

KILN' TIME



OCTOBER 2018

THE OFFICIAL CLAY ARTS GUILD NEWSLETTER

POP-UP
SALES
BY PAT ALGER

Ann Testa
By Martha Kean

We have held two successful Pop-Up sales so far this term and have two more planned for December 15 & 16. These two sales will have completely different artists participating each day and will be run as separate sales. Since the Ice Skating Rink is taking up the space we normally set up, we will set up a few of our tents on the back side of the studio, right outside the Raku Kiln area. This will put our booth right next to the entrance to the Skating Rink so we should be able to catch all those last minute shoppers!

Since we have had such great response to the sales, we will continue to offer Pop-Up sale opportunities in the Spring. It is the perfect chance to try out selling some of your creations with much less pressure and preparation time.

We will also have our large studio sale the weekend before Mother's Day, so mark your calendars for May 3-5, 2019!

I am a potter. This means I live in a perverse fantasy world with unrealistic expectations. Thank you for understanding.

CAG long-timers will remember former student and CAG member Ann Testa. And you all may have noticed a few more bats and tools around the studio lately.

Those of you who do remember Ann will probably have heard that she passed away rather suddenly this past March at the age of 77. Ann grew up in Sacramento and attended UC Davis, where she obtained a degree in Ceramics. Clay became a lifelong pursuit, which she indulged whenever possible, while living with her husband Bob and their two children in Europe and on both the east and west coasts of the US.



Ann co-founded the Davis Clayworks Gallery, was an exhibiting member of the California Clay and Glass Artists Association, and served on the Board of Directors of the Potters Council. She was a long-time member of the Lafayette Gallery and most recently, had a studio at the Berkeley Potters Guild. Ann had a way with clay that was accomplished and versatile,



encompassing everything from high-fire functional ware to decorative raku. One of her most popular recent lines of work was lovely raku fruit presented on stands and trays.

I first met Ann in the Walnut Creek Civic Arts studio in the late '80s. We remained friends all these years, attending many clay classes and workshops together. She was good company and a loyal friend. I will miss her, as will many others.

Cheryl Wolff (whom CAG long-timers will also remember) and I of

See Testa on page 5

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CAG_President@wcClayArtsGuild.com
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CAG_VP@wcClayArtsGuild.com
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Hospitality: Betty Medwedeff
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and Cheryl Helms
cherylhelms@yahoo.com
Monitors: Erika Goldstein
ebgoldstein@comcast.net
Newsletter Editor: Jane Burns
juburns@sbcglobal.net
Layout Editor: Mary Leigh Miller
mlmiller602@gmail.com
Curator: Florence Mcauley
fbmcauley@comcast.net
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garyg@astound.net
Web Master: Brad Krebs
bradkrebs@berkeley.edu
CAG Web Page: John (Sid) Sindzinski
jsid53@@gmail.com
Educational Social/Event Coord.
Donna Cowan
dccsunburst@gmail.com
Community Outreach: Bette Sindzinski
bettesindzinski@hotmail.com

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Message from the Prez

Hello, and it is hard to believe that we are almost half-way through our Fall Quarter. To all those who are part of the Clay Arts Guild, thank you. We are 123 strong.



One of the themes in my last article for the *Kiln' Times*, was to "Live Love". A mantra of Father Thomas, a Catholic priest who passed away all too young, at age 47. His message was to act in such a way as to live one's life in a loving, kind, caring way to all those around us, a very hard task.

As I was thinking about the studio and the culture here, I began to think that we really don't see ourselves as others see us. I was reminded of an experiment that we, four female graduate students in 1972, tried out. We were all living together, nursing graduate students in psychiatry, having our share of squabbles and spats. Someone suggested that we film ourselves having a conversation about some issue that was causing angst. So we did, a 45-minute video of our meeting to resolve whatever the issue was.

And the results – WOW! Oh my! Do I look like that when I am talking? WOW! I look angry, firm, kinda like I am not listening. WOW! "That is not the way I see myself," were the thoughts expressed by us all. As we watched the video with embarrassment, we all learned such a valuable lesson. We all thought the other people in the video looked just like we had experienced. BUT we ourselves looked so different than we thought.

That lesson comes back to me in the studio. How do others see us as we navigate around the studio attending to our work, expressing our angst, gathering support for our opinions, or maybe attending lovingly to someone in a helpful way? Are we often so caught up in our own world that we are not aware of our impact on others? Do we come to the studio to work, to socialize, to find a place to express our angst, or share friendships, to gather support for our criticisms?

So what do we do? Well, I am NOT suggesting putting in cameras. Not sure I want to watch myself. I am asking everyone to help make the studio a warm and inviting place for us all. How about if we each do one especially nice thing, or say one especially nice word to someone? My goal as president is to help make the studio a warm and inviting retreat for us all. Please join in.

Bette



Coming CAG Contest

By Donna Cowan

In late winter quarter, 2019 (date to be announced), we will have a contest with various prize categories focused on the “Marriage of Form and Finish”.

The relationship of a piece’s form and its finish define the overall aesthetic of that piece. We welcome entries that are thrown, hand-built and/or sculpted. The sky’s the limit – that and your creativity. This is also a great chance to see what others do with the form/finish relationship.

There are six prize categories: Best Wheel Thrown, Best Handbuilt, Best Surface, Most Imaginative, People’s Choice, and Judge’s Choice (Best in Show). What a range of opportunities to show your special combo of Form and Finish! It’s not too early to start creating that winning piece!

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. More info to come.

By the way, 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. 🙌

Meet Your Monitor Karen (Hilde) Hildebrand By Jane Burns



Passionate clay makers share a fascination with clay that for some can go back decades. For Hilde, it began as far back as third grade when she was first introduced to clay. Her carved pinch pots, which she still has, when fired, introduced her to the “pure magic of glazing”. However it was not until 1982 when she moved to the Bay Area and discovered the Concord Clay Studio that she was able to take a class while maintaining a career as a certified massage therapist with a practice in pediatric Occupational Therapy.

Hilde says that her formal training really began here in the studio, where she developed her skills from a variety of first rate teachers. She mentioned her appreciation of the artistry of Jim Newton’s work. From Bruno Kark she learned to throw, and from Leslie Jensen she learned a range of techniques in surface design.

As a member of the raku class, Hilde has willingly shared tips with the surface preparation of pots: burnishing the surface with a stone before applying terra sigillata and buffing to a glassy sheen. After the piece is bisque fired, a favorite technique of Hilde’s is to spray



the form with a raku glaze, followed by a misting of hairspray to protect the glaze. Then a design is carved through the glaze to the polished surface, which will become a deep lustrous black when fired and reduced in a can of combustible material following the raku firing.

Hilde’s parents lived in Japan for some time, and she remembers the distinct influence of both that country and Thailand in her household environment as she grew up. Even now, she says she is drawn to Japanese and Korean forms and glazes. Her plans for the future are

simply to keep learning and to try to master particular skills by taking classes to add new things to her “bag of tricks”.



A Journey with Bruno Kark CAE instructor for twenty-six Years

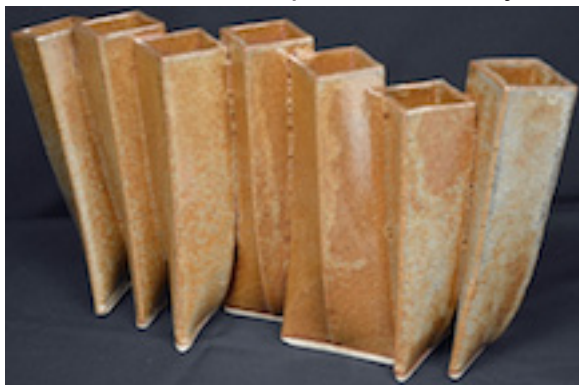
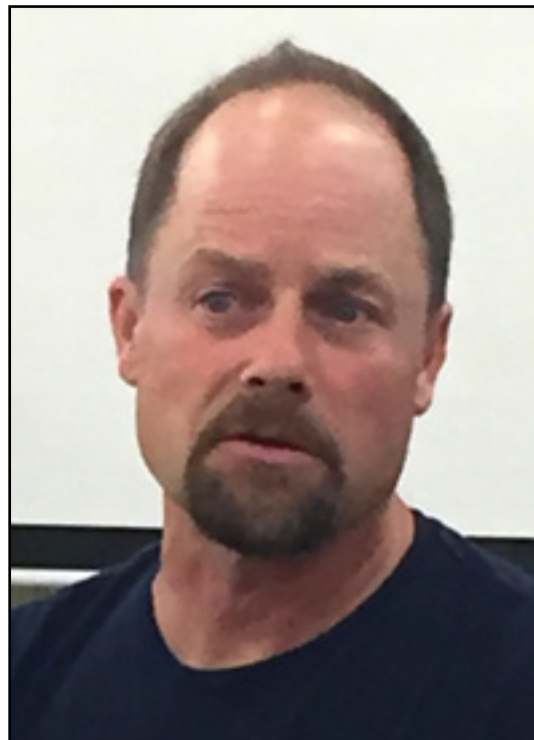
By Clare Macy and Ann Henderson

What an incredible night CAG members had on September 16 when CAG instructor, Bruno Kark, shared his travels, experience, philosophies, and approaches in the world of clay. What was promised as a lecture turned into an exhilarating journey that Bruno included us on, both geographically and chronologically, covering his path to where he is today.

Bruno began his presentation expressing gratitude for the moments and places as well as the people who touched him in his life and culminated in his rich and wonderful pottery career. His travels took him around the world to learn at the hands of masters. He credited each of his teachers with the skill, philosophy and knowledge he reveals in his art and imparts to his students.

Bruno explained that he grew up in a home filled with art and wonderful Japanese pottery. He explained that his parents had lived in Japan before he was born and amassed a wonderful collection of art and antiques from the area. As a youngster, he encountered his first hands-on experience with pottery in kids' classes at the San Francisco Museum of Modern Art. At Galileo High School began working on one of the two wheels in Rob McConnell's pottery class. He recalled going to the teacher's home where he was able to learn about and try his hand at firing in a raku kiln which the teacher had set up in his backyard.

Beyond high school, Bruno remembers working with artist Bill Albright, whose work was featured in the April 2017 issue of Ceramics Monthly. Bruno's take on the work they were doing twenty plus years ago was, "air-brushing clear glazes over squished pots." He then worked for Norstad Pottery (now Durant Ceramics), noted for one-of-a-kind handmade kitchen and bathroom sinks. That was his introduction to line production, which involved time pressure, safety measures like earplugs for the tremendous noises in the factory setting, as well as requiring a minimum of motion for efficiency.



At about this time a friend, who had connections at the Bizen Pottery in Okayama Japan, suggested he go to Japan to apply for an apprentice job. Bizen ware is Japan's quintessential ceramic ware. This friend wrote him a letter of recommendation, which successfully introduced him. Bruno laughingly said, "When I started, the first thing I had to do was forget everything I learned before." And then he was to "learn by not being taught." He shared his perspective as it pertains

to being a teacher, the major points being that there is not one way to learn or teach the craft of pottery, that all teachers have their own way of teaching, that no way is the wrong or the only way.

Lost & Found By Bridget Moar

Are you missing tools, clothing, clay, or other items because they were inadvertently left behind in the studio?

Here are some suggestions on where to look for your items:

* Clay is usually put on the bench below the bulletin board.

* Aprons, sweatshirts, or other clothing is hung on the hooks near the library.

* Tools are put in the Lost & Found cupboard, which is the first cupboard near the bathroom, under the display case.

If you left anything in your locker at the end of the quarter, everything is removed during the end-of-quarter cleanup. Any leftover clay is donated to the cleanup volunteers. All tools or other items are put in the Lost & Found cupboard.

The Lost & Found cupboard is cleaned out at the end of every quarter. All items are saved for a week or two into the beginning of the new quarter in case someone wants to retrieve anything. After that, all tools are donated to CAG and are placed for sale, with proceeds going to CAG. (See the article on the CAG Dollar Store)

If you have lost any items, please check with me, a monitor, or Gregory, and we will try to assist you. 🙌

Continued from Bruno, Page 4

Bruno explained that the pricing of pottery in Japan is way beyond anything here, at least five times the price. An ordinary tea bowl would go from \$100-\$200, and an extraordinary one done by a famous artist could sell for as much as \$200,000. Special guests were invited to the opening of the kilns at the Bizen Pottery, and pots would be purchased right there.



After eleven years in a group studio here in California, Bruno currently works out of his own studio. He is learned in the tea ceremony, has made connections at the Cherry Blossom Festival, works with flower arranging organizations, Ikebana groups and, of course, teaches in our studio. He has had numerous exhibitions and gallery representations. Bruno brought a number of pots with him for us to see the type of things



he is currently producing. He also presented a slideshow with a wide range of examples and ended with a photo of his daughter who is now thirteen; she wasn't a twinkle in his eye when he started teaching here.

Continued from Testa, Page 1

ferred to help Bob Testa clean out Ann's studio. It was packed with work and tools. She clearly had no intention of stopping her clay work anytime soon. Bob wanted to donate most of the studio contents to a school or teaching facility. We talked about this and decided to give CAG and the Civic Arts studio first pick. Cheryl and I spent the better part of three days with Bob, sorting, cleaning, and packing up dozens of tools, bats, books, brushes, plate stands, display boxes, stamps, cane handles, chemicals and stains, and more. We were gratified that Gregory and Bette, on behalf of the studio and CAG, enthusiastically accepted almost all of what we offered. I'm sure you all will make good use of the donations. I know that Ann would be pleased. 🙌



Hot Tip

Preserving Leaves

By Pat Alger

I have been experimenting with applying leaves on freshly thrown clay pieces. I then apply a layer of colored slip over the them, and once dried to a dull sheen, remove the leaves. One day I collected a whole plastic bag of leaves, but did not have time to use them all. I put the sealed bag of leaves into the refrigerator and hoped they would keep for a few more days.



To my surprise, I have been able to keep leaves for weeks, and if they seem to be getting a little dry, I rinse them and then put them back in the bag with a paper towel. This seems to keep them soft and fresh, so I can make the leaf design any



time the mood strikes! I have tried this with oak, maple, fern and a few other mystery leaves; all responded well to the cold, moist environment.

Pat earned a free bag of clay; now it is your turn. All you have to do is submit a written description of your Hot Tip, take a photo of the piece or process if possible, and submit it to annadele@comcast.net. If your tip is chosen for the newsletter, you will receive a free bag of clay. It does not have to be an original idea, but if you got the idea from another source, it is nice to cite where you received it.



Empty Bowls

By Bette Sindzinski

A huge thank you to all the people who donated bowls for the Empty Bowl Project this year. The dinner, or should I say bowl of soup, was held October 14 at the Contra Costa Food Bank.

As many of you know, this is the main fundraiser for the Contra Costa Food Bank. Each October fundraiser they serve about two hundred and fifty meals, charging \$20 per person to raise money for their program. The last four years the Clay Arts Guild has donated between one hundred fifty and one hundred eighty bowls each year.

Patrons attending the dinner come into a room with long tables filled with soup bowls. They choose one, fill it up with soup, and then get to take the bowl home to remind them about the wonderful work of the food bank. This year we again donated one hundred fifty bowls.

THANK YOU SO MUCH! You can see in the photo that we filled five large bins with the bowls.

We are now collecting bowls for 2019. Please leave any donated bowls in the library in the bin labeled Empty Bowls. 🙌



Clay Arts Guild at Family Art Day

By Ann-Marie Hannawacker

The Walnut Creek Center for Community Arts hosted Family Art Day on September 8th, at the Shadelands Art Center, from 10 am to 2 pm. This was a free event, open to the public and fun for the whole family! The fall theme for this year's Family Art Day was "Art is Magic".

The busy day at Shadelands offered art-making stations such as clay hand-building and finger-knitting as well as giveaways, face-painting, and more! This year a whopping 600 community members attended Family Art Day

CAG members - **Bette Sindzinski, Ana Bianchi** and her daughter, **Dink Van Pelt, Ita Perez, Forrest Lowe, Ann-Marie Hannawacker,** and **Millie Robinson** volunteered at the event. Ana, her daughter, Dink, Ita, Forrest, and I each manned a table and welcomed families to play with clay. We presented a variety of hand-building techniques, as well as encouraged creative exploration.



The day prior to the event, Bette set up the clay studio at Shadelands by configuring the tables and equipping each with clay tools, rolling pins, examples of previous work, hand wipes, and paper plates - all of which enabled the children and their families to take their clay creations home.

At a designated area of the lobby, just outside the clay studio, Bette and Millie displayed and sold donated CAG wares during the event. A big thank you to the members who have donated wares, and Bette and Millie for promoting CAG through the sale and exhibit of the ceramic pieces.

Gregory supplied various clays (sandstone buff, black mountain, and soldate) for the event. The variety of clays were a big hit with the children as they constructed crazy creatures, pinch pots, unique creations, and more. Gregory, Bette, and Millie also provided support to us by replenishing clay at our tables, water to stay hydrated, and general assistance where needed.

There was a constant flow of families coming into the clay studio, and even some that revisited, wanting to continue working with clay. Needless to say, the clay studio was a popular location at Family Art Day.

We were all busy every minute of the four hours of Family Art Day. Although exhausted by the end, we had an incredible experience and the success of the event was well-worth our efforts. Seeing the children and their parents filled with excitement and interest in working with clay was refreshing, especially in this digital age. Also amazing was the focus and concentration the children had, even as young as 3 years old! It is so wonderful that clay can stimulate and enrich the imagination of the next generation. As the theme of the Fall Family Art Day states so well: "Art is Magic"! 🙌



Skulduggery Afoot?

By Sue Pena

Lately people have been telling me that they are MISSING some of their pieces and after conducting a thorough search they haven't been found. This goes back weeks, so either the pottery has "grown legs" and gone off, or it is playing hide and seek in a really good place, or we have a malicious ghost, OR-----

Whatever is happening we have a serious problem, and it needs to have the proper attention paid to it. It isn't funny when you spend time creating a piece, put it in bisque and then glaze, and then it doesn't show up. Who wouldn't be frustrated and mad.

Please make sure that you sign or stamp your pieces. Most of us know one another's work, so it's hard to believe that someone here is "accidentally" taking the piece. If you see something suspicious or someone gathering pieces you know belong to others, PLEASE let the monitor or Gregory or instructor know immediately. Don't let the topic drop, and please keep a list of your missing pieces. Again, this isn't funny and we need to solve the problem.

On a similar note, ware boards that have your name on them and that you have brought in for your use are also going AWOL. People are taking wet pieces off boards in the dry room and placing the pottery on the open shelf. This can damage the piece in more than one way. Also pieces are being moved to make room for their work – very irritating when you are playing by the rules and others aren't. 🙄

Dollar Store

By Bridget Moar

CAG has a selection of used tools for sale. While we also have wonderful new tools for sale (thank you Kathleen Jensen for managing this!!), you might want to take a look at what is available in the CAG "Dollar Store". All items are priced at \$1.00. All proceeds go to CAG. In addition to tools, you might find items like notebooks and storage containers.

The tools available in the "Dollar Store" have either been donated to CAG or a result of what was left in the Lost & Found. (See the article about Lost & Found, page 5)

The "Dollar Store" is located inside the clay room. Your instructor or Gregory can help you. Please place your money for the tools in the envelope on the shelves. 🙄



Having a cart has given Adelle so many more options...

DATES TO REMEMBER

- * No classes Nov 12th
- * Last Fall quarter classes: Nov 17th
- * Studio Clean-up Nov. 18th
- * Winter registration opens Dec 5th
- * Winter Intensives start Jan 2nd 4th
- * Regular Winter classes start Jan 5th

MESSAGE FROM THE YARD

October 2018

1. 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.
2. We have ordered a new large slab roller; it should be ready to use by next quarter.
3. The Ice Rink will be setting up for the next few weeks and be operational until the end of January.
4. Next Master Potter Workshop is with Cristina Cordova on Feb 9th. She will demo and lecture on large figurative sculptures: <https://www.cristinacordova.com>



Friendly Reminders: 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

Lenny Dowhie Workshop

By Sue Pena

The Master Potter Workshop by Lenny Dowhie was a great way to spend a Saturday. Everyone had a good time and we all learned some new ways to create pottery. Lenny is a very personable guy and had lots of stories to share along with his knowledge. Having him as a professor at the University of Southern Indiana would have been fun as well as a great learning experience. His work has been shown all over the world and the U.S.

He showed us how to make cast slip slabs (who knew) and how it is different from using the slab roller or rolling pin or coiling clay. Along with that he demonstrated how to apply decals and transfers and different designs onto clay. Lots of information on how to create your own images using silk screens, under-glazes and China paints. Things to ponder and hopefully try someday. He also is a firm believer in "testing" and keeping a notebook on the results. Saves a lot of time and tearing your hair out!

Lenny's slides were very interesting and gave us the opportunity to see just what you can do when you let your own creativity go. He also demonstrated the building of a non-functional tea pot similar to the one on his poster.

All in all it was a very good workshop. Laura Taylor was the lucky winner of the drawing! CAG also purchased one of Lenny's pieces and it is on display in our gallery section.



Sales and Festivals

Handcrafted Holiday Sale: Shadelands Art Center, 111 Wiget Lane, Walnut Creek. Friday November 30 reception 5-8 pm, Saturday December 1 10am-5 pm, Sunday December 2 10am-4pm.

Berkeley Artisans Holiday Open Studios: Saturdays and Sundays from 11am - 6 pm November 24-25, December 1-2, 8-9, 15-16, 22-23, 2018. Includes Berkeley Potters Guild 731 Jones St @ 4th, Mary Law Pottery 1421 5th St @ Page, ACCI Gallery 1652 Shattuck Av @ Lincoln, and Bruno Kark Ceramics 5515 Doyle St. in Emeryville @ Stanford Emeryville.

James Newton's Ceramics: Winter Sale at James Newton's Home Studio, 1 Harvard Circle, Berkeley Ca 94708. November 17-18, 24-25, 2018. 11am-5 pm.

San Joaquin Potters Guild Fine Arts Festival: November 16, 4-8 pm reception and November 17, 10-4 pm, 2018 at Spanos Community Center, St. Basil's Greek Orthodox Church, 920 N. March Lane, Stockton.

Galleries

Schaller Gallery Online: Tirrell and Curran Small Group show late October. Randy Johnson Solo Exhibition Mid November, 2018.

Trax Gallery, 1815 5th St, Berkeley: Reception for the new exhibition, "Raw Materials" is on Saturday November 10, 2018 5-7 pm. Exhibitors include Linda Christianson, Randy Johnston, Jan McKeachie-Johnston, Bill Geisinger, Naomi Dalglish, Michael Hunt, and photography by Don Hicks. Walk-in hours begin Friday October 26 12-5.30pm and continue every Friday, Saturday and Sunday thru December.

CLAYARTSGUILD

**Center for Community Arts
Walnut Creek**

**PO Box 8039
Walnut Creek, CA**

To view the CAG Newsletter in full color, go to our website: wcclayartsguild