

# KILN' TIME



MAY, 2019

THE OFFICIAL CLAY ARTS GUILD NEWSLETTER

## GENERAL MEETING Wednesday, JUNE 26 • 1 pm

Plan to attend this once-a-year meeting. We will be voting in the new officers and approving the upcoming year's budget. FYI: Our elected board members are all repeating their current positions!

### SEIZE the T-SHIRT!



Did you know the sale of these cleverly designed T-shirts by clay instructor, Ellen Sachtschale helps fund our CAG treasury? Formerly available in the library, they will now be on display in help-yourself boxes beneath the bulletin board. Cost: \$20 and \$25 per shirt. Put your check in Locker #1.

Coming up in June:  
Master Potter  
Workshop with  
DAVID  
MACDONALD

More information on page 4.

## CAG SPRING SALE WRAP-UP

By Patricia Alger, Sales Chair

Once again, our CAG Spring Sale was held the weekend before Mother's Day. The sale was a huge success thanks to a dedicated team and collaboration with the staff at WC Arts who helped with the advertising. We had a unique situation this year. Unfortunately, our sale coincided with the Ceramics show at Davis as well as the final stages of the damp room renovation. Our fearless leader, **Takemi Tsuruta**, worked very long days to get all the "work in progress" out of the studio and back into the damp room. We could not have held the sale without his dedication and hard work to get the studio cleaned out to make room for the sale tables.

This year's sale was accomplished by utilizing the hard work by many artists from our studio. We even had volunteers who were not selling items but still stepped up to assist. Once again, **Mary Leigh Miller** designed a stunning postcard and poster which was available for passing out to friends as well as posting on social media sites. **Cherylene Robison** helped tremendously with advertising and getting word out about our sale into local calendars and event sites. Our social media team, **Etienne Melcher**, **Kit Niemeyer** and **Nicole Collins**, did an awesome job posting advertisements on Instagram and Facebook. This year **Connie Parham** took many of our postcards and strategically placed them in all the local city buildings. **Gary Guglielmino** also took all the emails we obtained from our raffle at the last sale, and sent our postcard out to our entire mailing list. The advertising of the sale is a huge effort and is the key to a prosperous sale!



Continued on page 3

## MEMBERS of the BOARD

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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**  
See the latest *Kiln' Times*  
in full color!

## Message from the CAG Prez ...



Hello all. Can you believe it is almost Summer? Didn't I just buy Christmas gifts? A special thank you to all that worked so hard making the Spring sale a huge success. Special thanks to Pat for her planning and running the sale, and for Erika who filled in so many spots all weekend long. They were both here almost every hour, but alas, they did go home to sleep.

I also want to give a special thanks to Takemi. Our damp room has been out of commission for months and creating quite a storage problem with metal storage carts all around the studio. On Tuesday, two days before the set up of the sale, the damp room was finished. Takemi worked tirelessly for two days carefully moving all the stationary shelving and mobile shelving into the damp room in order to clear the space for our sale, and gently moving every piece of greenware. He then constructed new rolling carts that replaced the old green shelving behind the wheels so that we could have shelving for our sale. Meanwhile he was also getting ready for Davis and loading all the pedestals and ceramic pieces with care in order to arrive at Davis for set up on Thursday. So, for all your hard work and dedication to this studio, we all thank you so much.

There will be other articles written about this sale. But I guess what I would like to write about for a moment is my belief in CAG and in the studio that propels so many of us to contribute countless hours to making things successful. It doesn't just happen.

And, in order to continue having all the fun and great event at our studio, we also need your help. *Please, please, offer to help and take on tasks that need to be done.* If six people carry two hundred pounds, it could break them. If the same weight is carried by 25 people, it can be fun and exciting. Join us.

And, so often people come to me complaining about this or that. I understand we have had our issues, some confusion, managers leaving, interim manager, damp room closing, kilns not working right ... but it is OK. I want you all to know we hear you and sometimes things will not be perfect or the way we want all the time. And sometimes the answer will have to be "No." But the focus should be on spreading the positive, working with what is working and helping out when we all can. And of course if you have ideas, suggestions or major concerns, then please come to us personally to talk about it. Let the work area be that – to work, collaborate and create.

I know I believe in this studio and I love so many of you in this studio. It has become a huge part of my community and family. Let us all help it to continue to be wonderful.

*Bette*

# CAG SPRING SALE

continued from front page

This sale was particularly challenging since we had 38 artists, compared to less than 30 last year. **Karen (Hilde) Hildebrand** did a great job with the new layout of the display tables and we received many compliments on the look and flow of the sale. Once again, **Betty Medwedeff** and her team did an awesome job with the hospitality and everyone had plenty to drink and snack on throughout the entire sale. This year **Nichole Collins** printed the price tags and got them out within a day of everyone submitting their inventory. And a huge thank you to **Kathy Nicholson** for once again doing a wonderful analysis of our sale results.



Our sale included a free raffle and a silent auction. The raffle was very popular with our sale attendees and resulted in hundreds more e-mails for our future mailing list. The silent auction resulted in an additional \$525, which will go toward the purchase of our new gas kiln for the studio. Thank you to everyone who donated a beautiful piece of art!

We had a total sale amount of \$13,300, which is up nearly \$1,000 from last year's sale. This resulted in almost \$3,500 going to CAG to help with the purchase of new equipment for the studio. We would like to send a special thank you to our newest sale



participant, **Michael Shin**. He jumped right in and happily helped wherever he was needed and at the end of the sale donated 100% of his sales to CAG!

The hand building and wheel throwing demonstrations were very popular again this year. Throughout the sale we had lines of adults and children waiting for their turn to make a clay creation to take home. **Mary Ellen Brownell** and **Donna Cowan** spent many hours showing how to make cute little creatures and bowls with clay. The wonders of wheel throwing were demonstrated by **Ellen Sachtschale**, **Mary Leigh Miller** and **Michael Shin**. If you have not volunteered to do this, it is a lot of fun and it pulls many potential customers from the park over to our studio.

We are already busy planning the next studio sale. We are looking for a few volunteers to help with the Raffle and Silent Auction, so please contact me, **Pat Alger**, if you are interested in helping with this popular activity or have other ideas/suggestions for future sales.

Finally, I would like to acknowledge **Bette Sindzinski** and **Erika Goldstein** for all their support in planning the sale and the 4 days of non-stop activity during the sale. I could not have done it without their dedication and willingness to help wherever needed.

Please see the wonderful photos that have been posted on Facebook at

[www.facebook.com/Clay-Arts-Guild](http://www.facebook.com/Clay-Arts-Guild) 

# Master Potter Workshop

SPEND A DAY  
with DAVID  
MACDONALD

SATURDAY

JUNE 29

10 am ~ 5 pm



For more than four decades, David MacDonald has masterfully created richly patterned utilitarian objects from clay that have come to symbolize tremendous integrity and endurance.

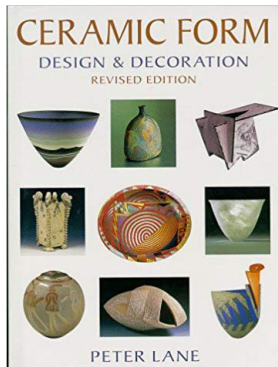
Despite the national recognition MacDonald has earned for his superb work, he remains committed to, and most content when he is producing, functional works of art in beautiful forms that will be touched, held, and most importantly used by people who will admire and appreciate their inherent beauty.

*Everson Museum of Art, 2011*

**Check the current Arts & Rec catalog for sign-up information.**

# Library Notes

By Librarian, Aletha Wiens



## Ceramic Form: Design and Decoration.

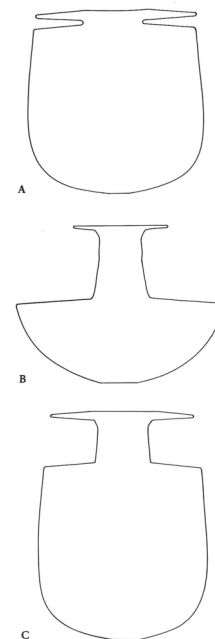
Rev. ed, Peter Lane  
1998

This book is generally a discussion of forms of vessels by potters, with pictures of their work. It includes a last chapter of cross sections of vessels, with various possibilities shown; including flanges and other design choices. For example, the discussion of the work of Hans Coper of the United Kingdom includes the following:

*...However, certain criteria concerning proportions are often applied subconsciously in making judgements. A shorter neck, a higher foot, or a more steeply sloping shoulder on a pot can make us feel either more comfortable or uneasy, according to the altered relationship which is thus made to the rest of the form.*

*In one interesting experiment at a retrospective exhibition of the work of Hans Coper, I asked different groups of the students to choose the vessel which they preferred above the others. Three of his vessels were displayed side by side in a well-lit glass case. All were thematically related in shape, having a thrown body closed at the rim to make a sharp-ridged shoulder with a neck centrally placed on top (see illustration) Without exception they all chose the same piece; C. The consensus was that the shoulders of A were rather too hunched up, B had a disconcertingly long neck, awkwardly related to the body, whereas C had a more 'comfortable' feeling about it. Armed with this unanimous judgment, I put the same question to a group of volunteer guides to the exhibition, for whom I had just conducted a workshop of Hans Coper. All chose C except for one elderly woman who selected B. Surprised, and almost without thinking, I blurted out, "You must have lived in Africa." "Yes," she replied. It seemed that she had often seen giraffe-necked women on her travels and what everyone else had decided were unusual proportions in that particular pot had not disturbed her in the least.*

Silhouettes of vessels by Hans Coper.





# CLAYTOPIA

nceca

03.27-30.2019 • MINNEAPOLIS, MN



## TAKEMI'S NCECA REPORT

On Sunday April 14 members were given a dynamic tour of the 2019 NCECA convention as Takemi Tsuruta illustrated his presentation with images showing the extraordinary achievements of clay makers from across the US and around the world. Exhibitors ranged from those as young as second grade to a master potter such as Warren Mackenzie who was celebrated in Memoriam. We were treated to a vibrant array of functional and sculptural work that opened our eyes to the magical meeting of clay and fire.

Held this year in Minneapolis, Takemi noted that he fully appreciated the opportunity to attend saying that he approached the conference as a new experience due to his role as director of the Clay Arts program. In fact as the Resource Hall housed almost 200 commercial and institutional exhibitors, Takemi was able to meet with manufacturers to discuss matters concerning the care and maintenance of our kilns and the kiln shelves.

The principal draw of course is the huge array of art. The choice is overwhelming. Almost 150 galleries were included in ceramic art displays in the Conference Center, the city of Minneapolis and surrounding communities. Some of the highlights were Sunshine Cobb's cups in the Eutectic Gallery, a David MacDonald plate in the Gandee Gallery and Josh DeWeese's work in the Artstream Nomadic Gallery. Takemi was particularly taken by John Gill's playful colorful pieces and Sam Chung's cloud bottles. As a teacher he was greatly impressed by the Emerging Artists Exhibition and the achievements of students in the K-12 Student Exhibition. *(See photo on next page)*

A large part of the conference is devoted to lectures and panel discussions. Takemi found

## NCECA Through My Eyes by Robin Moore

At the end of March, my husband Brad and I flew to Minneapolis to attend NCECA, the National Council on Education for the Ceramic Arts' annual conference. It was an exciting, energizing experience. This conference featured outstanding speakers, hands-on experiences, visits to galleries both inside the conference and in the larger Minneapolis area, and a chance to see the latest products on the market.

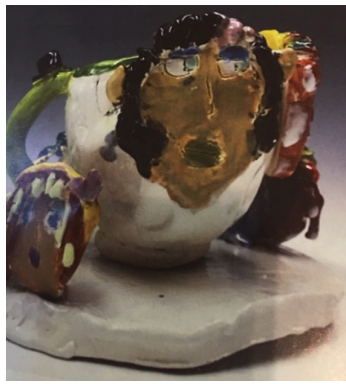
Here are some of the things I enjoyed most, but certainly not a complete representation of what was on offer:

**Demonstrating Artists:** In three-hour shifts, exceptional artists demonstrated, talked about their work and their lives, and dialogued with each other and audience members. For me, these sessions were a great place to "rest" from other activities while learning, too. This year the four artists featured were Kukuli Velarde, Torbjorn Kvasbo, Jeff Oestreich and Aysha Peltz. All four were engaging.

**K-12 Exhibit:** Students from all over the country were chosen for this exhibit, and their work was technically impressive. For example, a number of people were gathered around a yellow steno pad with notes and coffee stains wondering who had left it in the exhibit and why it had received a number of awards ... it was a sculpture done by a 10th grader - we couldn't tell it was clay!

**Lectures:** We attended some of the 1-hour lectures. My favorite was Rimas Visgirda's Cure for the Pure, on adding materials to the clay body to create more complex surfaces. Brad opted for this one and I tagged along, and then found myself fascinated by his work.

*Both articles continued on page 6*



some of these to be truly inspiring. Worth mentioning was the Chipstone Session, “Yes. She. Can “ panel which discussed the role of gender in art studios, the Potters For Peace presentation that promoted the local production of ceramic water filters

(most recently in Nicaragua), and the development of hydroponic gardens in Northern Minnesota that used recycled processed earthenware to support plant life instead of soil.

Takemi noted that these endeavors foster the sense of community within the clay arts and of giving back to the community. Perhaps one of the most important takeaways from attending the conference, he said, was that artists are part of something bigger than themselves and that perhaps our clay studio can find a way to give something back to the community. Building and maintaining relationships and making new relationships are a vital part of who we are.

Mentioning that he did not venture far from the Conference area, Takemi did make an exception to this by visiting the spectacular Walker Art Center: he ended his presentation with images from the Sculpture Garden that reminded us of the monumental possibilities that can fire an artist’s imagination.

Several members of the Clay Arts studio also attended the NCECA conference and were invited by Takemi to share their experiences with the guild. **Beryl Snyder, Brad Krebs, Robin Moore and Jane Burns** were unanimous in their approval of such an eventful gathering of clay makers and would encourage other clay artists to attend at least one national conference.

Our grateful thanks go to **Betty Medwedeff** and the hospitality committee which provided a delicious array of light refreshments for the attending CAG members. Thank you to Betty and her committee and to **Donna Cowan** for organizing the CAG social events. 🖐️

Gallery Expo: This area featured exhibits from 10 galleries invited to show and sell their wares. It gave me a chance to see in person the work of many artists I’ve admired online, and they were selling smaller pieces that were affordable and small enough to carry home. Personally, I couldn’t resist a tiny, lidded vessel done by Julia Galloway!

Bus and Shuttle Tours: The conference offered a number of opportunities to either take bus tours to many off site exhibiting venues, or join hop on/hop off shuttles to venues. We opted, along with Beryl Snyder, to take the “Friday Evening Northeast Minneapolis Reception Tour” shuttle. This was great fun, shuttling from one gallery opening to the next with a whole busload of ceramics lovers. We made new friends along the way, and saw some amazing work.

Resource Hall: Last, but certainly not least, the Resource Hall had vendors representing ceramics products of every kind: kilns, glazes, tools, decals, 3-D printers, etc, etc. Some of those vendors had guest artists showing how they personally use the products on offer, for example Kevin Snipes demonstrating for Speedball underglazes, and Didem Mert, Malcolm Mobutu Smith, and En Iwamura demonstrating for Amaco products. It would have been easy to spend the day just in this area.



Malcolm Mobutu Smith from the University of Indiana demonstrating Amaco products.

I recommend a trip to an NCECA conference to anyone with a passion for ceramics; it really gets the creative juices flowing. The combination of inspiring speakers, inspiring exhibits, great friendly vibes, and... did I mention SHOPPING??? *Can't be beat!*



# Gallery Shows

## Main Street Arts Gallery

**Clay·Texture·Form**  
featuring 12 Clay Artists  
from our studio!

613 Main Street · Martinez  
925·269·8049  
[www.mainstreetarts.net](http://www.mainstreetarts.net)

### OPENING RECEPTION

Saturday, June 8  
2:30 - 5:30 pm

Show continues through July 4



Karen Hildebrand



Robin Moore



Nan Siegel

## CLAY from ACGA

An Exhibition juried by  
Tony Natsoulas  
and including work



by Ceramics  
instructor,  
Ellen  
Sachtschale  
*(Photo at left)*

## EPPERSON GALLERY of CERAMIC ARTS

1400 Pomona Street,  
Crockett, CA

THE SHOW RUNS  
THROUGH JULY 7

Gallery hours:  
Friday to Sunday  
11 am to 5 pm

## CCACA 2019 by Brad Krebs

The California Conference for the Advancement of Ceramic Art (CCACA) in Davis, May 3 through 5, was stimulating on many levels, as always.


Beginning on Thursday, I was privileged to help Takemi set up our Center for Community Arts exhibit space (see photo below.) A small team consisting of **Ana Bianchi**, **Robin Moore** and myself worked with him throughout the afternoon painting display pedestals, moving them to our assigned second floor location, and then moving, unpacking and arranging the artwork. It was my first time setting up an art exhibit and I found it very exciting. I learned the importance of positioning each piece so that it is shown at its best and discovered the entire process is a lot of physical work.



As we visited the exhibits all around the downtown, (check out the photo above) I got the greatest pleasure from my interactions with other artists discussing their work. I found it interesting to see what college age artists do with clay. Many use the medium to express their reactions to current events or their political/social view points. It was also intriguing to see and hear how others reacted to my art work and instructive to answer their questions.

In addition to the student work, Robin and I viewed four exhibitions of established artists' work. These were a pleasure to behold. We particularly enjoyed the ACGA juried show at the Davis Art Center, and the Pence Gallery, which always shows great, thought provoking work. Another element of CCACA is artist lecture/demonstrations for which you must pay a conference fee.

The CCACA conference is a valuable growth experience and I would encourage other studio members to think about submitting for 2020 as well as planning to attend this wonderful conference.

Other participants from our studio included **Bette Sindzinski**, **John Van Pelt**, **Joan Ibarolle**, **Donna Cowan**, **Mary Ellen Brownell**, **Melanie Walas**, **Alice Lasky**, **Bob Tankard**, **Kurt Fehlberg** and **Nan Siegel**. 

## HANDY HINTS ... from past Kiln Times issues

### Wax On (oops!) Wax Off

If you mistakenly wax an unintended area of a bisque piece, and you cannot creatively work the waxed area into your design, don't fret. Simply take it home and run it through your dishwasher along with the dinner dishes. Voila! Once it is dry, it is again ready to glaze. It saves having to put it through the bisque again.

And speaking of wax... If you want to use your own brush to apply wax to your piece, massage some soap into the wet bristles first (hand soap from the dispenser works fine). Do not rinse off the soap. The wax will wash off easily after you're finished. This method applies when you use liquid latex as well.

### Paper Slip Magic

For whatever project you are working on, if you use slip for attaching seams or adding knobs and handles, I strongly suggest making paper slip from the clay you are using. Cut or tear copy paper or toilet paper into tiny particles and mix into a mush with vinegar or magic water (in a gallon jug by the glaze area sink). Add bits of the clay you are using so that the color match is exact and mix thoroughly. The final mixture should be roughly 1/3 paper to 2/3 clay by volume. Bone-dry trimmings mix faster with the vinegar or water, but it can be clay of any consistency. Mix it in until you achieve your desired consistency. Additional mixing in a blender or a hand-held Cuisinart Smart Stick is a good idea.

**Ann Henderson**

## Meet JENNIFER SMITH New Ceramics Instructor on Monday Afternoon



Hello Clay Arts Guild! I am so pleased to join your community!

Most of my experience has been teaching ceramics, jewelry, glass and other crafts to high school students. I am so excited to have this chance to collaborate with adults! I have spent over 15 years instructing in community art centers, classrooms and various studios, including my own.

I have had my own production ceramics business and retail shop. With that, I demonstrated wheel throwing at art fairs, sold my wares in art shows and the occasional music festival, and even hosted pop up alternative firing in community outreach programs.

As an art educator, it is my desire to instill and cultivate a love for the creative process in my students. Through demonstration followed by practice, students develop the skills to create art. When applying new skills to craft a project, imagination takes over and students suddenly find they can express themselves. With encouraging guidance, a student can discover the joy of creating. In a nurturing environment, risks are supported. My goal is to have students feel satisfaction in the final product, successful or not, and establish a new launching place. Then the wonderful process of creating starts anew.

As an artist, what I value most is the energy that naturally occurs when I am creating. Working with clay, I am continually delighted with the endless, and sometimes surprising possibilities it offers. Although the art created is in itself intriguing, whether its purpose is utilitarian or aesthetic, it is in the making that sparks fly and ignite my passion.

I am looking forward to spending many hours with new friends at the Civic Studio. I hope we will get to know each other and enjoy celebrating the creative process together. 🖐️

## 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.



## Important Dates

Summer registration  
begins: 5/13, 9am

Family Art Day @ Shad-  
elands: 5/18, 10am-2pm

Memorial Day – Studio  
closed: 5/27

Spring session ends: 6/8

Spring studio clean up:  
6/9, 10am-1pm

Summer session begins:  
6/16

Master Potter Workshop  
(No class or open stu-  
dios): 6/29

Independence Day –  
Studio Closed: 7/4

Summer session ends:  
8/10

  
**Seize the  
Opportunity to  
Support CAG**

**Wear a Clay Arts  
Guild T-Shirt**

**T-shirts - \$20,  
\$25 tie-dyed**

## The Manager's Office



Greetings All, Spring is definitely in the air! I would like to thank you all again for making my transition from instructor to interim manager a smooth and enjoyable ride. Though it feels like yesterday that I was cleaning out the office, I feel like I've been able to affect the studio in some meaningful ways.

A couple notes about the studio:

- I'm happy to announce the 'damp room' is officially finished. It has been a long process, but now that it's done, I can say it was well worth the wait. We are going to reserve using the humidifier and employ it only when needed. The instructors have been asked to go over the use of plastic and storage, although I think many of you have figured it out over the past four months. I'm working on new lights for the adjacent room, and some other facility improvements.

- We have a new studio assistant, Hannah Henderson! She is a Santa Barbara native and has tons of art experience. She has a fine arts degree from UC Santa Barbara and was recently a studio assistant at a private ceramics studio in Australia. She's already made a huge impact on the studio! So please welcome her to the studio as she's really excited to be joining the team.

- Coming up: Master Potter Workshop artist, David MacDonald. David has been leading Syracuse University ceramics for decades and exhibits his pottery nationally and internationally. His mastery with clay and his conceptual identity with historical African art is unique and inspiring. The workshop is on Saturday, June 29, from 10am-4pm.

- I would like to congratulate the guild on the spring sale. I hear it was a very successful event and was well-received by many. Thank you to the participants and volunteers that made it happen. It's such a great learning experience and fund-raiser. Next year, I'll be there...

- And lastly, congratulations to the students and members who participated in the annual ceramics conference in Davis. It was a huge success and a pleasure to be a part of. We had a great opening reception sharing a space with the Davis Art Center, Terra Linda Ceramics and the Mendocino Art Center. Thank you to all the participants and volunteers for making it happen. And a special thanks to Brad Krebs, Robin Moore and Ana Bianchi for the extra boost over the extended weekend.

And as always, please remember the studio policies and protocols, and continue to make the studio a special place for all of us. Please be mindful of others and considerate of the communal space that we all share.

Thank you.

*Takemi*

# What's Happening in the Clay World

## WORKSHOPS

Leslie Ceramic Supply,  
1776 Wright Ave, Richmond

June 2 2019: "Plates, Plates,  
• Plates, Some on Feet " with  
Bruno Kark.

• June 9 2019: "Light Up  
Your Garden" with Lynn  
Wood.

• June 16-17 2019: "Animal  
Sculptures" with Patricia  
Uchill Simons.

## GALLERIES

Danville Village Theater Art  
Gallery,  
233 Front St. Danville Ca. Ph#  
925-314-3460 . "Into the  
Blue" 9th Annual Juried  
Exhibit. June 28-August 17  
2019

Epperson Gallery of Ceramic  
Arts, 1400 Pomona St.,  
Crockett. "Clay from ACGA"  
May 10 through July 7.  
*Read more about this exhibit  
on page 7.*

Main Street Arts Gallery,  
613 Main St., Martinez  
"Clay•Texture• Form"  
Opening Reception: June 8,  
2:30-5:30 pm  
*Read more about this exhibit  
on page 7.*

## CALL to ARTISTS

Visions in Clay 2019, Horton  
Gallery San Joaquin Delta  
College, 5151 Pacific Ave,  
Stockton Ca 85207  
Deadline is June 24 2019.  
Online entry at [gallery.delta-  
college.edu](http://gallery.delta-college.edu)

CLAYARTSGUILD  
Civic Arts Education of  
Walnut Creek

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Walnut Creek, CA 94596



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