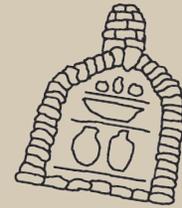


KILN' TIME



JANUARY, 2018

THE OFFICIAL CLAY ARTS GUILD NEWSLETTER

ANNUAL CONTEST UPDATE

How's that entry coming for the annual CAG contest? This year's theme is **texture** in its many forms. We welcome entries that are thrown, hand built or sculpted. Anything from creative use of texture tools to hand-created texture to a great glaze application highlighting a texture to your vision of ceramics and texture is welcome in this contest.



What's your favorite texturing tool?

Our judge this year will be **Karl McDade**, professor of art and photography at DVC in Pleasant Hill where he teaches ceramics. Karl received a bachelor's degree in Business Administration from Southern Oregon State College and completed his MFA at Montana State University. Karl comes highly recommended and is very enthusiastic about working with CAG for this contest.

Continued on page 3

"A Narrative Disposition" TIP TOLAND Master Potter Workshop February 10th



We are very fortunate to have secured the matchless Tip Toland for a one-day workshop, in which Tip will hand-build, carve and augment figurative sculptures. She will also discuss armatures and working the figure from the inside out. Toland will explain her aesthetic approach to relating human narrative to its context, social, and internal environments.

During Tip's slide talk a discussion on her current work as well as accolades and honors will be presented: i.e. over 100 group exhibitions and 15 solo exhibitions. She has exhibited both nationally and internationally. Lunch will be provided by our non-profit: Clay Arts Guild. Co-sponsored by Walnut Creek Clay Arts Guild and Clay People.



MEMBERS of the BOARD

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cag_president@clayartsguild.com
Vice President: Bette Sindzinski
bettesindzinski@hotmail.com
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Monitors: Bridget Moar
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Newsletter Editor: Jane Burns
juburns@sbcglobal.net
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mlmiller602@gmail.com
Curator: Olga Jusidman
olga43@gmail.com
Membership Liaison:
Linda Bandrowski
L.bandrowski@att.net
Data Base Manager:
Gary Guglielmino
garyg@astound.net
Web Master: Terry Cullen
terry.cullen@comcast.net
Scholarships: Monika Hurt
truhurt@gmail.com
Community Outreach:
Bette Sindzinski
bettesindzinski@hotmail.com

Kiln' Time Newsletter

Published 5 or 6 times a year

Editor ~ Jane Burns

Please submit all articles to Jane
juburns@sbcglobal.net

Visit our website:
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Message from the CAG Prez...



Welcome to the 2018 Winter Quarter at the Walnut Creek Ceramics Studio.

I've been a Clay Arts Guild (CAG) member since I started taking classes at the studio in 2006. When I retired in 2012 my ceramic practice became my full-time job. I wanted to improve my skills, which took a focused effort, I must say. The Walnut Creek studio facility and community of ceramic artists was the perfect place for me. This summer I decided I was ready to take another step to further my knowledge and skills in art by taking two Art History courses and a drawing class at DVC. It was great experience and I've decided to keep going with a full focus on art courses at DVC; so, I will not be taking a class at the studio for the first time in 6 years.

I have 6 months left of my term as CAG President but hoped that the CAG VP, **Bette Sindzinski**, would be willing to take on the President's duties until the elections in June. Bette agreed. Thank you, Bette! CAG is an organization of volunteers and participation is rewarding. Many of the current positions are coming due for change. I encourage those of you who have been thinking of volunteering more of your time to consider doing so this year. I still want to support CAG so will be doing turnover with Bette and content management of the website which I can fit into my schedule more easily than the President's position.

I want to thank the CAG Board for the teamwork and dedication to keeping the Clay Arts Guild a strong organization, focused on making the studio a great place for ceramics. The new salt kiln is producing great results, the new bisque kiln makes it possible for work to be turned around quickly and the new slab roller will be much easier to use. Gregory has some top artists lined up for the Master Potter Workshops and the lunch CAG provides makes the workshop even better.

Thank you all for your support and friendship. *Beryl*

CAG Board Position Opening

The current treasurer (and Board Member), Bob Hall, has been serving since April 2016. Normally, terms of CAG Board Members run for two years from July 1 to June 30. Bob will be finishing his service in June of this year and invites members to consider this very important role in the organization. Training in accounting is not required since we have a CPA to run the financial reports, arrange for tax payments, and advise on technical aspects of board decisions etc. However, some experience with spreadsheets and managing budgets is helpful. Bob will be happy to work with potential candidates in the familiarization and transition process.

CONTEST, continued from front page

We're currently in the process of setting the date, probably a Sunday afternoon at the end of February or early March. Keep an eye open for the specific date and time, to be posted as soon as it is decided.

Just a reminder, you must have taken at least one Center for Community Arts clay class in the past year in order to enter the contest and you may enter two pieces. Also, Donna Cowan would love some help with this (such as hospitality, sign making, article writing, photographing) and it could count as your volunteer work for CAG. 🙌

Last minute
Reminder!
LESLEY JENSEN
JANUARY 28
7-9 pm

The next CAG Social/Educational Event will be this Sunday. Lesley has been teaching at our studio for 27 years. She will show slides of her work and be bringing some of her pots to sell! Come enjoy food and social time with fellow CAG members as you get to learn more about one of the studio's wonderful instructors.



Library Notes

By Librarian, Aletha Wiens



- ATHENIAN RED FIGURE VASES, THE ARCHAIC PERIOD, by John Boardman
- LOOKING AT GREEK VASES, by Tom Rasmussen and Nigel Spivey,



Greek Corinthian black figure vases (700 BC – 400 BC) and Athenian red figure vases (530 BC – 350 BC) used the same processes to produce household and art pottery found in archeological sites in Europe and the Mid-East. At least 50,000 ceramic items remain, many more than house-

hold wood buckets or metal trays.

The process resembles today's ceramic processes. Descriptions vary, but a crusty kiln manager focused on keeping his fuel bill low might well have proceeded thru all three stages in one firing. The factory staff would have made ware of red iron-bearing clay and red terra sigillata slip. The slip was painted on the areas to be shiny black. Details were scratched into the black figures or painted on the red figures with a thicker slip. Other colors of slip included white and a coral red.

The kiln was fired between 800C to 950C (cones 014 – 08). The first stage of the firing bisqued and matured the pottery in an oxidizing atmosphere. The clay formed Fe_2O_3 , hematite, and stayed red. The second stage reduced, with the air vents closed and perhaps green wood used to fire the kiln, producing smoke. The clay and the slip turn black, to Fe_3O_4 , magnetite, or FeO. The third stage with the air vents reopened and the kiln, perhaps cooler, turns the clay body back to red, but not the slip, since it had fluxed and become airtight.

These stages are similar to the raku process, and the heat is approximately the same, low enough that the kiln master could watch the firing thru the spy hole. In our studio, a blowtorch is used occasionally to re-oxidize black raku pottery.

The photo is of a 'bilingual' vase by the Andokides Painter. He is 'the first known practitioner of the full red figure technique.' The picture of Ajax and Achilles is in black figure on one side of the amphora and red figure on the other. 🙌



Clay Pot Cookery

By Jane Burns

Cooking over an open flame in a clay pot is an ancient tradition, but one that has drawbacks in a modern household. One of the most intriguing demonstrations I've seen recently was that done by Eric Struck, formerly manager of IMCO Minerals Co., who cooked an entire dinner over a barbecue grill using clay he had thrown, fired and glazed. All of the clay used was *Leslie Toki Flame Mid Fire clay*. Although this clay body is not available in the Studio E inventory here, potters with their own set-up could find Flame clay a useful addition to their range of functional ware.

Last November at the Fine Arts Festival in Stockton, Eric presented guests with the potter's version of the beer-butt chicken. In this case, the chicken, rubbed with a spicy mix and olive oil was perched on a ceramic cylinder attached to a dish. Side dishes were baked in lidded casseroles. The clay vessels were placed over hot coals and cooked for one and a half hours. The results: a delicious, smoky, tender chicken that was the best BBQ I've ever eaten.



Note: IMCO also make an Ovenware clay body

Eric is an accomplished master potter whose Flame Clay wares form a spectacular collection of deep orange pots glazed simply in black and white around the rims and inside the vessels. The attached photos attest to the beauty of function when allied so well to form. 🖐️

Pop Up Sales

One-day sales of four to five hours duration, will be starting again soon for CAG members.

Display areas for the ceramics are usually set up by the doors to Studio E and the sales are timed to co-ordinate with events scheduled in the park to capture local foot traffic.

Participating artists are asked to work the sales with 10% of sales going to CAG. Members will be notified as dates are finalized.



Shadelands Holiday Sale

by Sue Peña

Happy New Year!

The last event we had before our winter break was the Shadelands Holiday sale, and what a sale it turned out to be. We surpassed sales from last year! Congratulations to all of those who participated. It does take a *village* and it's great that we all work together. According to Gregory, there were about 30 of us from the studio who participated, and sales were reported to be good. Some of our instructors displayed their work, and one of them had the highest gross sale.



(Above) Linda Goren shows off her table set-up.
(Below) Sereen Mahmood's display

As usual, there were a lot of different items for sale, including: pottery, jewelry, paintings, glass and handcrafted items. The customers had a good variety to choose from and appeared to be happy with their purchases. Many are repeat customers. It's always a good feeling to have them tell you that what they bought in the past was greatly admired and appreciated.

The set-up had a major change. The front doors facing Ygnacio Valley Road were locked and used as an "exit only." This meant that repeat customers who were accustomed to entering that door had to walk around to the larger parking lot to enter. The signage pertaining to this was not very clear and some grumbling was heard. We all know how important signage is, so this is something to work

on for the next sale. Visitors and vendors I spoke with thought that the set-up flowed in a good way, especially for those in the back rooms. Others thought that it was a bit overwhelming with all of the displays, while some thought it wasn't the right venue for their work. However, this sale gives an artist the opportunity to find their niche, and we thank them for taking the time to be a part of the sale.

Those in charge were readily available and helpful throughout the weekend. This made it much easier for those of us who had security duty. (Must admit I did get my exercise walking around!) It gave us a chance to talk to customers who had questions, concerns or who were just looking for their favorite artist. The majority of the customers with whom I spoke had only nice things to say and were very pleasant.

Kudos to those of you who were at your tables, or nearby, the entire weekend! At holiday time, this is a huge time commitment. The customer likes to talk to you and find out how all of your new creations came to fruition. More times than not, this results in a sale.

Last but certainly not least, we all know that the Guild profits from our sales and this in turn helps the studio. So, "Good Job!" to all, and let's continue to be creative and to have fun.



The New Studio Slab Roller

Please welcome the newest edition to our studio: **the Northstar 24" slab roller** with an adjustable roller feature. *Something important you all should know:* there are a set of two mats designated for each type of clay (i.e. porcelain, b-mix and Kerry, red, stonewares, and black mountain clays). Use the mats that correspond to your clay type. The canvas mats are kept under the roller.

Be sure to place a matt under and above the clay being rolled.

The instructions, which will be covered by your instructors in class, are posted on the roller and also hanging on a clipboard.



Erika Goldstein demonstrates proper use of the slab roller.



HOT TIP!

by Ann Henderson



This *HOT TIP* comes from your former editor. There were no tips for this issue, so I decided to recycle one of my own. It's easy to submit a hot tip to *Kiln' Time*. All you have to do is write it up and email it to annadele@comcast.net,

or put it in Locker #10. If yours is selected, you earn a free bag of clay. We don't care where you got the tip as long as you're the first to submit it, but it is nice to acknowledge the source if you received it from a friend, an instructor or read about it somewhere.

Although I do very little handbuilding, this seemed like such a good idea, I wanted to share it with you — so simple and yet so effective. I read about it in the November/December 2008 issue of *Pottery Making Illustrated*. I am also a strong believer that hand-fashioned tools are often the best. Japanese potter Kaori Tatebayash apparently used this tool in a workshop she presented, which prompted the article.

It is easy, quick and inexpensive to make from everyday materials. It is a small bag of sand used with a gentle beating motion to press clay into and over molds. It helps to fill in hollows and crevices without leaving sharp marks, which often occur when using metal, wood or even soft plastic tools. The gentle thumping compresses the clay, minimizes stretching and eliminates air pockets.

To make a sandbag you'll need: rubber bands, a square of cloth and a similar sized square of thin plastic as well as a cupful of dry sand. The cloth you choose will leave marks, so make your choice with that in mind: finely woven thin cotton leaves an almost imperceptible mark, yet a loosely woven square of burlap would definitely result in a texture.

Simply cut both the plastic and cloth into about a twelve-inch square. Pour the sand into the middle of the plastic and gather the corners together, wrapping one rubberband tightly around the neck. Set the resulting bag into the middle of the cloth and gather the cloth the same as you did the plastic, wrapping a second rubber band around the cloth. There: you have a great tool for easing slabs over or into molds.



Important Dates

- No classes on Feb 19
- Tip Toland Workshop Feb 10th
- No regular classes Feb 10th
- Winter Quarter ends March 17th
- Studio Clean up is March 18th 10am-noon
- Spring quarter starts March 24th
- Community Build for Larkey Pool mosaic is March 22nd and 23rd:
Sign up here:
<http://www.signupgenius.com/go/10c0c4aada722a3fb6-larkey>

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*

Message from the Yard



1. Salt Kiln: We will have CAG special Salt event in March; the date and time is yet to be determined. During this time I will also share what I learned at NCECA, which will happen the week of March 19th.
2. Community Build: On March 22nd and 23rd, our studio will be hosting the creation of Larkey Pools mosaic wall sculpture; the artist is Rachel Rodi. If you and family members are interested in participating, please sign up here; there are limited spaces: <http://www.signupgenius.com/go/10c0c4aada722a3fb6-larkey>
3. If you are not receiving my studio operation/programming emails, please feel free to leave your email on the office chalkboard and I will add it to my list.
4. The ice rink's last day of operation was Jan 15th. Our program manager will discuss with the director a thorough cleaning/sweeping of the parking lot after breakdown.
5. Get your new 2018 parking permits at the community (senior) center; they are free for all enrolled students
6. Tip Toland (Master Potter) postcards are available in the studio

From the Suggestion Box

1. We found more tall stools that were misplaced in the studio and will look into providing more stools in the future.
2. We will also look into acquiring new scales for our wedging tables.
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

Read about the new studio slab roller on page 6

Happiness is not a matter of intensity but of balance, order, rhythm and harmony. Thomas Merton, Trappist monk and author

What's Happening in the Clay World

GALLERIES

TRAX Ceramics Gallery, 1812 5th St. Berkeley, CA. The gallery posts new hours. Call: 510-540-8729.

The Archival sale has been extended to the end of January. Artists include Bede Clarke, Holly Walker, Mary Alison Lucas, Noah Riedel, Craig Petey, Darren Cockrell, John Dix, Karl Borgeson, Maggie Finlayson, Mark Pharis, Mike Helke, Nick Schwartz, Robert Brady, Ron Meyers, Sandy Simon, Scott Parady, Sunshine Cobb, Tim Crane, Tim Rowan, Tom Jaszcrak, Linda Sikora, Matt Metz, and Warren MacKenzie.

CONFERENCES

NCECA 52nd Annual Conference, "Cross Currents: Clay and Culture." March 13-17 2018. Pittsburgh, Pennsylvania.

CCACA 2018: 28th Annual California Conference for the Advancement of Ceramic Art, April 27-29 2018. Register at the John Natsoulas Center For the Arts, 521 1st St., Davis, CA 95616.

Friday, April 27 will feature demonstrations by Kevin Snipes, En Iwamura, Gerit Grimm and Michelle Gregor at the Natsoulas Gallery. *Saturday, April 28* will be a day of lectures from participating artists at the Regal Cinema. *Sunday, April 29* will begin with demonstrations by Shenny Cruces and Mark Burns at the Natsoulas Gallery.

WORKSHOPS

Debra Swartzkopf at sfoclayworks, 2240 Palou Ave, Bayview-Hunters Point, San Francisco. August 10, 2018, slide show and lecture. August 11-12, 2018, workshop. Information at 415-647-2529, sfoclayworks@att.net.



CLAYARTSGUILD
Civic Arts Education of
Walnut Creek

PO Box 8039
Walnut Creek, CA 94596



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