published. If you received the tip from something you read or another person, it is nice to give credit for the source.

## A trip Around the World

By Ann Henderson

The second of the Clay Arts Guild-sponsored educational events was a slideshow by **Coreen Abbott**, touching on her expansive pottery experiences. About thirty-five guests shared pizza, beer and wine, then traveled on a virtual pottery trip around the world. Coreen began at the beginning, sharing her passion for pottery and her will to succeed in the profession, noting there were few prominent women at the time.

She moved to the Bay Area, because it was the center for innovation in pottery. She referred to the movers and shakers of the time who influenced her, including: Peter Voulkos, Robert Arneson, Richard Shaw, Paul Soldner, Robert Hudson and others, mostly men. To be a true potter she learned you had to dig and process your own clay; she did that. You had to build your own kiln; she did that. You had to throw big, calculate and mix your own glazes, come up with unique forms; she did all that. But in time, Coreen's own voice emerged into a very wide range of accomplishments, minus the initial labor. She uses commercial glazes with no apology, sometimes making her pieces by slip casting, and throws clay forms ranging from tiny bells to pots bigger than she is. She has been all over the world, observing pottery, teaching pottery and competing in pottery contests.

In the two hours she spoke and showed slides, Coreen took the audience around the pottery world, visiting Korea, Vietnam, Thailand, Myanmar, Japan, and, of course, China. She just recently married Michael Machado, and together they are planning a yearlong trip around the world. They plan to visit such places as Ecuador, Madagascar, Borneo, Thailand and China again, and I am sure pottery will be a major focus in every location. 🙌

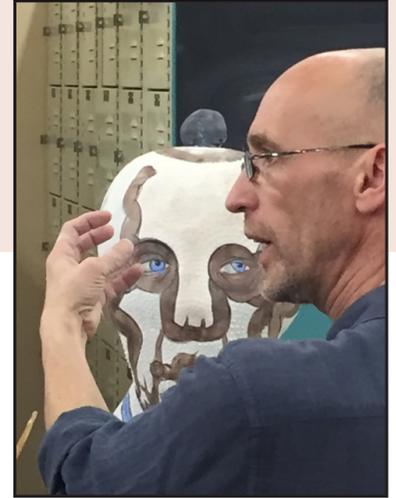


(above) Coreen's teapot, a CAG purchase current on display in the studio showcase.

# "Just Is"

## A Day With Sergei Isupov

By David Vanderjagt



On Saturday, February 18, 2017 Sergei Isupov entertained, demonstrated and educated the large audience of ceramic arts enthusiasts with an outstanding presentation that left everyone inspired, wanting more and eager to create art.

Sergei, with his wife and young daughter, quickly warmed to the crowd with humorous stories, anecdotes and skillful techniques. As he skillfully demonstrated his methods of hand-building and constructing sculptures using slab techniques, Sergei wove stories of his family, his parents, and his journey as an artist into his presentation. He is an artist with international recognition, yet he presented in an almost humble, personal manner. Stories of life as an artist from the Ukraine, whose world changed drastically with a move to the US in 1993, were interspersed with techniques for joining slabs, creating forms and wonderfully integrating surface decoration. Although he primarily is a sculptor and a hand-builder, his presentation was equally as informative and inspirational to potters and wheel-throwers in the audience.



He explained that when he moved here, figurative work in sculpture and ceramics was not popular. He was brought up in a world of artist parents and has a brother who is a watercolor artist. Watching Sergei work, the beauty of the creative process was inspiring. When pressed for an interpretation of the meaning of his work, he humorously explained that his work "just is", and if pressed further, he often just makes up something about the piece. Beyond observing the fluid, fascinating, surrealist forms that he creates that entertained and educated us all, we learned many practical ideas: creating concave, rather than flat bottoms on pieces helps eliminate stress and cracking, diagonal techniques for structurally joining slabs together effectively, minimal use of slip and water, which can weaken clay, firing pieces on slabs of clay, allowing for shrinkage as opposed to firing on unforgiving kiln shelves, painting and decorating with underglazes on greenware in order to easily manipulate colors and scrape away areas for effects, plus many, many other suggestions and helpful hints. The time flew by, leaving us all wanting more.



Check the studio display case to see the beautiful cup and pin the guild purchased. Thank you to Sergei, Gregory, the Clay Arts Guild, Clay People and the volunteers who put this workshop together, providing everyone with a phenomenal lunch and one of the best workshops we have ever had the privilege to attend.



# Parkmead STEAM Event

By Bette Sindzinski

On January 20th, Parkmead Elementary School sponsored a Science, Technology, Engineering, Arts, and Math (STEAM) event and invited CAG members to join the presenters at the school. Booths throughout the auditorium showcased science, technology, engineering (legos), arts and math for the elementary school students. About 180 youngsters and their parents converged on the school for a night of fun, learning and creation.

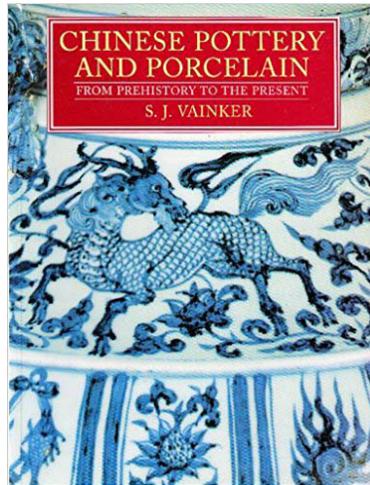
**Laurie Rittenour** (in photo below), **Nan Siegel** and I provided the clay for the kids and their parents. It took a little encouragement for parents to join in (getting in touch with their inner child), and the kids loved watching them create with clay. After several hours, everyone drifted off, leaving Nan, Laurie and I smiling at the energy and creativity of these little ones. We gave out many class brochures and talked to children and parents about joining us in classes.

Let me know if you want to join in activities in the community.  
[bettesindzinski@hotmail.com](mailto:bettesindzinski@hotmail.com)



# Library Notes

By Librarian, Aletha Wiens



## Beginning of Chapter 5; The Worldwide export of Porcelain

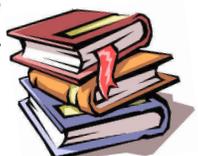
The ceramic trade established in the Song dynasty (1000 AD) was maintained to the end of the dynasties in 1912. Different regions were important at different times, but the influence of China's porcelains has been sustained and worldwide, affecting the ceramic industry of almost every importing country. The potters of Korea, Japan and the Middle East sometimes had only local raw materials and

relatively low firing temperatures, yet the appearance of their wares bore a decent resemblance to their Chinese prototypes.

In Europe, porcelain was barely known before the 17<sup>th</sup> century. Dutch blue-and-white earthenware was not as durable as Chinese porcelain. When the English and the Germans succeeded in making a hard-bodied ware in the 18<sup>th</sup> century, they were soon able to produce it on an industrial scale known previously only at Jingdezhen, China. Up until the Industrial Revolution, China was the only nation able to mass-produce ceramics and other artifacts using assembly lines and narrow skill specializations. Quality made Chinese porcelain desirable, and quantity made it available.

Importers commissioned certain shapes and these affected Chinese domestic items, leading to a worldwide exchange of ornamental styles. The most informative sources for the history of ceramics are intact collections, such as that of Augustus the Strong at Dresden. The 1323 wreck of a ship laden with porcelain discovered in 1976 off the coast of Korea held ceramics from major north Chinese Jin and Yuan dynasty kilns, packets of coins with inscribed wooden tags, and 8,000 green glazed items from southern Chinese kilns. The Topkapi Sarai Museum in Istanbul houses what remains of the collections of the Ottoman sultans, including 10,358 Chinese porcelains. The shrine of Sheikh Safi (14<sup>th</sup> c) in Ardebil, Iran has an important collection of Chinese porcelain dedicated to the shrine in 1611 by Shah Abbas.

To read further about Chinese ceramics, consider checking out this book, available in the CAG library. Donated to the CAG library, it is based on the collections at the British Museum.



## Important Dates

Nick Joerling Workshop  
5/20/2017

Winter quarter ends:  
3/18/2017

Winter studio clean-up,  
10 am-12 pm: 3/19/2016

Spring classes start:  
3/26/16

Spring quarter ends  
06/10/17

Summer registration  
begins:  
05/15/17

No class/open studio:  
4/16

No classes/open studio:  
5/1-5/7 (CAG sale prep)

No class/ open studio:  
5/20  
(Nick Joerling workshop)

No class/open studio:  
5/29

## Message from the Yard



**Nick Joerling:** The workshop will be May 20th, 2017. It is only \$43 for CAG members. Check out this video for a little preview: <https://www.youtube.com/watch?v=B091bScILHw>

### Suggestion Box:

1. **Labeling Mixers:** We now have noted information for each mixer; now you can read what glaze needs to be used for each mixer. Also, use the wooden paddles as indicated for the celadons, blue-black, and Emily's Purple.
2. **Wheel-workers:** Please don't use the wooden, hand-building tables to store your wheel-throwing tools. Because of limited space on the hand-building tables, please only use them for working, not storing tools, finished work, etc. Maybe just keep your tools with you by the wheels, ey?
3. **Red Clay users:** Please be aware of the insidious nature of the red clays; they can seriously stain equipment and other work. I was always told in school, "If you use red clay, you have to clean twice as much." Please use this as a reminder when you work with it.
4. **Please note the written information on the slab roller; we need to follow these two points or the machinery will be compromised.**
- 5.

**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

## Wheel Use Reminders

- When you clean up, throw trimming scraps into the small buckets, pour your own bucket water into the sink (but not the slop at the bottom), and pour the slop into the large buckets with mesh.
- Immediately after you put slop into the large slop bucket, brush it through the mesh screen.
- Be careful that you don't drop small non-clay items into the large slop bucket.
- Do not use plaster molds in the Damp Room. Transfer your piece to a ware board.
- Do not use plastic bats instead of ware boards.
- If you took any boards or bats home, bring them back!
- If you're unsure about where to put something or how and when to use studio items that others also use, then ask the monitor or your teacher.

# What's Happening in the Clay World

## Galleries

**Surface Stories - March 16-April 16 2017**  
Reception March 18th 5-7pm  
Robert Brady, Jenny Mendes, Ron Meyers, Justin Rothshank.  
March 18th and 19th: Jenny Mendes will give a hands-on workshop at the Berkeley Potters' Studio. Contact kimkey@sonic.net for more information.

**The Artery**, 207 G Street, Davis:  
**March 3rd-27th, 2017**, Paula Bellacera and Joseph Bellacera:  
**Fur and Feather, Heaven and Earth**, Sculpture and Paintings.

**Richmond Art Center**, 2540 Barrett Avenue, Richmond, CA 94804. The Spring exhibitions begin March 21, 2017 with **Mapping the Uncharted and Marking Space**, the **52nd WCCUSD Student Exhibition**, and the **Art in the Community Student Exhibition**.



## Conferences

**NCECA 51st Annual Conference, Future Flux**, March 22-25 2017 Portland, OR.

**CCACA 2017: 28th Annual California Conference for the Advancement of Ceramic Art**, April 28- May 30 2017. John Natsoulas Center For the Arts, 521 1st St., Davis, CA 95616

## Call-for-Entry

**ACGA 4th Clay & Glass Biennial** – Juried and Invitational Exhibition, Brea Art Gallery, Brea, CA. July 22-Sept. 15, 2017. **Enter by April 9**. More info: [acga.net](http://acga.net).

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To view the CAG Newsletter in full color, go to: [www.clayartsguild.com](http://www.clayartsguild.com)