

KILN' TIME



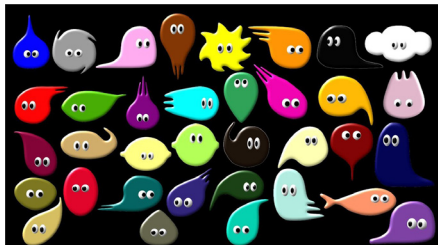
NOVEMBER, 2019

THE OFFICIAL CLAY ARTS GUILD NEWSLETTER

Announcing CAG's
upcoming
CONTEST
IT'S ALL
ABOUT COLOR
By Donna Cowan

In late winter quarter (date TBA), we will have a contest with various prize categories focused on the use of **color**.

Color is often the final touch that sets an exceptional piece apart from a nice piece. We'll be looking for pieces that show various ways that color contributes to the gestalt of the piece. If you're thinking only of bright colors, remember that there are many color palettes. 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 color.



There are six prize categories: Best Wheel Thrown, Best Hand Built,

Continued on page 3

Meet LISA TSUBOUCHI
New CAE Instructor
Interviewed by Clare Macy



Photo by Tammy Horton

Lisa Tsubouchi, a new teacher at the clay studio (currently teaching Ceramics for First Timers Fridays from 7 to 10 pm) is a child of five in her family. Lisa attended college at University of Hawaii, where she was reintroduced to

ceramics. As a young child, Lisa “played with clay, even glazing the clay pieces she created.” She finished her college education at Oregon’s Lewis & Clark College, majoring in foreign languages. Tiring of Oregon’s consistently wet environment, Lisa returned to Richmond, where she lives presently with her two cats, Luka and Ellie.

In addition to pottery, in her childhood and young adulthood, Lisa studied dance: jazz, tap, ballet and hip-hop. Her current dance focus is the hula, a love she brought from her University of Hawaii days. Part of her draw to ceramics, she told me, is the physicality of it, concentrating on the wheel in her practice. Her first position in ceramics education was teaching children.

Lisa’s inspirations in the ceramics field are Jess Parker and Takemi Tsuruta. Jess was her teacher at Berkeley Potters Studio, who managed to raise her children while pursuing her career in ceramics and several other interests, a talent Lisa respects. Lisa also is appreciative of Takemi’s support and encouragement in her ceramic art.

While not in the studio teaching or performing her own ceramic work, Lisa is a wedding planner and floral designer, where she combines her talents in floral design with her pottery work. She utilizes bullet journaling in organizing her work and personal life.

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MEMBERS of the BOARD

President: Bette Sindzinski
CAG_President@wcClayArtsGuild.com
Vice President: Pat Alger
CAG_VP@wcClayArtsGuild.com
Fin. Officer: Aletha Biederman-Wiens
alethajuanita@gmail.com
Secretary: Millie Robinson
millie.robinson@comcast.net
Membership: Ann Henderson
annadele@comcast.net
Librarian: Aletha Biederman-Wiens
alethajuanita@gmail.com
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Nichole Collins
nicolelanguage@aol.com
Hospitality: Betty Medwedeff
bmedwedeff@gmail.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
Data Base Manager:
Gary Guglielmino
garyg@astound.net
Web Master: Brad Krebs
bradkrebs@berkeley.edu
CAG Website: Colleen Whitman
whitman.colleen@gmail.com
Educational/Social Event Coord:
Donna Cowan
dccsunburst@gmail.com
Community Outreach:
Bette Sindzinski
bettesindzinski@hotmail.com
Empty Bowls: Mona Moxley
monamoxley@yahoo.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 ...



Can you believe the holidays are almost upon us...
GULP...

This president's message is on **VOLUNTEERING**
when you are a **CAG member**.

Being a CAG member certainly has its **benefits**:

- Open studio for greatly reduced rate.
- Sunday special CAG events held several times a year.
- Reduced rates for all Master Potter workshops.
- Participation in two annual CAG sales.
- Receive Kiln Time, the CAG newsletter.

But, being a CAG member has its **responsibilities and requirements**:
All CAG members are required to volunteer for some of the CAG sponsored events or activities. This is over and above the shift requirements when you are part of a sale. Although there are no specific number of hours required, we suggest that you put in at least 15 plus hours benefiting CAG's events.

Soon you will get an email with the things that you can volunteer for.
All CAG members will be asked to reply to the email and choose the event or CAG activity. Pick one or more that you prefer.

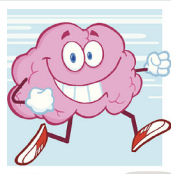
Some things that will be on the list:

- Helping hospitality with the food for Master potter workshops, and CAG events
- Staffing external events like STEAM, STEM, Adult After Dark night, Family Art night, Empty Bowls etc. These happen once or twice a year
- Part of the advertising team to promote our sales
- Helping with the CAG collection in the glass cases, cleaning, sorting, etc.

These are just a few of the things that will be on the list for you to volunteer for this year. **We will be tracking hours this year** and ask that you please put in your time.

Remember, CAG, through its work and community activities, promotes the studio and also purchases at least half of the equipment that we have in the studio. **Our studio is so great because of all the wonderful CAG members.**

Bette



"Creativity is a wild mind having fun."
Albert Einstein

LISA continued from front page

Lisa describes her own philosophy on ceramics as minimalist, choosing to bring only pieces she loves to the glazing process and, in turn, recycling clay from ceramic pieces she deems mediocre or worse. For this perspective, she cites the characteristic of the permanence of pottery on this earth, past and future.



Lisa is excited to be part of this community. It was a pleasure talking to this talented and interesting person, a great addition to the studio's team! 🙌

CONTEST, continued from front page

Best Surface, Most Imaginative, People's Choice, and Judge's Choice (Best in Show). What a range of opportunities to show your special use of color! 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.

BTW, 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. 🙌

Food Bank Report

By Mona Moxley

CAG contributes handmade bowls annually to the **Food Bank of Contra Costa and Solano**. On October 13, Bette Sindzinski and I attended the annual Empty Bowls benefit, held at the Concord Food Bank. There were approximately 150 attendees. Folks were very excited about the bowls, and it was a thrill to see our efforts appreciated. It was fun to watch folks line up to have their bowls filled and recognize a lot of the bowls that I watched being made in the studio!



CAG donated 164 bowls this year made by artists in our studio over the last year. Many people contributed to the effort, throwing, handbuilding, glazing and packing up. Attendees chose 158 bowls and six went as auction items.

We are already working on bowls for donation next year. The Food Bank has asked if we can increase the number of bowls donated. Please contact monamoxley@yahoo.com if you are interested in participating in any of the events listed below.

- Monday November 18, the studio will be open from 2-5 pm for folks to throw and handbuild bowls. Jennifer Smith is making molds that handbuilders can use. The studio will provide the clay, and volunteers are already working on pugging the clay for the event.
- Tuesday November 19, the studio will be open from 2-5 pm for the bowls made on Monday to be trimmed.
- In January when the studio re-opens after winter break, we will need volunteers to glaze all the bowls produced in November.

The auction was a significant part of raising money for the benefit. Anyone who is interested in donating an item, please let me know. These will be auctioned with your name and business name if desired. They can be bowls or whatever piece you would like to donate.



HOT TIP!

by Mary Leigh
Miller

HIGH-FIRE MENDER



Boy, was I ever glad to discover this product! It's the answer to my prayers when a piece I've worked hard on comes out of the bisque with blown off parts.

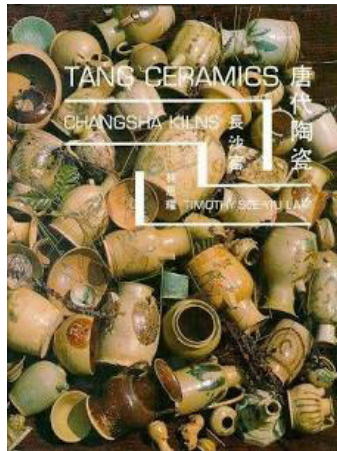
Aztec High-Fire Mender is easy to use. It's available at Leslie's for \$7.75 or for a lot more from Amazon if you don't feel like making the trip to Richmond. The jar comes one-third full of a gum-like substance. Simply fill to the top with a slip made from the clay you are using, and mix well. Apply with a brush to both sides of the broken parts and stick them back together; they will bond instantly. It isn't even necessary to rebisque – just go ahead, glaze your piece and fire as usual. ***This product also works in reattaching dried greenware broken parts.***

Suggestion: If you work with several clay bodies, it would definitely be worth keeping a few different jars of this mender on hand. 🖐️

If you have a hot tip to share, email it to Ann Henderson – annadele@comcast.net. If it's featured in a future issue, you will receive a free bag of clay.

Library Notes

by Librarian, Aletha Wiens



Tang Ceramics; Changsha Kilns

by Timothy See-Yiu Lam
1990 (Donated)

Written in an antique florid style much, much older than the publication date, this book is an astonishing mess! For example, the author dances all around Tang Dynasty dates without explaining why he is so uncomfortable with them. (John Keay spends nearly 100 pages on the Tang in *A History of China*, pp. 216-307) The author also does not explain how the collection described in the book was collected.

So let's say the Tang Dynasty is from 625 to 763 AD (or maybe 550-1005 AD, depending on who you believe...). And the items illustrated are from various old Tang-ish archaeological sites near Changsha, Hunan, that were discovered between 1957-1987, during cultural relics investigations, flood control digging, dam barrier digging and other building/farming/etc. projects in what is estimated to have been a million square meters of groups and clusters of kilns and kiln potsherd piles. "There are now pitifully few sites left that are considered preserved to any extent." p 36.

The fun part of the book is the toys retrieved from the trash/potsherd/kiln piles. The holes in them make them whistles. 🖐️



MARK SULLIVAN WORKSHOP

BY Mary Ellen Brownell

On Sunday, September 15, **Mark Sullivan** gave a great talk to current CAG members. This summer, a long term fascination with teabowls led him to celebrate his retirement by participating in two anagama wood-fired workshops. I was only somewhat familiar with this method of firing, but his enthusiasm for the process, and pleasure with the experience, made his lecture very enjoyable.



His first workshop was with Chris Gustin at Chris's studio in South Dartmouth, Massachusetts. All but two of the 28 participants were very accomplished potters, many with national recognition. These very experienced folks welcomed the 5 newcomers warmly and helped each of us be very capable members of the group.

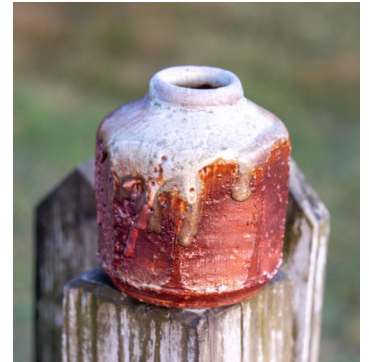
There was a strong sense of camaraderie developed over the 10-day period. Mark had a diagram of the large anagama kiln with three chambers.

Three and a half days were spent just loading all the chambers. Mark explained that in order to direct the "flame flow" throughout the entire kiln, the placement of the pieces and wadding height were important. The first chamber was the anagama. This chamber was fired for 4 days with the wood loaded from the front. The second, a soda chamber, was side loaded and fired for one day and a single day also for the last small residual chamber. They used about eight to ten cords of wood for the entire firing. Everyone took a minimum of four eight-hour shifts, stoking the kiln and maintaining reduction. It looked like cooperation and attention were important, no matter what time you worked. Several days after the firing, the kiln was unloaded by everyone, with family and friends participating.



Mark's second workshop was at Peters Valley School of Craft in New Jersey. Before the kiln firing, Nick Schwartz and John Dix led a four-day workshop preparing work

for the firing. They demonstrated a wide range of techniques for both throwing and hand building. Their styles were complementary, and they encouraged everyone to branch out. The second session focused on loading and firing the single chamber anagama. Participants were encouraged to make stout pieces for the firebox and side stoke and were taught to tumble stack and use wadding in multiple ways. As with any atmospheric firing, there were surprises when the kiln was opened. All the pieces were laid out according to their place in the kiln, and John and Nick discussed the outcome. Again, the feelings of all working together were a part of the enjoyment of the workshop.



Mark then showed some examples of his work from the workshops along with pieces he purchased from other participating artists. These pieces demonstrated the variety of the artists' vision coupled with wood-fired flame flow. He recommended either of these workshops for anyone interested in exploring anagama firing.



Editor's note: Unfortunately there weren't any photos taken at our studio workshop. These photos have all been provided by Mark, taken at the anagama firing in Peters Valley.

Ehren Tool "Hand to Hand"

Master Potter Workshop

By Colleen Whitman



The Guild co-sponsored a truly unique Master Potter Workshop featuring internationally renowned artist **Ehren Tool** on Saturday morning, October 5. The workshop opened with a beautiful spread of food to munch on while attendees studied and then selected one of the many cups Ehren brought with him, just a few more to add to

the already 20,000 cups he has given away since 2001. Ehren's cups are inspired by his service in the U.S. Marine Corps and subsequent return to civilian life. The cups are decorated with a variety of symbols and sayings relating to war, the military and veterans.

Ehren narrated his personal story during a slide-show presentation while continuously throwing cup after cup on the wheel. From a



family history of military service, his own enlistment and service, return to civilian life, the beginnings of his artistic career, to the evolution of his art, which is continuously influenced by wars past and present. Ehren notes that the theme and message he shares are timeless – whether it is WWI, the Vietnam War, or the Iraq War. As one of his cups reads, "In war there are no unwounded soldiers." It is clear that his art has provided a means for him to process and express his military experience—it is part therapy, part man on a mission. He says he doesn't believe he is going to change the world, but he is not relieved of his obligation to try.

Following his presentation and a Q&A session, participants were invited to decorate their own cup using Ehren's large collection of stamps and decals. This hands-on part of the workshop was truly unique and it was clear that participants were excited to be given the opportunity to create their own meaningful cup—especially for the veterans who participated in the workshop. One vet shared with the group what Ehren's cups do for him, how they help to create a safe space where he can talk about his experiences in war.

Ehren insists that he just makes cups; he leaves the rest up to the recipient, "You take the cup back into your life and maybe someone you know starts talking and telling their story." While he says, "I would like my work to vindicate the principles of peace and justice in the world," it is clear he is also okay if all his cup does is to serve as a vessel to quench thirst. He likes the legacy of ceramics, something that is passed from generation to generation. And while his cups are certain to stand the test of time, he insists that they are not a memorial, that the only true memorial to war is peace.

When asked about his plans for the future, Ehren responds without hesitation, "cups and more cups, maybe 40,000." Ehren is currently the studio manager for ceramics at UC Berkeley. You can visit the home studio he shares with his wife at 3017 Wheeler Street in Berkeley, Sundays, 1-5 pm. 🖐️



EARTHQUAKE

Thankfully we survived the power outages and earthquake with minimal impact to the studio. Events like those remind me of how lucky we are to have what we do – a great functioning studio! Earthquakes are going to happen (and some would argue we are expecting a big one soon). Please be mindful of what to do in the event of a big quake.

Here are some links:

1. Earthquake Preparedness

a. <https://www.earthquakeauthority.com/>

b. <https://www.redcross.org/get-help/how-to-prepare-for-emergencies/types-of-emergencies/earthquake.html>

2. Emergency Plans

a. <https://www.ready.gov/plan>

b. <https://www.walnut-creek.org/departments/public-safety/emergency-preparedness-301>

3. Get Connected

a. Sign-up for Walnut Creek Alerts by texting to 888-777 the word WCALERT

b. Sign up for the community warning system CWS
<https://cwsalerts.com/>

Important Dates

Fall studio clean up: 11/17,
10 am-12 noon

Schedule out around 11/22

Winter registration begins
12/4

Winter classes begin 1/5

The Manager's Office

Greetings All,

A few notes about the studio as we head into the holiday break and winter quarter:



• New Teen Instructor at the Studio

Ida Thayer will be teaching the teen class on Thursday afternoons starting in the winter quarter. She's been with Community Arts for four years, teaching youth art and summer camp ceramics. She also has been teaching at other bay area studios including Kids N Clay in Berkeley and Creative Growth in Oakland. She earned a BA degree from Smith College in 2008 and has been actively engaged with the art community ever since. Ida sells her works in numerous shops all throughout California. Please welcome Ida if you see her in the studio!

• New Handbuilding Class – Winter 2020

We've received a lot of interest in offering an introductory handbuilding class, and it's now going to happen. **Darren Cockrell** will teach an afternoon class on Fridays from 1-4 pm. Darren comes to our studio with decades of handbuilding experience and expertise. His own work is primarily all hand-built and wood-fired.

• OPEN STUDIO – Change in Schedule

We've decided to move some open studio hours around to accommodate for the new class and to create a night slot for open studio members. The new hours will be Friday 4-7 pm and Saturday 12-10 pm – the rest of the schedule will remain the same.

• November and December Workshops:

Ann Henderson is teaching a *Pouring Vessels* workshop November 18-21, 10 am-1 pm. **Bruno Kark** is teaching an *Ikebana Vase* workshop December 9-11, 10 am-2 pm. Check out the descriptions online for details.

• Holiday Handcrafted Sale at the Shadelands Campus

Friday, Dec 6, 5-8 pm

Saturday, Dec 7 and 8, 10 am-5 pm

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 it is.

Thank you.

Takemi



What's Happening in the Clay World

GALLERIES and EXHIBITIONS

Trax Gallery, 1812 Fifth St, Berkeley. The gallery reopened October 18, 2019 on Fridays, Saturdays, Sundays for walk-ins 12-5.30 pm. The fall exhibition opens November 22 and the reception for artists Mark Pharis, Craig Petey, and Nick Schwartz will be November 23, 5-7 pm.

Schaller Gallery Online with Tatsuzo Shimaoka, Randy Johnston, Lucien Koonce, Ken Matsuzaki, Jan McKeachie Johnston, Phil Rogers, Joe Singewalk, Peter Jadoonath and Matthew Krousey

ART FESTIVALS

Renegade Craft Fair, Festival Pavilion, 2 Marina Blvd, San Francisco, November 16-17 2019.

Center for Community Arts, Handcrafted Holiday Sale, December 6-8, 2019, Shadelands Art Center, 111 N. Wiget Lane, Walnut Creek.

Ceramics and Jewelry Studio Holiday Sale, Palo Alto Art Center, 1313 Newall Rd, Palo Alto Art Center. December 7, 2019, 10-4 pm

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?



As the gift-giving season is rapidly approaching, they will once again be on display in help-yourself boxes beneath the bulletin board.

Cost: \$20 and \$25 per shirt. Put your check, made out to CAG, in Locker #1.

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