

KILN' TIME



SUMMER, 2020

THE OFFICIAL CLAY ARTS GUILD NEWSLETTER

From the Manager's Office



Hello CAG,

I hope this message finds you well. I miss you all. Seeing those of you at the ware pick-up really brightened my days. We started with 12 carts and ended with 3. I'll keep those pieces around for a while (the entire next in-person quarter). I'd like to thank those that helped out and made it happen!

I'd like to send a special thank you to **Bette Sindzinski** for her outstanding leadership and passion as President for the past two years – *thank you Bette!* You've done a great job steering the boat and we appreciate all you do. And with that, I'd like to congratulate **Pat Alger, Mary Ellen Brownell** and **Bill Schaaf** for stepping into their new leadership roles and **Millie Robinson** for her continued support. I'm looking forward to working with these two and the rest of the board as we plan (as much as we can) for our future.

We were all saddened by the news of the cancellation of in-person classes this summer quarter, but we are happy to do our part as

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Message from the New CAG Prez ...



Hello CAG members

Long time no see! I hope this newsletter finds you healthy and ready to get back to clay.

First off, I would like to thank you for your vote of confidence in electing me to be CAG President for the upcoming year. I have some huge shoes to fill, and I am sure I will be checking in with Bette often as we navigate these strange times. I am thrilled to have **Mary Ellen Brownell, Bill Schaaf** and **Millie Robinson** working with me on the board and can't wait until we can get back in the studio and can return to all the fun social and outreach programs that we have done in the past.

Even though we are not allowed back in the studio yet, the board is busy exploring ways we can hold events like pottery sales. If you are interested in helping, please let me know so we can include you in the discussions. We are also exploring ways that we can help support the studio, so keep an eye out for emails with more details to come.

The studio manager has set up some wonderful virtual classes to keep us busy over the summer and I am excited to take advantage of the opportunity to learn new techniques from our wonderful instructors. If you have not had a chance to check them out, they are set up as short courses (5 weeks) and there will be times to pick up clay and drop off your pieces to be bisque fired.

You can follow the link below to check out all the new classes.

<https://www.communityarts.org/classes/virtual-arts-classes>

Pat Alger

FROM THE EDITORS

We are all living in a strange new world! This issue contains a few articles from the unpublished March Kiln' Times, plus current updates reflecting our new reality – virtual ceramic classes and Zoom get togethers as a new way to connect and share events in our lives. Someday we will all be back in the studio! In the meantime, please stay well.

Jane & Mary Leigh

MEMBERS of the BOARD

President: Pat Alger
patalger08@gmail.com
Vice President
Mary Ellen Brownell
bbmebb@mac.com
Fin. Officer: Bill Schaaf
billschaaf13@comcast.net
Secretary: Millie Robinson
millie.robinson@comcast.net
Membership: Ann Henderson
annadele@comcast.net
Librarian: Aletha Biederman-Wiens
alethajuanita@gmail.com
Social Media: Facebook & Instagram:
Nicole 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:
OPEN
Community Outreach:
Bette Sindzinski
bettesindzinski@hotmail.com
Empty Bowls: Mona Moxley
monamoxley@yahoo.com

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juburns@sbcglobal.net

Visit our website:
www.wcclayartsguild.com
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TAKEMI'S MESSAGE, continued from the front page

we work towards bending the curve so we can potentially return in the fall. When I walk through the studio these days, it seems like it's asleep. I know the waking day will soon come and we'll be dipping our pots in grey bird, but until then, the studio is just taking a nap. However, ceramics is currently offering a variety of summer virtual classes; it's a new format for the teachers and students. We know it will never replace our in-person classes, but we are excited to see their potential. There are 'LAB' classes, allowing students to purchase a bag of clay online and to pick it up in front of the studio. There is also a time to drop off work for bisque firing and to pick-up fired pieces. Please spread the word about these classes as we are planning to continue them as long as there's an interest.

Thank you for your continued support and patience, and please always feel that you can reach out to me.

Takemi

CLAY & TOOL PICK-UP

every week during scheduled programming
for registered students only
no reservations needed
25lb per class limit

M 12-2pm / TH 5-7pm

25LB STONEWARE

XX	B-MIX
SOLDATE 60	B-MIX W/GROG
BIG SUR	SMOOTH SCULPTURE
6-TILE	SCULPTURE 412
CINNAMON	DEATH VALLEY
T-2	BLACK MOUNTAIN

25LB PORCELAIN/OTHER

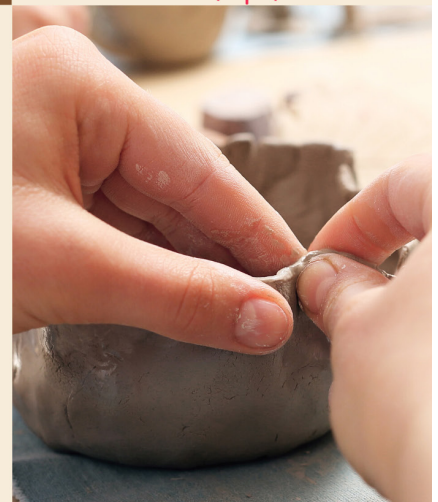
BABU
PAPER CLAY

TOOLS (CASH ONLY)

TOOL KIT \$15
ASSORTED TOOLS -prices as marked

**LOCATION: 1365 N.CIVIC DR.
STUDIO E - CERAMICS**

www.communityarts.org
<https://www.communityarts.org/classes/virtual-arts-classes>



CLAY DROP OFF

M 1-3pm / TH 6-8pm

- same guidelines as clay pick up
- wares may take up to two weeks to be available.
- Pick-up of fired clay is at the same time as clay drop-off.

ARE YOU HEARING FROM US?

Some CAG members have mentioned that they are not getting the emails that are being sent out to students from Community Arts and CAG.

This is normally a function of the settings on most individual email accounts. Comcast, Hotmail and AOL tend to be the most restrictive, so if you are not getting the emails and want to continue to use either of these providers you will need to update your settings to allow email from bulk senders.

If you are looking to change your email provider, Gmail tends to be best one for filtering out the junk and keeping emails from organizations you interact with on a regular basis.

VOLUNTEER OPPORTUNITY

Donna Cowan, after creating and coordinating the Education/Social get togethers on Sunday evenings for several years, is stepping down. We are looking for a volunteer to fill her shoes! This would be a great way to put in some volunteer hours for the guild and have fun doing it. This is a job that could be shared with another volunteer. Donna will give anyone interested some good advice on how to set it up.

Library Notes by Librarian, Aletha Wiens



Straight from the horse's mouth!

Mingei Legacy; Continuity and Innovation Through Three Generations of Modern Potters,

edited by Michael Conroy, for the NCECA San Diego Conference 2003.



Bernard Leach, born in Hong Kong, attended art schools in London. He visited Japan between 1911-1920 and met with Japanese artists and philosophers such as Soetsu Yanagi, Shoji Hamada, and Kanjiro Kawai. Conroy writes that the Mingei Movement "is not a unique phenomenon and is a hybridization of concepts derived from John Ruskin, William Morris, Confucianism and Shinto beliefs."

"The basis of the mingei ideal as formulated by Yanagi, the primary architect, is that useful objects created by unselfconscious craftspersons provide a prescription for beauty—a beauty that is the natural outcome of harmony with nature, adherence to tradition, and communal effort. " However, this leads to a paradox; "These are works created by educated artists deeply inspired by mingei, but for whom it is not possible to live the life of the "unknown craftsman"."

Susan Peterson writes that, in 1952, when Leach and Hamada visited the US, both of them "thought that taproots should be the source of inspiration for potters, and both thought the American taproot was American Indian pottery. They said so in their lectures across the country, and were often hooted at, as reported in newspapers, or they were gently asked question about what is a taproot. Hamada told me that in the 30's, he, Leach and Yanagi, had coined the word "mingei" revering the art of the anonymous craftsman, using that idea of untutored art as a model for their lives and work. Mingei became a password in Japan for what we call folk art, that is, craft made for use. The word has been misinterpreted over the years...

"I tried to explain the Hamada that America had many taproots, that most of the world is not a single-raced as Japan, and that American Indian could not be a taproot for those who were not American Indians. It took more visits to the united States for Hamada to realize the extent of our melting pot."



HOT TIPS!

BALL OPENER TOOL by Bridget Moar

Here's a tip for a nifty tool you can make to help you open your clay once it is centered. It's inexpensive and quick to make.

Specs: This is an "E" shaped tool made out of 3/4 inch cvpc pipe. All pieces are glued together. Tool should be 2" narrower than your bat. Height of the tool should be enough to go over your mound of clay (8" should be sufficient). I made my center piece 1/2" shorter than the outside "legs", but you can adjust that based on how thick you want your floor. You could even use a center pipe with threads to screw it in, rather than glue it. This would allow you to raise and lower the center piece to your floor depth specifications. You can plug the bottom of the center tube to avoid clay getting in, but it's not necessary. I (well, actually my husband – give credit where credit is due...) made two tools, one larger than the other for larger bats and pots. The photo below provides the measurements.



I've found it really helps save my arthritic hands during the opening process. In addition, it created an even floor thickness. Once the clay is centered and as wide as you want, make a little bit of a dip in the center of the ball of the clay for the center piece

of the tool to go into. Then pull the tool towards you, which will open the clay, until you get it as wide as you want the inside diameter; open slower than the wheel speed, just as you would if opening just with your hands. I find it best to use some water. You then need to compress down the bottom and rim of the clay.

You can use pretty much any amount of clay (the creator says he's used from 1/2 lb to 15 lbs of clay with his tool.) I've found softer clay works better.

I found this tip on youtube.com. The tool was created by Tom Whitaker. Here's the link if you want to take a look for yourself:

https://www.youtube.com/watch?v=ot_OZBh54-k



EYEBROW PENCILS by Kathleen Jensen

The local dollar stores sell eye brow pencils with 10% black iron oxide in them. They make a cheap and quick way to add an "oxide pencil" to your tool kit. Not always the best clean line and harder to sharpen than an oxide pencil, but try them out and see for yourself.

Here are the best and most cone 10 worthy eyebrow pencils:

Wet n Wild Kohl #6024

(dollar store for \$1)

Colormates, Black #6251

(99 cent store for \$1)

