

# KILN' TIME



JULY 2025

THE OFFICIAL CLAY ARTS GUILD NEWSLETTER

## Important Dates

Summer Session: June 15  
– August 23

Last Quarter Pick up  
deadline: July 12

Last day to renew your  
CAG membership: July 31

Fall registration:  
August 6 at noon

## CAG Membership

If you are not already, please consider becoming a CAG member. As a CAG member, you receive a substantial discount on the visiting artist workshops and open studio. There is also CAG exclusive events and demos.



## MONSTERTOPIA

As reported in our last newsletter, CAG collaborated with the preschool at the Community Arts. On April 16, a reception was held for all participants and the public to view the various art activities displayed at Shadelands. The students who participated in the Monstertopia collaboration, their families, and several CAG members had a lovely time visiting and enjoying the amazing creations. Thank you again to those who participated and to those who attended the reception. Enjoy the photos of the event.



by Erika Goldstein

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- Your Favorite Part of the Pottery Process
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## MEMBERS of the BOARD

**President:** Mona Moxley

**Vice President:**  
Erika Goldstein

**Financial Officer:**  
Bridget Moar

**Secretary:** Julie Dandliker

**Sales Events:** Pat Alger

**Social Events:** OPEN

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**Facebook & Instagram:**  
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**Newsletter Coordinator:**  
Marina Xavier

**Newsletter Editor:**  
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**Curator:** Florence McAuley

**Website & Data Base Manager:**  
Kathy Nicholson

**Web Master:** Brad Krebs

**Meals On Wheels:**  
Barbara Moreland

Why have we removed  
committee members'  
emails?

Recently many CAG  
members received  
spam emails. We  
believe that they were  
possibly culled from  
this newsletter listing  
as well as articles that  
contained an email.

Visit our website:  
[www.wcclayartsguild.com](http://www.wcclayartsguild.com)  
See the latest *Kiln' Times*  
in full color!

## Message from Our Outgoing Prez ...

I would like to welcome our new board members Mona and Bridget and thank Erika and Julie for continuing for another year. New board members start on July 1st.

**President:** Mona Moxley  
**Vice President:** Erika Goldstein  
**Secretary:** Julie Dandliker  
**Treasurer:** Bridget Moar

The end of your CAG membership for July 2024-July 2025 is fast approaching. If you would like to continue to be a CAG member, please click on the link below to sign up for the year.

You are strongly encouraged to sign up for a CAG membership before July 31. All the memberships have to be entered by hand into the CCA system. If you sign up after this date, your membership may not be in place by the registration date (Aug 6) and you will not receive the discount on Open Studio when you register.

You will NOT receive a refund if you sign up before your membership is logged in the community arts system. Be sure to sign up for classes on Aug 6th but as you know there are no student limits to Open Studio so that registration can wait until you are offered the discounted rate on the website

**Sign up by clicking here:**

<https://clay-arts-guild.square.site/product/fall-membership-aug-1-jul-31/1?cs=true&cst=custom>

Happy Potting!

pat Alger

## Message from Our Incoming Prez ...

Thanks for your continued support as I assume the role of President of CAG. It's so enjoyable to be part of this group of experimenters and learners. I am pleased to have Erika Goldstein, Bridget Moar and Julie Dandliker on the team, as well as all the other members who serve on committees.

Great thanks to Pat Alger who has served fabulously as our President for the last few years. Big shoes to fill. I look forward to talking to you about your ideas for events that you are interested in bringing to fruition. I do actually read my emails and am best reached at: [monamoxley@yahoo.com](mailto:monamoxley@yahoo.com).

Mona Moxley

Meals on Wheels  
Makers Update  
by Barbara Moreland

CAG held the second Maker Event of the year to glaze pieces for Meals on Wheels (MoW) on Thursday, June 5th. During a demo by Nicole Collins, participants learned some new techniques using oxides to enhance textures. Finished small functional pieces will be used for Bingocize prizes as well as gifts for MoW meal recipients. The group enjoyed getting to know fellow studio members while creating 146 beautiful pieces for a great cause!

A special thank you to all who attended!

38th Annual California  
Conference for the Advancement  
of Ceramic Art- CCACA  
by Katie Derrah

This year was the 38th year of the annual California Conference for the advancement of the Ceramic Arts usually referred to by the acronym CCACA, and held since inception in 1986 in lovely, tree-lined downtown Davis. Having never attended before, I was pleasantly surprised by the wide variety of work.

Everything from sobering, thought-provoking pieces about climate change and race relations, to work so amusing I laughed out loud. Some pieces were a marvel of engineering, others texturally complex and others still simple yet elegant in design – all sure to inspire. For those artists more interested in "utilitarian" ceramics you may find the CCACA focus on conceptual and sculptural works noticeable, but there are still many functional pieces at hand. If you attend next year, be sure to wear comfortable shoes as the event is spread out over multiple venues and many blocks. Plenty of places to rest and grab a coffee or bite to eat. There is parking for a fee in the heart of downtown where most of the action is.



**FAMILY  
ART DAY**  
**SATURDAY, AUGUST 9 · 10 AM-1 PM**  
**LESHER CENTER FOR THE ARTS, 1601 CIVIC DRIVE**

JOIN US FOR A DAY OF ART MAKING WITH COMMUNITY ARTS, ACTIVITIES AT BEDFORD GALLERY, AND LIVE MUSIC ON RUDNEY PLAZA!

CENTER for COMMUNITY ARTS  
Bedford Gallery  
Lesher Center FOR THE Arts

Community Arts has asked CAG to provide four volunteers at this event.  
Time and Date: August 9th from 9:30 am to 1 pm.  
We will have a canopy for shade.

Please let me know your availability: [monamoxley@yahoo.com](mailto:monamoxley@yahoo.com)

# GOT SODA?

By Chip Parham



There's a new soda kiln up and running at the studio. In the winter term, Brandon did two test firings and this past term the soda class got two firings with a third coming soon. The results were good and are only going to get better as the kiln gets tempered with a coat of soda on the hard bricks and Brandon dials in the firings. The new kiln is very thermally efficient and has forced-air burners, which allow much more control of how quickly the kiln heats up as well as the oxidation and reduction atmosphere.

For those of you who are new to soda firing, here's a quick summary. Bisque pieces, with little or no glaze on the external surfaces, are fired to cone 10. At cone 10, a solution of soda ash and water is sprayed into ports located around the kiln. The sodium then reacts with the silica in the clay to form sodium silicate glass or glaze. So little to no glaze is



needed on the exterior of the pots. The sodium is the glaze. Additionally, sodium is a strong flux that will make most conventional glazes run like crazy, and may completely change their nature. I personally only use glazes very sparingly for accents.

Results will also vary depending on the clay body, where the pot is placed in the kiln, how much heat and soda the pot gets hit with, as well as the glazes that other nearby pots have on them. Usually your pots will have two very different sides. The side facing the flame and soda will be soaked with soda, creating an orange peel like surface. Brandon's kiln design gives amazingly consistent results from top to bottom and side to side. The clay body that you choose also gives different results. Red clays go dark brown to a bronze/black. Soldate turns a rich brown and white clays like porcelains and B-mix turn a luscious white with grey (what we call carbon trap) areas. Flashing slips can also be used, which produce beautiful yellow, orange, and brown highlights. Brandon has also introduced some of his glazes that are specifically designed for soda firing. He gets beautiful results on Bmix. Ask to see his pieces.



Firing in the soda kiln is limited to only those who are registered in the class. I highly recommend taking this course and start exploring this exciting process.

# CELEBRATING ANN HENDERSON

Ann Henderson's celebration on June 6, after her last class, was a great success! Many, many CAG and other Civic Arts participants attended. June brought a lovely flowered crown for Ann to wear during the event. Ann was glowing as she greeted all the guests wanting to thank her and wish her well. As she blew her iconic whistle one last time to call attention to the group, she repeatedly expressed how overwhelmed she was at the effort and energy in the room. She was humbled and grateful.

Special thanks go out to Michael for the wonderful food, Bette for the cake, and everyone who contributed to making this a fun and memorable event.



Most of all, thank you, Ann, for all the years of dedicated teaching, advice, support, encouragement, and artistry.

**Marina Xavier**



## **My Mother, Ann Henderson, Retires from Teaching—But She's Not Done with the Studio!**

**By Julie Henderson Dandliker  
with help from Sue Bulloch**

After decades of shaping clay and minds alike, my mother, Ann Henderson, is stepping down from her teaching role at the Walnut Creek pottery studio. While she may be retiring from formal instruction, I know her wheel will keep spinning, and her presence will continue to enrich our creative community.

My mother's journey with clay began at Chabot College, where she first discovered the meditative rhythm of the potter's wheel. Her path to teaching pottery started 50 years ago at a community center in Dublin, remarkably when she was pregnant with my sister Jeanne, her ninth child. Even then, Mom demonstrated the exceptional ability to balance life's demands while nurturing her passion for ceramics.

Life brought both challenges and new directions. After my father passed, Mom channeled her grief into growth, returning to school to earn her PhD in Education. While at St. Mary's College teaching new teachers and supervising student teachers in classrooms, a serendipitous connection changed her trajectory. She was observing one of her student teachers in Leslie Jensen's high school ceramics classroom when Leslie mentioned the studio in Walnut Creek. Mom took her first class at the studio in 1981 and eventually transitioned from student to beloved instructor.

What set my mother apart was her professional approach combined with genuine warmth. Drawing from her education background, she was perhaps the only pottery teacher who provided a comprehensive syllabus for each class—a feature that became her signature. "We love the syllabus!" was often the first thing her students would say. As technology evolved, so did Mom's teaching methods. She embraced email and video tutorials, sending weekly demonstrations to reinforce studio lessons.



My first class with my mom was her teapot workshop, in which she challenged us all to perfect shapes, handles, lids, and spouts—skills useful in so many other pieces. We successfully tackled these challenging tasks while Mom served tea from one of her beautiful handmade teapots, demonstrating the perfect marriage of function and artistry. Her encouraging words guided us even when our pieces weren't quite centered or when our outcomes were, as she kindly put it, "very interesting" while looking nothing like her samples.

Among her favorite classes was the dinnerware course, where students learned to make everything you would find on a dinner table. Each student created a place setting that we used during the last class period for a big potluck meal, where Mom served delicious sourdough bread made with her very own cloche.

Mom's beautiful painted pieces were the inspiration for many students over the years. She also taught basic wheel throwing, and her beloved lidded pots class. For those of us lacking natural artistic talents, her course on altering thrown pieces and glazing alternatives offered opportunities to express different types of creativity. The hardest class she taught was surface decoration, but she always brought her own pottery as examples, providing tangible inspiration alongside instruction.

Her favorite thing about teaching was the joy she felt when students reacted to learning something new. That spark of understanding fueled her dedication through her classes. Outside of formal instruction, Mom has been incredibly generous with her time, answering questions and providing guidance during Open Studio—always teaching those who want to learn.

Perhaps Mom's greatest lessons came through her own example. As health challenges impacted her mobility, she demonstrated the importance of determination and patience. Even after enduring multiple surgeries, she came back to her favorite wheel and special stool, ready to teach again—showing us to let nothing stand in the way of ceramics.

While she has crafted her last syllabus, Mom will continue as a student in the studio, though I sus-

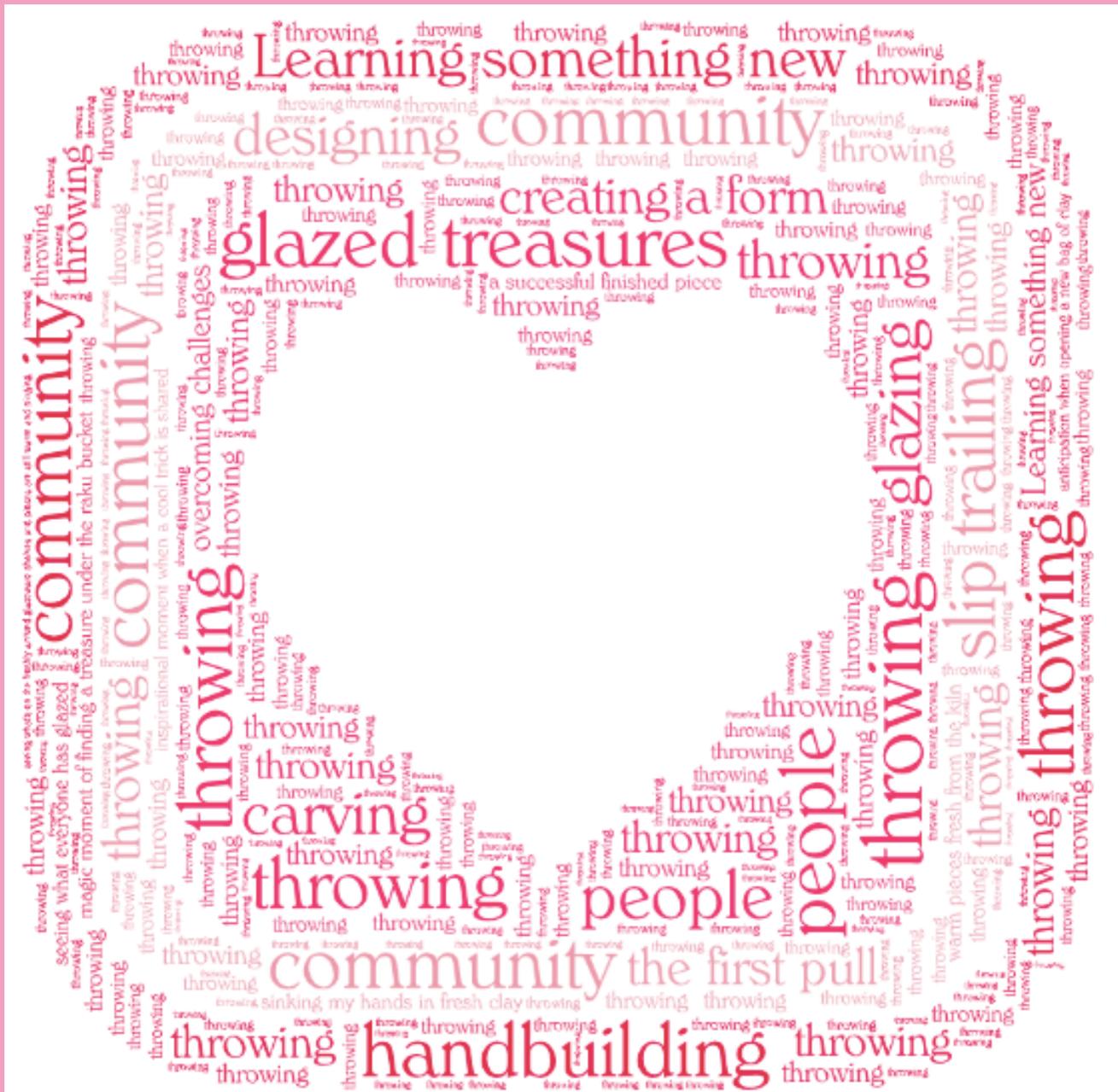
pect she won't be able to hide from questions from those who value her wisdom and skilled input. Her students' comments reveal consistent themes of admiration for this amazing artist and teacher, each sharing heart-warming stories of her impact.

I have always thought of the studio as a second home for my mom and the members an extended family. I have thoroughly enjoyed taking classes from her and will be forever grateful for her skillful instruction and the quality time we've shared. While Ann has finished her formal instruction, she will continue to create, to teach, and to inspire us all.



# Question of the Quarter: WHAT IS YOUR FAVORITE PART of the POTTERY PROCESS?

By Marina Xavier



Thank you to all who participated in this quarter's question. All of the responses are represented in this word cloud. See if you can pick out one that resonates with you!



# More from Brandon

## Clay:

With the rising cost of clay, glaze materials, and firing (electricity), our clay prices will be increasing by \$5. Stoneware will now be \$30 and Porcelain will now be \$40. New prices will go into effect on Friday, June 20th.

## Studio:

All bisque ware and finished work from Spring 25 quarter will be outback by the raku kilns. Last day to pick up this work will be Saturday, July 12th

## Mark Your Belongings with Your Name!

We all inadvertently leave things behind in the studio. If you have your name on your personal belongings: e.g., clay bag, tools, bats, even water bottles, etc., you have a better chance of them being returned directly to you. If the monitor, instructor or Brandon finds something with your name clearly marked on it, we will endeavor to get it back to you – either in person or in your locker. Otherwise, found items are placed in the “Lost and Found” basket. You will find the this basket on the bottom shelf of the “Glaze in Progress” area.

## Parking:

You are allowed to park for 3 hours in the Civic Park parking lot. If you are registered to an open studio before or after your class that you are attending, you will need to get a parking sticker. Students who have two consecutive classes at the Ceramic Studio can also qualify. This does not include extra loading or unloading time. There is a form online. If you need a printed copy, come by the office.

# Line up of Summer Classes & Open Studio Times June 15 ~ August 23, 2025

Summer 25	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
8:30 AM	Open Studio 8:30-11:30 Bette Sindzinski	HB 1 8:30 - 11:30 E. Sachtshale	Open Studio 8:30-11:30 Ruth Mannion	Open Studio 8:30 - 11:30 Betty Wang	Glaze Mixing 8:30-11:30 Brad / Karen	Soda 8:30 - 11:30 B. Lipe <small>*No Class 7/4</small>	Wheel 1 8:30 - 11:30 K.Becker
12:00 PM	Handmade Tile 12:00 - 3:00 E. Blackburn	Wheel 1 12:00 - 3:00 B.Kark	Sculpture 2 12:00 - 3:00 C.Fortin <small>*No Class 8/12</small>	Wheel 1 12:00 - 3:00 C.Fortin <small>*No Class 8/13</small>	HB 2 12:00 - 3:00 E. Sachtshale <small>*No Class 6/19</small>	Wheel2 12:00-3:00 B.Kark <small>*No Class 7/4</small>	Open Studio 12:00-3:00 Clare Macy
3:30 PM	Open Studio 3:30-6:30 Marina Xavier	HB 1 3:30 - 6:30 E. Blackburn	Open Studio 3:30-6:30 Bridget Moar	Wheel 2 3:30 - 6:30 C.Fortin <small>*No Class 8/13</small>	T,T,T,T 3:30 - 6:30 K.Jensen <small>*No Class 6/19</small>	Open Studio 3:30 - 6:30 Forrest Lowe <small>*No Class 7/4</small>	Open Studio 3:30 - 6:30 Mary Ellen Brownell
7:00 PM		Wheel 1 7:00 - 10:00 K.Becker	Wheel 2 7:00 - 10:00 B. Kark	HB 1 7:00 - 10:00 E. Sachtshale	Teen 7:00 - 9:00 <small>*No Class 6/19</small>	Wheel 2 7-10pm K. Becker <small>*No Class 7/4</small>	