

KILN' TIME



APRIL, 2018

THE OFFICIAL CLAY ARTS GUILD NEWSLETTER



On April 22, Gregory will be lecturing on the 52nd Annual NCECA in Pittsburgh, PA, which was held March 13 through 18.

Gregory's lecture will last from 7:30-8:15 pm and will cover information he collected from the artists' demonstrations, lectures, artists' conversations, exhibitions, galleries, and manufacturers/clay distributors. He is presently filtering through 700 plus photos he took, so plan to see a lot of footage.

This same night Gregory has invited **Vivianne Siquerios** to give a quick 30-45 minute lecture. Vivianne is a recent graduate of Boise State University, where she received her BFA in Ceramics/ Studio Art. She will be working on a 35+ foot sculpture at CCACA in Davis, CA during the month of April, to be revealed during the Ceramic Sculpture conference. Vivianne has worked extensively in pottery and social-political installations, focusing on what it's like to work as a woman/Latina student in America.



Swing into Spring!

The Clay Arts Guild
SPRING SALE
MAY 4, 5, & 6
Coordinator: PAT ALGER

We have beautiful postcards available in the studio for you to hand out to friends and post in local shops. They are located right below the phone on the bookcase that is directly to the left as you enter the studio (right next to the library door)

Please see the E-mails that have been sent by Pat Alger for instructions on how to post information to social media. Suggested sites are "Next Door" and "Facebook".

Registration and Inventory are due April 20th. Many of the work shifts have been filled, but we could still use quite a bit of help during set-up on Thursday, May 3.

Price tags will be available to pick up by April 27th or you can pick them up when you come to set up your table. Artist check-in and set up will be May 3 from 1pm-7pm and May 4 from 1pm-4pm. Like last sale, table assignment will be by drawing a ticket with your table number identified.

All artist check-in and set up must be completed by 4pm on May 4th and all remaining pieces must be picked up between 4pm-5pm on Sunday. All artists must stay and help clean up the studio so it is ready for classes on Monday morning.



Swing into Spring!

THE CLAY ARTS GUILD SPRING SALE IS ON!
MAY 4, 5 & 6, 2018
Studio E ~ Civic Park in Downtown Walnut Creek

- Ceramic Art for your Home, Patio & Garden
- Wheel & Hand-building Demos
- Select from Works of Many Clay Artists

Opening Party
Friday, May 4, 5 - 9 PM
Refreshments served

Sale Continues
Saturday, May 5, 10 AM - 6 PM
Sunday, May 6, 10 AM - 4 PM

Individually crafted ceramics for the home, patio & garden by Clay Arts Guild members and CCA instructors.

Featuring Art Pottery, Sculpture, Hand-built & Wheel-thrown Pieces, Stoneware, Raku, Salt and Pit-fired Work.

Visit our website:
www.wcClayArtsGuild.com

Through our sales, the Clay Arts Guild is able to support the studio by contributing towards the purchase and maintenance of equipment. Community Center for the Arts is a program of the City of Walnut Creek and is partnering with CAG on this event.

MEMBERS of the BOARD

President:: Bette Sindzinski
bettesindzinski@hotmail.com
Vice President ; OPEN
Financial Officer: Robert Hall
zenmakyo@mac.com
Secretary: Robin Moore
robinamoore@sbcglobal.net
Past President: Beryl Snyder
cag_president@clayartsguild.com
Membership: Ann Henderson
annadele@comcast.net
Librarian: Aletha Biederman-Weins
alethajuanita@gmail.com
Publicity: OPEN
Hospitality: Betty Medwedeff
bmedwedeff@gmail.com
and Cheryl Helms
cherylhelms@yahoo.com
Monitors: Bridget Moar
bridgetcag@sbcglobal.net
Newsletter Editor: Jane Burns
juburns@sbcglobal.net
Layout Editor: Mary Leigh Miller
mlmiller602@gmail.com
Curator: Olga Jusidman
olga43@gmail.com
Data Base Manager:
Gary Guglielmino
garyg@astound.net
Web Master: Brad Krebs
bradkrebs@berkeley.edu
Educational/Social Event Coord.:
Donna Cowan
dccsunburst@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:

www.wcclayartsguild.com
See the latest *Kiln' Times*
in full color!

Message from the CAG Prez...



Hello and Happy Pottery to everyone. As most of you know, I assumed the presidency after **Beryl Snyder** took a bit of a leave to focus on painting, sketching, and art history at DVC. We applaud Beryl for her energy in the arts.

I have been at the clay studio about 10 years now, three years while I was still working and the last seven years in retirement. Some of you think I live at the studio since I often take 2 or 3 classes a term. I get so excited with wheel throwing, sculpture, salt, and raku that I find it hard to limit myself. You also see me as the monitor on Wednesday afternoons.

I would like to take this opportunity to THANK so many generous people who came forward to do projects when there was a need. I feel so fortunate to be in a studio where people are willing to share their energy and talents with the entire studio. Here are a few of the CAG members who have *very recently* launched into activities to benefit the studio: They said "yes" when asked. **Thank you, thank you, thank you!**

Pop Up sales Chair: **Etienne Melcher**

Hospitality co-chairs: **Betty Medwedeff** and **Cheryl Helms**

Adult Art after Dark event: **Robin Moore** to lead a team of **Milie Robinson, Aletha Weins, Olga Jusidman, Dink Van Pelt** and **Ann-Marie Hannawacker**

Parkmead Panther Night event at the elementary school: **Laura Taylor**, chair, with **Jackie Gerry, Meg Jeong, Forrest Lowe, Rhett Bratt**, and **Betty Medwedeff**

Library: **Mary Ellen Brownell** has organized and is cleaning the library so we can use it as well as the display case in the window.

Collection chair: **Olga Jusidman** will again watch over the collection we have from our famous artists who have done workshops.

Monitors: of course all our wonderful monitors who allow us to have open studio and volunteer each week to watch over the studio.

Texture contest: **Donna Cowan** is organizing the contests.

If I have left you out, my heartfelt apologies. I am trying to recognize the recent people who have stepped forward for tasks and events. These wonderful CAG members volunteer their time and energy to continue to have our studio one of the largest and finest in the USA. We have openings if you are interested in becoming more active: June elections: We need people to put their name in the hat for Secretary, treasurer, or VP. Also, if you would like to become a monitor, let Bridget know, as we always need new monitors.

Our upcoming special CAG event is the Spring sale May 4-6. See article in this newsletter for more information. *Hope to see you there.*

Bette

DONATIONS PLEASE

I would like to ask all CAG members to donate a piece or two to the CAG. Previously we had required that all CAG members donate two pieces a year. We dropped that requirement several years ago and now all donations are voluntary.

The donated CAG pieces are sold at Community events like the Adult Art After Dark Night to advertise our studio and provide wonderful pieces for the participants to buy. Our inventory of donated wares in the library, where the sale pieces reside, is very low due to brisk sales at these events.

So please donate if you can. The profit is 100% to the studio. Also make sure the bottoms are sanded and smooth and the piece is ready to sell.

For all the artists that are selling in the May 4-6th "Swing into Spring" sale in our studio, it would be great if you could donate some of your unsold pottery before you pack up to take your pieces home. Just leave them in the library and I will price them. Thanks so much, Bette 🙌

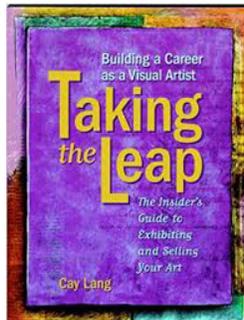
Library Notes

By Librarian, Aletha Wiens



TAKING THE LEAP

by Cay Lang



Here is a list we could find valuable for New Year's Day resolutions from a book subtitled, "Building a career as a visual artist, the insider's guide to exhibiting and selling your art." This is a good book, written in 1996, maybe a little heavy on how to use an SLR and how to send out slides; and short of up-to-date internet information, and how one sends files, but you should be able to navigate some of the internet yourself, no?

"The purpose of this contract is to help you analyze and clarify your objectives and to set goals. What is success to you? (a new body of work, a new direction, having a solo show, selling work, getting a grant, finding a dealer...) Not all of these things are possible at the beginning of an artist's career. Set the goals you really want. Setting a goal is always the first step toward getting there."

1. *"What is my lifetime goal as an artist?"* List everything you can think of here. Be as specific as possible.
2. *"What is my five year goal as an artist?"* Where would you like to be in five years? Cut down on your lifetime –goal list a bit. Choose the goals you most want to achieve. State them as specifically if possible.
3. *"What do I plan to accomplish during the next six months?"* Here is where you plan where your energies will go during the intermediate time period.
4. *"How much time do I plan to devote to my goals each week?"* Don't skip this question. It is crucial. Decide how much time you can give to your career as an artist. Decide when you can work on it and where.



A BETTER PLACE By Susan Pena

Recently there has been a lot of complaining, negative comments, and gossip in the studio. None of this makes for a "fun" place to be. If you have an "issue", could you please address it with either your teacher, Gregory, or Bette Sindzinski (President of CAG). Overall, we do a lot of good and positive things, so let's focus on that.

Hope to see some new faces in volunteer openings, or on the Clay Arts Guild Board. Let's continue to "shine" and be creative.

TEXTURE CONTEST

By Erika Goldstein

Texture: 1) The arrangement of the particles or constituent parts of any material, such as wood, metal, and of course, clay as it affects the appearance or feel of the surface, structure, composition, or grain. 2) The tactile surface quality of the work of art resulting from the artist's technique!

Thank you one and all for a delightful afternoon! Much appreciation to all of the artists who submitted entries, and also a big thanks to those who simply came by the studio to support the event and see all of the beautiful work that was created. It was a magnificent array of different pieces and no one envied our judge's difficult task of picking selections. **Check out all the winners in our outside window display case.**

Our Judge was **Karl McDade**, the Ceramics and Photography instructor at Diablo Valley College for 17 years. *(At right, holding Ann Kalinowski's tea pot)* Karl talked of how he teaches students about texture and how to layer different effects on a piece, and also how to manage foregrounds and backgrounds to make them distinct from one another. He spoke about his strong belief that a piece is not finished just because it came out of the kiln. "If you don't like it – keep working on it. Sand it, grind it, apply different textures, stains, slips or glazes and keep working on it. Re-fire it and try to make it something that works for you."



Best Surface Decoration went to **Chip Parham**. Karl loved the simple form and decoration and commented how beautiful the piece was. He showed that Chip, by cutting the shapes into the vase as he did, pushed the shape of the vase out. He said this was a harmonious integration of decoration and form.

Best Hand Built went to **Donna Cowan**. Karl said that the hand-built elephant was simply sweet and amazing. He admired and was awed by the painstaking attention to detail, that it was anatomically accurate, and he loved the surface texture of the entire piece.

Best Wheel Thrown went to **Alice Lasky**. Karl said that Alice's casserole met all of the markers he looks for in a solid piece. The consistent thickness of the piece was on point, the fit of the lid was perfect, and the decoration around the casserole was picked up so nicely by the glaze. He said that this was a fabulous example of a crisp cleanly crafted pot!

Most Imaginative went to **Jeanie Wakeland**. Karl liked this 'non-functional, non-representational, completely abstract piece of art' and commented how he loved the movement that Jeanie created and felt that this piece had amazing balance.

Judges choice went to **Ann Kalinowski**. Karl really loved this tea pot! He loved the proportional size and felt the textures were great. He loved that the marking of the tools were left in the clay and that the soda firing was done fabulously! He said that this piece was a great example of a combination of craftsmanship and skill with a confident and intuitive handling of the clay!

People's Choice went to **Donna Cowan**. Everyone in the studio got to vote for their favorite, and Donna's fabulous elephant *(photo at right)* won the prize!



So, a big round of applause to one and all for making this a very fun, positive event. We all love to see everyone's work and this was such a great venue to enjoy all of our creativity!



Metamorphism in the Kiln

By Paul Renne

Firing pottery is similar to metamorphism in geology, whereby rocks undergo changes in their mineral composition due to changes in temperature and pressure. As clay is heated to bisque and glaze-firing temperatures, clay minerals disappear and new minerals grow. To illustrate this, a sample of XX Sagger clay was subjected to X-ray diffraction (XRD) analysis, first in bone-dry state, then after bisque firing, and finally after firing to cone 10.

XRD is widely used for identifying clay minerals, and is based on measuring the angle that x-rays are reflected by lattice planes in a crystal. The pattern of reflection angles indicates the spacing of various lattice planes in the crystal structure, and is diagnostic of a mineral. The relative intensities (peak heights) of reflected x-rays are related to the proportions of different minerals, but the exact relationship is complex.

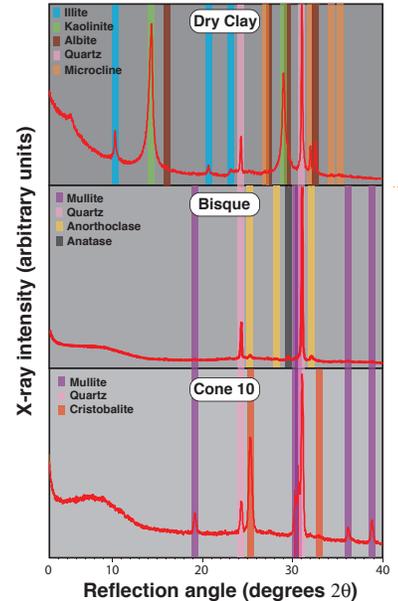
The XRD spectrum for bone dry XX Sagger shows that the clay minerals kaolinite and illite are present, with kaolinite being more abundant. Also present are quartz and the two feldspars albite and microcline, which are rich in sodium and potassium, respectively. Quartz and the two feldspars are common in granite, and they may have been inherited from the parent rock from which the clay was formed by weathering. Quartz is also abundant in most sand, and may have been added to the clay for structural body.

During bisque firing to cone 06 (1850+ °F), kaolinite and illite disappear, and several new minerals formed. The albite and microcline feldspars are replaced by a new feldspar, anorthoclase, whose composition is basically a mixture of the two. A titanium oxide, anatase, appears. Quartz persists. Another new mineral, mullite, just begins to develop as seen by the barely perceptible peaks. Mullite is similar to the mineral andalusite, which is common in metamorphic rocks. Among the most important results of the bisque firing is the complete destruction of the clay minerals, all of which contain water in their crystal structures. This dehydration is distinct from simply drying clay to the bone

dry stage, which only removes water from microscopic pores between clay particles, and it explains why bisque firing reduces the weight of pots so significantly.

During firing to cone 10 (2300+ °F), anorthoclase and anatase disappear. Mullite increases in abundance as indicated by growth of its characteristic peaks. Quartz persists, but it is joined by a new mineral with exactly the same chemical composition (silicon dioxide) called cristobalite, which is the stable form of silicon dioxide at higher temperatures. If the firing were sustained long enough, say thousands or millions of years, the quartz would disappear completely and cristobalite would replace it entirely.

The three minerals remaining after high-firing contain only the elements silicon, aluminum, and oxygen in any significant quantities. What happened to the sodium and potassium in the feldspars, or the titanium in the anatase? The answer lies in the broad hump between ~2 and 13 degrees 2θ, which actually began to develop in the bisque firing. Broad peaks in XRD patterns result from materials with poorly developed internal structure, unlike the extremely ordered structure of a mineral lattice. The hump reveals the development of glass! In other words, the pot has begun to melt, and an extremely viscous liquid was produced. If the cooling from high-firing was slow by geologic terms, over thousands or millions of years, the liquid would crystallize. But when cooled relatively rapidly by comparison, crystallization is thwarted and the liquid is frozen into glass. Ceramicists term this partial melting process *vitrification*. Vitrification greatly reduces pore space, hence shrinking the volume and increasing the density of bisque ware. 🙌



Mark Your Calendars:
**SPRING
SOCIAL
GATHERING**

**Sunday
May 20
7-9 pm**

As the world outside wakes up and spring ceramic classes get under way, the Clay Arts Guild would like to invite members to our quarterly social gathering. Our guest speaker will be our own **Jim Newton**. Jim's been teaching at our studio for a very long time, yet many people, unfortunately, have not had the chance to take one of his classes or attend one of his sales. This will be a chance to meet and greet, hear a little of Jim's history, and view (and buy) his finely crafted pieces. You'll see why Jim is a favorite instructor whose classes fill up quickly and always have waiting lists.

The social begins after open studio (yes, there is still open studio on social gathering days) at 7 p.m. and lasts until about 9. Light food and beverages will be served. 🖐️



Shadelands Adult Art After Dark

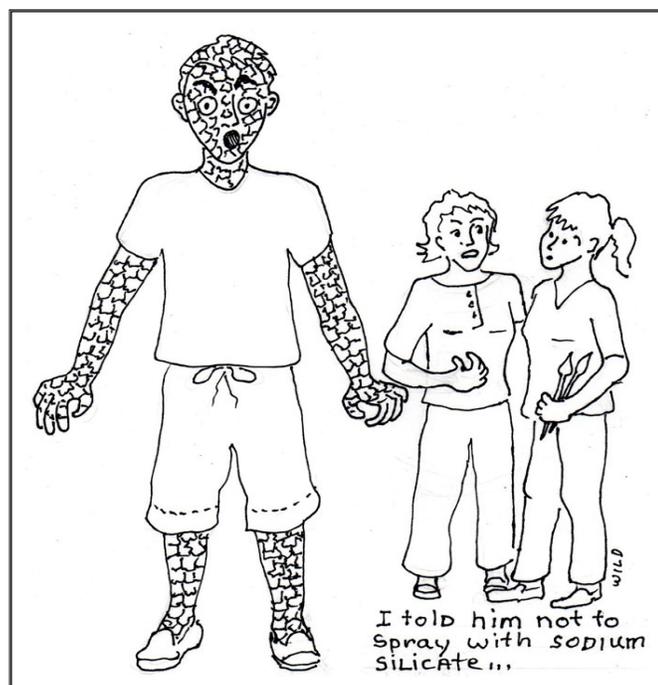
By Bette Sindzinski

On Friday March 23, Community Arts hosted the first **Adult Art After Dark** night at Shadelands. It was a fun 3 hours with free beer, a food booth, and art activities geared to Adults. Clay Arts Guild had a large room where we set up for handbuilding with adult visitors. Many thanks to **Robin**



Moore who coordinated the event and with the wonderful help of **Ann Marie Hannawacker, Olga Jusidman, Dink Van Pelt** and **Aletha Wiens**. All were busy demonstrating many handbuilding techniques and inspiring the new artists.

Millie Robinson and I set up two tables of CAG donated pottery to show what we made in our studio and to offer the pieces for sale. We sold 80% of our inventory. The participants loved playing with clay, and many walked out with treasured pieces that they had purchased. So many thanks to all who made it possible. 🖐️



Meet Your Monitor: TERRY CULLEN

By Robin Moore

Recently it was my pleasure to interview Terry Cullen, one of our Saturday studio monitors. Terry was a fascinating interviewee: a jack-of-all-trades who relishes a challenge, taking on new skills with passion and perseverance! This has been true of her professional career as well as her exploration of her creative side.

Originally from Central Pennsylvania, Terry is from Pennsylvania Dutch ancestry. In her family's lore, Terry was "not the artistic child," turning her hands instead to needle arts under the tutelage of her great grandmother, first knitting and crocheting and then sewing. Later in life she added weaving, quilting, and surface design for fabrics to her textile skills. Terry also counts cooking as a profound interest that is an artistic handcraft.

The path to ceramics started with polymer clay, which Terry explored with passion, and then expanded into precious metal clay and dichroic glass. She taught these arts in various Bay Area locations.

When she joined our studio in 2014, Terry was a newbie to ceramics! Taking classes from Lynn Meade, Ann Henderson, Jim Newton and others, Terry found that wheel-thrown functional ware is her preference, and she particularly has a passion for bowls. She finds that bowls are the single most functional item on a dinner table, saying *anything* can go in a bowl, but not on a plate. Terry is inspired by artists in our studio rather than famous potters, citing Janice Holve, Beryl Snyder, Leslie Jensen and Takemi Tsuruta as her inspirations.

Terry has found our studio to be a supportive and welcoming environment, and she quickly

became a wonderful CAG volunteer. Using her technical skills, she has managed the Square inventory software for many sales, and has led training for sale cashiers. She also served as CAG's Webmaster for three years, until the website's recent conversion to Wordpress.

Terry's professional resume shows an astounding list of talents. In the Air Force she served abroad, variously as a Morse code operator and an intelligence analyst. The GI Bill provided her pharmacy degree. Some years later she added a law degree, then librarian. These last two proved to be the tools that provided her with many years of working in university law libraries. Terry has worked from home for the last eleven years, doing editorial work for the Washington State Bar.

If you see her in the studio, stop and say hi, but don't wait long – she and her husband are relocating to Sun City, Arizona in the next six months. Will she continue with her ceramics practice? You bet! She's already scouting studios in her new community!



Terry's ceramic display at the Shadelands December sale

Master Potter workshop: Tip Toland

by Karen Horn



Walnut Creek Clay Arts Guild and Clay People sponsored an amazing Master Potter Workshop at the Clay Arts Studio on February 10th. Artist **Tip Toland** spent seven hours walking us through her execution of a clay male bust. Over 80 people attended, including 14 students from University High School

Her approach is amazingly scientific. She measures everything and has memorized proportion ratios that are integral to her work. She is fastidious about proportions, symmetry, and facial planes in relation to the skull. If her proportions are not right, her figure will be “catty wonkers”. She also has an astute knowledge of human anatomy. It is no wonder that her figures are so true to life. Tip knows how to bring math and science together to create great art.

Her favorite clay is Soldate 60. She fires this cone 10 clay to cone 2. This allows for less clay shrinkage and increased absorbency of the clay to the paint. Tip does not use glazes to finish her works. When her figures have been fired, she applies a thin coat of tinted house paint primer. She then uses a toothbrush to finely splatter on flat house paint in varying hues of pastel colors. She uses a brush to gently blend colors. Tip has also used chalk pastels for fine details. For hair, she has used real human hair or sheep wool. Hair is attached using superglue on small clumps of hair ends to secure the hair to the scalp.

in SF, who attended with their art teacher. Given that their current assignment is to sculpt a life-size bust, they were quite enthralled.

Tip Toland is a delightful woman. She is funny, patient, and extremely talented. She excels in hyper-realistic ceramic “portraits”.

Her approach to the human head begins with the use of an armature made of steel pipes and elbow fittings, secured to a piece of plywood. She sculpts solid clay around the armature. She read about this particular armature approach in a book, but the book neglected to mention how to remove the armature. She learned from trial and error. She removes the internal clay when the clay is leather hard. She slices through the skull behind the hairline, hollows out the crown to create a bowl. She then tunnels up from below and down from the crown until she has removed enough of the internal clay and can lift it off the armature. She then reattaches the crown and allows it to fully dry before firing.

In adding clay to the armature, she works from the neck up. Working with stiff clay, she pounds the clay from the base to the neck onto the armature with her fists. Pounding helps get rid of air bubbles. She systematically builds a basic form and then incorporates individual features.

Tip Toland describes herself as a late bloomer. For most of her life, her art was always two-dimensional. When she eventually started working with clay she did intricate, shallow relief drawings. Her “drawings” were “pretty darned good” but still essentially flat. It was not until 2000 that she started to work on three-dimensional pieces. Tip has always focused on the human figure for her art. She is interested in capturing the vulnerability of humanity. She is interested in sculpting either the very young or bodies “that have been beaten up by time.” 



Important Dates

- No classes April 30th through May 6th
- End of quarter is June 10th
- Studio Clean-up is June 11th from 10 am-noon



Message from the Yard



1. **Special CAG Social Event: NCECA and Visiting Lecturer Viviane Siqueros. April 21st 7-9pm**
2. **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.**

Suggestions Box:

1. **We will start to look into more shorter stools in the studio.**
2. **Check to make sure the banding wheels are attached before you lift them; always pick them up by the base.**
3. **We will look into acquiring new hair dryers for the studio.**

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

CALL FOR ENTRIES

Strictly Functional Pottery National, Lancaster Pa.

Applications must be submitted online by June 1, 2018. (Or by midnight June 6 with a late fee). Apply here : <http://www.strictly-functionalpottery.net/Apply.html>

Visions in Clay, San Joaquin Delta College, Stockton.

Deadline to enter is June 25, 2018.

Further information at <http://www.sanjoaquinpottersguild.org/Opportunities.html>

Blue Line Arts.

International Call for Ceramic Artists, "Off Center": Second Annual International Ceramic Art Competition". Deadline May 3, 2018. Prospectus for further information at <http://www.bluelinearts.org/wp-content/uploads/2018/.pdf>

What's Happening in the Clay World

GALLERIES

TRAX Ceramics Gallery,
1812 5th St. Berkeley, CA 94710

The gallery posts new hours.
Call: 510-540-8729.

April 10-May 1st, 2018, "Endangered Species" featuring the work of **Julia Galloway, Stan Walsh, Kevin Snipes, and Robert Brady.** Reception Saturday April 21, 2018 5-7pm.

CONFERENCES

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

ART FESTIVALS

Walnut Creek

Art and Wine Festival, Heather Farm, June 2-3, 2018.

San Ramon

Art and Wind Festival, May 27-28, 2018, Central Park, San Ramon.

Alameda

Art and Wine Faire in downtown Alameda, July 28-19, 2018.

Turn to the previous page for a listing of Calls for Entry

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.wcclayartsguild.com