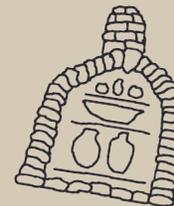


# KILN' TIME



SEPTEMBER, 2018

THE OFFICIAL CLAY ARTS GUILD NEWSLETTER

Master Potter  
Workshop with  
**LENNY  
DOWHIE**  
OCTOBER 6  
10 am-5 pm



Attendees will have a chance to spend "A Day With Lenny" – Professor Emeritus from Southern Indiana University, during

a one day workshop in Studio E. The morning session will center on Professor Dowhie's demonstration of teapot construction using cast slip slabs. He will also share his techniques for transferring images and patterns onto clay. Lunch will be followed by a slide presentation with Professor Dowhie providing information detailing how students can create their own images using silk screens, underglazes and China paints.



## CAG Pop-Up Sales by Pat Alger

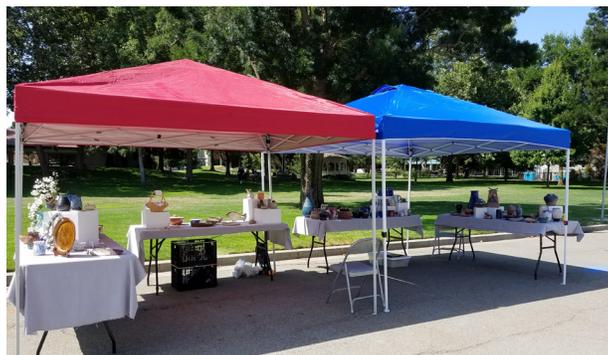
We had a "trial run" pop-up sale in July. It was very successful, so we have planned a few more in the coming months. We netted nearly \$500, with \$270 going to support CAG.

The next sale will be held on **September 29th**, and we will have five artists who will sell their work. Three tents will be set up outside the studio with six tables. Everyone will have a table as well as a table to sell CAG donations.

The October sale will coincide with the Octoberfest in Civic Park on October 20th. We may also participate with other Walnut Creek Artists in their booths on the lawn. More information will come in emails as we work out the details.

Our final pop-up sales for the year will be set up on the back side of the studio (near the back fence) to catch the skating rink attendees on December 15th and December 16th. These will be run as two different sales, so it will be open to at least 10 artists. This will be a great opportunity to catch those last minute shoppers!

If you are interested in selling at one of our Pop-Up sales, please check out my emails that give you the link on *SignUpGenius* and all the information on what is needed from each participant.



## A Friendly Reminder

Your Clay Arts Guild dues are due! \$80 gives you a reduced rate on Open Studio charges for the whole year plus many other benefits. You can sign up online or find a membership form in the rack next to the office door.

## MEMBERS of the BOARD

President: Bette Sindzinski  
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### 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](http://www.wcclayartsguild.com)  
See the latest *Kiln' Times*  
in full color!

## Message from the CAG Prez...



Welcome back to the studio. The four-week break seems SOOOOO long to us addicted potters... Was I supposed to catch up on all those things that I put off all year? Sorting? Decluttering? Cleaning the closets? Yard work? NOOOOOO.. I need my clay.

In thinking about writing a president's message this month, many things came to mind. Here are some of my thoughts about what to write:

- 1) All the things CAG is involved in ... and all the good work the Guild does ...
- 2) Giving thanks to all the people who take on many of our larger projects (and our smaller ones too) ...
- 3) Upcoming events and happenings in the studio ...

All above are great topics, but one thing kept coming to mind when I was thinking about what to write. LIVE LOVE. This is a saying that a good friend of mine, a priest who passed away very young, used as his mantra. BUT ... isn't there a comma missing? LIVE, LOVE?

NO, and that is exactly what I wanted to write about. His mantra was to *LIVE LOVE*. What we do everyday, how we interact with others in our family, community and the studio shows how we live and reflects our attitudes. So often we want to grumble, to join in the so often negative talk or share negative views.

What does LIVE LOVE mean exactly? In the studio, I am thinking it means to help someone out, to take a moment to be kind, thoughtful, and generous with ourselves. *What does it mean to you?* How can we all enhance the studio to be a more positive, loving place for us all?

It is very hard to do all the time and often my own want, my own angst about something gets in the way. This studio is a haven for many people, a place to come and feel connected, to feel a community.

It is our challenge. To LIVE LOVE *Bette*

## SHADELANDS HOLIDAY SALE



Apply to sell your work at Community Arts' HANDCRAFTED HOLIDAY SALE! Artist Vendor Applications open Sept. 6-26. Go to [communityarts.org](http://communityarts.org) to obtain an application.

SALE DATES: Nov. 30-Dec. 2,  
Shadelands Art Center.

Fall Social Gathering  
**BRUNO KARK**  
 Sunday  
 September 16,  
 7-9 pm.



Longtime instructor and studio potter **Bruno Kark** will be the featured artist for the CAG Sunday social as Bruno sings

“I left my heart in San Francisco” and talks about his history in clay making in the Bay Area, from childhood classes at the de Young Museum Art School to apprenticing in Japan and the influence of Sogetsu Ikebana. Bruno will share his love of clay assisted by slide images.

*“I am super grateful to Walnut Creek Civic Arts and the awesome clay community of the Bay Area that has nurtured me over the past 42 years,”* Tuesday night teacher Bruno Kark says.

The social begins at 7 pm following open studio and lasts until 9 pm. Light refreshments will be served.



## Clay Arts Guild Creates FUN at ARTS AFTER DARK by Laura Taylor

Several Guild members showed up to share their love of clay on Friday Aug 17th at **Arts After Dark**. For three hours people experienced the wonder of clay as they were shown how to make various clay objects. Critters, mushrooms, specialty bowls, pinch pots and more were demonstrated by the talented clay artists of the Guild. It was inspirational to see the adults excited about what they made and learned.



The Clay Arts Guild also offered pottery for sale donated by Guild members and several pieces found an appreciative home. Many thanks to the artists who donated their creations so that the Guild can support scholarships as well as donate to the studio’s needs. As always, people attending were encouraged to take classes with us at the Studio.

Thank you to the eight volunteers who set up and taught the clay objects to the adults: **Robin Moore** as Lead Artist, along with **Ann Marie Hannawacker, Aletha Wiens, Dink Van Pelt, Forrest Lowe** and **Olga Jusidman**.

**Jackie Gerry** and I (pictured below) sold the CAG donated ceramics and would also like to thank the volunteers from the Guild who helped us set up, sell and then pack up the pottery for sale.



The Center For Community Arts on Wiget Lane in Walnut Creek holds many events throughout the year to introduce kids and adults to the Arts.



## Empty Bowls Project



During the break, these four fearless women met with me in the studio to sand, check, wash, and pack all the bowls that were donated by our wonderful potters. This photo was taken as we neared completion of the task and had most of the bowls packed up. We collected **150 bowls** for the Contra Costa County fundraiser which will be held Sunday, Oct 14, at 4 pm.

I encourage all of you to attend this fundraiser, held at the main **CCC Foodbank** near Highway 4. I will have more information that will be left in the studio as the event gets closer.

Thank you all for your generosity. And special thanks to **Erika Goldstein** (*photo below*) for her handpainted bowls which showed animals making soup!

Keep donating bowls. I have already started collecting for the 2019 fundraiser. Just leave them in the library with a note saying "Empty Bowls." Thanks! 🙌

Bette



## Oh no! I broke it. By Erika Goldstein

That sinking feeling has happened to many of us when we have been curious about a lovely piece of greenware or glazed work and then with a crack or smash the piece slips out of our hands because it is more fragile or heavier than we expected and we have broken someone else's work.

What is the next step? Like many people we do not want to offend, and we also do not want to have anyone yell at us. So, it is a natural response to just quickly look around, see if anyone saw and slip it back onto the shelf without anyone noticing and then simply walk away. We have had many reminders to 'not touch anyone else's work!' While I absolutely agree with this 'rule' on a pragmatic level, I also know this will not happen. People want to touch work and see it and learn from it and experience the texture and color and the artistry. But what do we do when as all humans do, we make a mistake? Well, you can simply put it on the shelf and hope that no one notices. However, I think it is better that we all, in this lovely public studio, simply take responsibility for our actions and behavior.

Many years ago I was not watching what I was doing and slipped on the dry room floor, grabbed onto the shelf and in the process I broke a lovely petal off a flower bowl that someone made. I felt horrible. But I left a note with an apology, signed it, and also left a \$20 bill so they could have a bag of clay. I saw the person fixing the petal in open studio. I didn't personally know her, but I'm sure she was so appreciative of not just the gesture of the gift the clay but more importantly my acknowledgement that I had done something that impacted her creativity.

I don't expect everyone to offer a bag of clay, but in all honesty, I do expect that people at least say they are sorry. *Please leave a note. You don't even have to sign it.* Leaving the broken pieces without acknowledgement implies you just don't care about the impact of your choice to take that chance to break someone's work. If you choose not to follow the rule, then you should be expected to manage the consequences of that choice. I have been the recipient of several broken pieces without a note, and the lack of apology actually feels worse than the broken piece.

So, if you feel you cannot take care of your side of the street and apologize, then please – as many parents tell their kids in stores – *look with your eyes, not your hands.* 🙌

**Missing Kiln Times' HOT TIPS?** If you have a hot tip to share, email it to Ann Henderson – [annadele@comcast.net](mailto:annadele@comcast.net). If it's featured in a future issue, you will receive a free bag of clay.

# Cobalt Workshop with Ann Kalinowski

By Jeanie Wakeland

Twenty Clay Arts Guild members learned the techniques of cobalt carbonate glaze used in the deep blue pottery from the Netherlands, China, and Mexico at a studio workshop conducted by member Ann Kalinowski on July 15th.

“Using cobalt carbonate is not for beginners,” Ann told the group. “The pinkish powder can be toxic and requires a lot of sanitation. You want to avoid contamination.” Potters used plastic sheeting to cover the tables (not just paper towels or newspapers), and some using this technique may want to wear masks and rubber gloves because the fine powder can irritate the skin.



Once the tables were covered, Ann demonstrated how to mix the glaze from two types of clay – one teaspoon each of powdered EPK and Ball clay – mixed with one teaspoon of the cobalt carbonate. To this, potters added one tablespoon of water and mixed thoroughly. Why the small amounts? While the bags of clay powder each cost between \$1.50 to \$3, the cobalt carbonate “can run as much as \$80 per bag at Leslie’s,” she said.

Traditionally the cobalt slip is applied to bisqued porcelain pieces, dipped first in waxy white which is allowed to dry completely. It can also be applied over celadon or clear glaze. Potters who may want to lighten the deep blue color could do so by adding water drop by drop into the mixture.

As workshop attendees prepared to use the cobalt glaze, Ann went from table to table offering advice. Here are some of her tips:



- Before applying the cobalt glaze, sketch the design on the bisqued and glazed (but not high-fired) pottery lightly with a pencil.

- Have a bowl of water next to the glaze. Dip the brush in the water first, then into the glaze before applying.
- Fine brushes work best for design. Limit the amount of strokes.
- When drawing vertical lines, make sure the brush is not too wet. Otherwise, it may drip. Drips can be scraped off with a razor blade after the glaze has dried.
- Potters using both a lighter and darker blue should start with the lighter blue first.
- Apply just one coat; heavily applied cobalt glaze may peel off when dried.
- Try to touch the pot as little as possible. It is very easy to contaminate the pot with cobalt on hands. After the cobalt glaze is applied, users should wash their hands thoroughly.

Once the glaze is completely dry, Ann instructed potters to take their pieces outside and spray the glazed pot with a heavy coating of hairspray to protect the finished decoration from smearing. Once that final coating is dry, the piece can be high-fired.

Ann said that potters new to cobalt carbonate glazing should not try it without an experienced user helping them. Cobalt carbonate glaze requires special precautions, but the results can be beautiful to see. Once the pottery is high-fired, it is food-safe.



*Some of the fabulous results! Thank you, Ann, for the wonderful lesson.*

*Photo at top: Marla Ferrara hard at work*

## Kindness & Patience

If you see someone doing something incorrectly please ask the monitor to talk to them. You may feel comfortable enough to tell them yourself but just remember that correcting someone goes over much better if you do it with a "spoonful of sugar." Please don't raise your voice because it isn't necessary. We don't want to make anyone feel uncomfortable or humiliated. We wouldn't like it if someone did that to us. There are a lot of us and we are at various levels in our pottery. Also, some need to be gently told, more than once, how to do it the right way. This can be better accomplished by saying: "Can I help you with that because this is the way it's done and I'm more than happy to help you. If you have any questions you can always ask the monitor or Gregory or myself." This goes over better, and is retained longer, than saying that you are doing it all wrong and now look what you have done.

Kindness and patience – we all want to be treated with that. None of us are "perfect" and all of us make a mistake at the studio one time or another and making someone feel unwanted is not what we are about.

We all have "bad" days and we know when we are having one so let's not take it out on each other. It only takes a minute to hurt someone's feelings so let's all try to think of the kind and patient way to help them.

Sue Pena

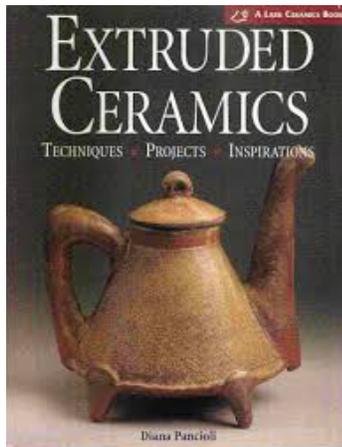
## Library Notes

By Librarian, Aletha Wiens



### EXTRUDED CERAMICS

by Diana Pancioli,  
Lark Ceramics 2000

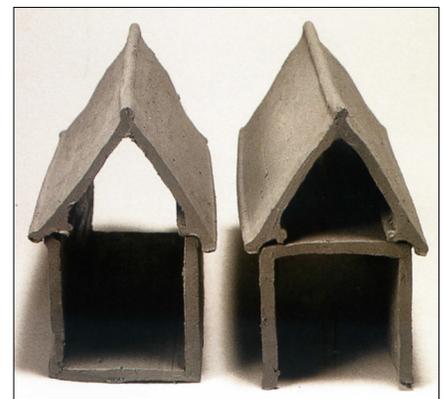


When I started taking classes at Civic Arts, I was fascinated by shells, with their non-centered curls (perhaps because when I throw, things do the hula.) I was told by several people that a ceramics student from Civic Arts had hit the big time and moved to Hawaii after working out a way to extrude ribbed porcelain in various sizes and distort the results to look sort of like shells. She melted colorful glass on them along with bright glazes and sold them to the tourists. Jackpot!

This enthusiastic book looks to have all the information she needed to open her island ceramics studio. The extruder molds in our studio are the simpler forms, such as squares and triangles. This book continues from simple shapes to more and more challenging two or three part molds, including the edges of baking dishes and large platters, and it also shows how to make extruded shapes, which, made into the proper forms, can be used to make plaster molds, from which elaborately edged platters can be made.

The book covers the details of designing, carving, and using interlocking extruder molds for sport and profit, until we are no longer in Ceramics 101, but have passed thru upper division and are well on the way to advanced degrees. How many pounds of clay in one's past would it take to get good enough to master the two and three part molds in this book? 'Tons' springs to mind.

Probably we don't have the kiln space to accommodate a coven of extruder wizards who could confidently attempt all the projects in this book, but if you're curious, here's a book to start with. Write when you connect with the tourists, it's always nice to hear success stories.



# Summer Workshop with Andy Ruble

By Jane Burns & Kit Niemeyer

This August break was a wonderful opportunity for CAG members to refine their skills and learn new techniques from **Andy Ruble**, Director of Ceramics at Foothill College in Los Altos.

In this two-day workshop, Andy presented his “*Six Steps to Throwing Bliss*,” illustrating with examples of cups and bowls in a range of sizes. His second day focused on trimming tricks and throwing his *piece de resistance*, a tall, elegantly-formed jar more than two feet tall.



**Step 6** – Follow through using steps 4, 5, and 6.

To facilitate the drying of the pieces, Andy used the most fearsome torch we had ever seen. He calls it his “*raku burner*.” The results were well worthwhile as can be seen in these photos. 🙌



## Ruble’s Six Steps (after centering your clay):

**Step 1** – Open the hole using thumbs and/or thumbs and index finger of one hand in a kind of “OK sign.”

**Step 2** – Widen the bottom of your piece. It’s important to widen enough. You can always narrow back in, but you can’t make your bottom any wider once you’re past this step.

**Step 2.5** – Compress the bottom!

**Step 3** – Collar. Squeeze in and up with both hands as you bring the clay to a volcano shape. This collaring right after widening the bottom was a new one for us; it’s a great help in keeping your pieces from flaring out before you want them to.

**Step 4** – Gather. Push the clay in at the bottom to your desired diameter.

**Step 5** – Pull and collar. Pull up the wall 1/4” to 1/3” inch with each rotation of the wheel. Collar after EACH pull. This, again, was a new one for us. Very helpful.



Read about another two-day summer workshop held at our studio on page 8.

Samples of thrown forms using Andy’s techniques.



# Animal Heads with Wesley Wright

By Mary Leigh Miller

Ceramic arts students were offered a rare chance to create their own animal heads at a special workshop held on two consecutive Saturday mornings in early

August with **Wesley Wright**. A Northern California-based mixed media artist and arts educator, Wesley is known for his highly detailed and eccentric imagery like the coyote head pictured above. He has taught at various institutions throughout the Bay Area including Diablo Valley College and Santa Rosa Junior College, and currently shares a studio with his wife and fellow clay artist Malia Landis in Crockett.

Wesley began the class by showing slides of his work and demonstrating his process of referring to photographs and using careful measurements with a ruler and calipers to determine the position of eyes, ears, etc. of the animal heads he creates.

Following his instructions, 15 students, about half of whom are regular studio attendees and the rest new to our facility, started their projects by forming pinch pots stuffed with crumpled newspaper. Through a series of open-ended pinch pots, coils and wads of paper, our animal heads – designed to be wall-mounted – gradually emerged.

The first Saturday was devoted to creating the basic shape, with special attention given to the jaw line and where the ears and eyes are positioned relative to each other. The second Saturday (after the sculpture had a chance to dry slightly) the class began fine-tuning the facial features. We learned how to create realistic hair, fur and “fluff” (the fuzz that grows inside an animal’s ears).

Finally, we removed the newspaper and excess clay from inside the head and added clay slab to the back to facilitate hanging the finished sculpture on the wall. Everyone was on their own for firing and glazing the finished piece. 🖐️



*Wesley begins building a walrus head by wadding up newspaper to help form and support the base (neck) of his project.*

*Below: He visually lines up the head with photos that he mounted on a cardboard stand.*



*Far left: students are busy creating.*

*Above and left, samples of some of the animal heads.*



*Note: Nan Siegel and I enjoyed the class so much, we attended another Wesley Wright two-day workshop at the Mendocino Art Center a few weeks later.*

## Important Dates

Evening Educational-Social event with Bruno Kark on Sept 16

Master Potter: Lenny Dowhie on Oct 6th

No regular classes or Open Studios on Oct 6th

Ice Rink set up starts Oct 8th

No classes Nov 12th  
Last Fall quarter classes: Nov 17th

Studio Clean-up Nov. 18th

Winter registration opens Dec 5th

## Message from the Yard



1. We have a new humidifier that is working nicely.
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.
3. There is a new, smaller mixer at the end of the glaze table for celadons, blue/black, purple, and Davis shino; be sure to clean it in the water before and after using it.
4. We will have small covey of bins (under the thermostat by the slips) to serve as lockers for our student overflow.
5. Next Master Potter Workshop is with Lenny Dowhie on Oct 6th. He will demo how to make and use decals on finished ceramics and how to assemble with slip casted parts. It is only \$43 for CAG members; you have to call 925-943-5846 to enroll (class # 7364)

**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!

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*

## A New Monitor Coordinator by Bridget Moar

The monitors allow for us to enjoy 30 hours per week\* of open studio. Without them volunteering their time, we would not have this privilege. The monitors check members in, greet and provide tours to visitors, answer questions, and ensure open studio rules are followed and the studio is clean for the next class or open studio session. We have always had a coordinator whose responsibilities is to schedule the monitors for the open studio shifts, recruit and train new monitors, support them as needed with facility or Open Studio issues, and serve as a liaison with the studio manager and the CAG board president. I have volunteered as the monitor coordinator for several years, but am now passing the torch to **Erika Goldstein!** You know Erika as the Sunday 4-7 pm monitor. She sits quietly in the back of the studio creating fabulous pieces by painting whimsical scenes on greenware pots. You can email Erika with questions, concerns, or ideas at: [ebgoldstein@comcast.net](mailto:ebgoldstein@comcast.net). 🙌

*\* An additional three hours, from 7-10 pm on Saturdays, of open studio hours have been added on a trial basis. While anyone can sign up for and attend this time-period, it does require a separate registration and fee.*

# What's Happening in the Clay World

## GALLERIES and EXHIBITIONS

**Visions in Clay.** San Joaquin Delta College, 5151 Pacific Ave. Stockton.

National ceramics show with exhibition juror Beth Ann Gerstein, Executive Director of the American Museum of Ceramic Arts in Pomona. Ca. September 4-21, 2018.

### Schaller Gallery online Fall 2018:

Forms IV in Early September,  
Ron Meyers Solo Exhibition in mid September,  
Phil Rogers and Anne Mette Hjortshoj in a Small Group show in late September,  
International Wood Fired Exhibition in early October

## ART FESTIVALS

**Fallfest,** Hartz Ave, Danville, Ca. Saturday October 20, Sunday October 21, 10am-5 pm.

**San Carlos Art and Wine Fair,** San Carlos Ave and Laurel St. October 6 and 7.

**46th Annual Columbia Fine Art Show** at the Columbia State Historic Park, 11255 Jackson St, Columbia Ca, Sunday September 16 9am -5 pm.



**CLAYARTSGUILD**  
Civic Arts Education of  
Walnut Creek

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