

KILN' TIME



OCTOBER 2025

THE OFFICIAL CLAY ARTS GUILD NEWSLETTER

Important Dates

Fall Session: September 14 – November 22

NO CLASSES or OPEN STUDIO:

September 26 & 27
October 24
November 11

Last day to collect summer work: October 11

Trunk or Treat (studio closed): October 24

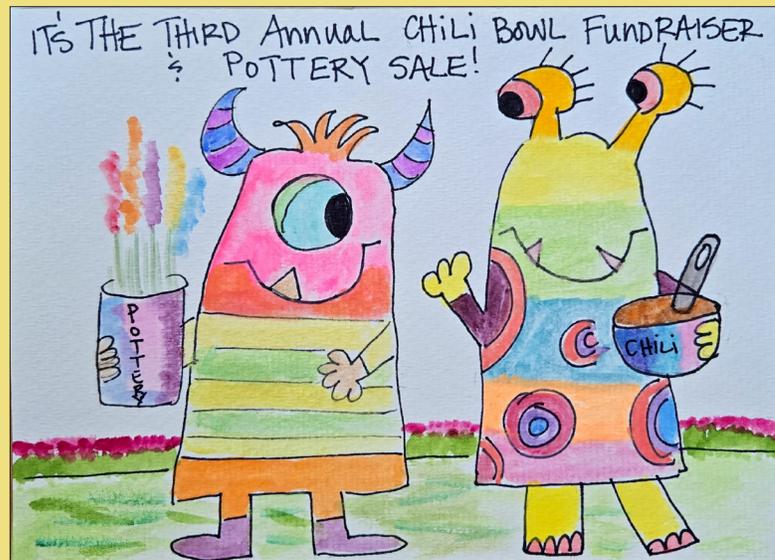
Chili Bowl Fundraiser: November 22

Handcrafted Holiday Sale: December 6 & 7

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- Visiting Artist Pam Thomas
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Getting Ready for Chili!



We are once again holding a Fall Pottery Sale in conjunction with our Annual Chili Bowl event this year!

SATURDAY NOVEMBER 22 ~ 11 am - 2 pm
Assembly Hall @ 1375 Civic Drive, Walnut Creek

Come and pick out a beautiful handmade bowl, enjoy a delicious bowl of chili and finish off your afternoon with a fabulous Pottery Sale.

- \$25 gets you one handmade bowl and a choice of chili with all the fixings.
- Pottery sale features hand-built & hand-thrown pieces made by over 20 Clay Arts Guild members

The Clay Arts Guild is a partner of the Center for Community Arts. Proceeds from the Chili Bowl event go toward Ceramic Scholarships. Click on the link to purchase tickets!

<https://wcclayartsguild.com/studio-sales-2/>

MEMBERS of the BOARD

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Erika Goldstein**

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Bridget Moar**

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and Robin Moore**

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

Message from Our Prez ...

Welcome to Fall! We have exciting months ahead.

First we want to encourage everyone to complete and return the query about areas of interest for volunteering. We are a 100% volunteer organization and the only way to make events happen is through your participation. We appreciate you taking the time to complete this query. The Clay Arts Board meetings are open to all and the next one is scheduled for Monday, October 20 at Noon in the Dance Studio.

CAG is going to participate in the Trunk or Treat event that Community Arts is sponsoring on the 24th of October from 3-6pm. We will have bowl throwing demonstrations and small treats for the kiddos. Thanks to Nicole Collings, Bridget Moar, Mary Ellen Brownell and Ann Kalinowski for volunteering for this event. Please be aware the studio will be closed on this date, no classes or Open Studio.

Mark your calendars for our Chili Bowl event November 22. And, thanks to all who participated in making and glazing the bowls! All the proceeds from this event will go toward scholarships for classes. It's a great way to share your clay passion with friends and family, and they can start their holiday shopping. Everyone will have a great bowl of chili and take home a bowl made by someone in our studio, and there will be some ceramic artists selling as well.

Save some shopping needs for the Holiday Handcrafted Fair which will be at Shadelands December 6th and 7th. Some of our artists will be selling their wares and it's a great place to be inspired by other artists, and to become aware of the wide range of classes that Community Arts provides.

Great thanks to our Social Media team headed by Nicole Collins. There have been great posts of demonstrations by Bruno. If you are interested in posting teacher demos or ?? please contact Nicole.

Lastly, dates for the Ice Rink are posted as 11/21/25 to 1/16/26. There will be future communication about when the set-up will begin so you can plan your parking.

Mona Moxley

Check It Out

This is a book that provides resources from our teachers and community members. Ellen keeps a copy at the studio.

https://archive.org/details/ceramicfaultsthe0000fras_d8f0/page/8/mode/1up

This good resource is available online so we can all look up our mistakes and learn from them! Ellen Sachtschale

Glazing Presentation by Brandon

By Clare Macy

I had the pleasure of attending the recent 3-hour glazing workshop put on by our studio manager, Brandon. Anyone will agree that glazing is a bit intimidating: sometimes frustrating but always a worthy challenge. One of the potters in the studio said, "The glaze room is where beautiful pots go to die."

In his relaxed style, Brandon discussed glazing topics and demonstrated glazing techniques. He was open to answering any questions that came from his audience even though he didn't necessarily intend to cover every topic. In his initial approach to use of the studio glazes, he showed us how to effectively stir the glazes that only takes a very few minutes versus the guessing game of how long you have to stir. He described his method of applying wax to creating clean lines on pots and choosing to wipe off the glazes on the pot bottoms rather than universally waxing bottoms, when wax may cause inadvertent voids of glaze or remnants left in the glazes/kiln shelves. He described a method used in the studio of glazing over the lids of the glaze buckets that, when dried, the glaze chunks could cause issues if they fall into the buckets.

Brandon demonstrated how to dip each glaze and what his default count of 3 translates to in time. He showed glazing a few pots, layering one glaze upon another, warning of and preventing over-glazing. He discussed that matte black, being a stable glaze, can be applied below the portion of the pot that has the combination of glazes. The results and glaze recipes of his demonstrations will be displayed on the shelves opposite the wall where the calendar hangs. Brandon also discussed the application of the crackle "slip" to very dry greenware pots, showing us the comprehensive list of instructions that serves as a guide to the technique.

After a short break, Brandon continued his presentation, moving on to the spray booth. He discussed the importance of cleaning the sprayers after use. He introduced a sprayer any potter can buy for about \$20 from Harbor Freight (Contra Costa Blvd across from the Pleasant Hill Target/Home Goods shopping center) and the use of it, including the imperative rinsing/cleaning of that commercial spray gun. Don't forget to buy a regulator that is

compatible with the fitting on the studio compressor hose. As we gathered around the spray booth, he showed us how to activate the spray booth (compressor switch, spray gun attachment, the noisy fan button). He demonstrated spraying from the top down, then spraying at an angle and, finally, spraying from the bottom up.

Other topics he discussed were the explanation of the tiles on the walls in the glaze room, the qualities and function of oxidation versus reduction firings. The use of underglazes (the commercial brand he recommends is Amaco), studio-provided slips, oxides and overglazes were reviewed as well.

It was hard to believe he was able to cover so much ground in the few hours of the presentation. I believe all attendees of the workshop will walk into the glaze room with a greater sense of confidence and ultimately will find successful results.



Poetry • Art
• Clay
By Marina Xavier

Visiting Guest Artist
PAMELA THOMAS
By Bill Schaff

The Lafayette Library hosted the work of three artists during their summer exhibit, which included photography, watercolors and ceramics. Our very own **Alice Lasky** was featured for her functional ceramic pieces comingling art and poetry in the section of the exhibit called Poetry.Art.Clay.

Alice's beautiful and unique work is inspired by her late mother's and her own poetry. Her literary/ceramics plates *March Wind*, *The Volunteer*, *Bushtits* and *Calypte Anna*, as well as several of her lidded jars and closed forms were on display at the Lafayette Library this summer. Several CAG and ceramic community members attended the opening.

Way to go, Alice!



Our visiting artist on September 6th was Pamela Thomas. She was an energetic and imaginative artist. Her goal for the few hours was to teach us how to make a human head out of a slab.

I had taken a course in 2020 from James Coquia during Covid; he also taught how to make the human head. So Pamela's version versus James' version was enlightening to me.

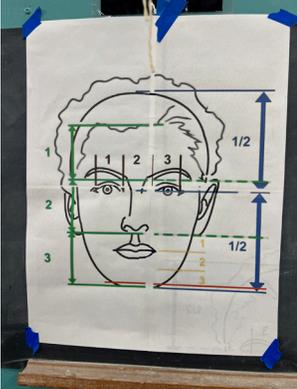
James took a ball of clay and started working to push his hand inside to start pushing the shape out (*an example of his work is on the right*). Pamela took about a 12 x 24 inch slab, made it into a stand-up tube. Both artists used a similar sketch to get their proportions. Both artists made marks on the wet clay to keep themselves centered. While James pushed out the nose, Pamela added the nose.



The biggest difference was the eyes. Pamela carved the eyes and, similar to James, used her inside hand to help shape them. James used his thumb to make the eye socket, then added the rolled eyeball, continuing to add a lower and upper layer for lids to surround the eyeball. James was constantly adding clay to make features. Instead, Pamela used a method of pushing clay out from the inside and making cuts in the clay to make features.

I enjoyed both methods. James was a ten week course, so each week I learned something new: ears, nose, lips, eyes. Pamela was more animated, and you could feel the joy in her work.

I appreciate Brandon inviting visiting artists to our studio. They inspire me.



A Fascinating Festival

By Gilda Rottman



This year was my first time attending the Association of Clay and Glass Artists (ACGA) festival in Palo Alto. I attended with a group of fellow students from my throwing classes at the Ceramics Arts studio which made the experience even more fun and educational. We exchanged

thoughts and reactions about the artwork, pondered how the artist was able to create their piece, or even strategized how we could incorporate that technique into our own ceramic aesthetic.

There were over 140 clay and glass artists from all levels, and many of the level that is beyond what is typically seen at local art festivals. The ACGA festival is billed as the largest such event on the west coast which isn't surprising when you see how large an area the festival covers. In addition to the many booths displaying and selling, there was also a section where the organizers had artists speak on topics ranging from Ikebana floral arranging, to forming textured vessels, to slip decorations on thrown pieces. At the end of each day, there was a clay throw-down challenge where the artists themselves participated. This year's throw down contest categories were the "Tallest Vase" and "Wildest Bowl". It was very fun to watch them throw a super tall vase in less than three minutes.

For me, one of the coolest parts was finally getting to meet in person a few artists I've been learning from and following online. So many of the artists were willing, eager even, to share their techniques and craft. Even more so than that, I found so many pieces that were truly awe-inspiring which I added to my long never-ending list of clay topics to learn more about and new artists to follow.

I was also lucky enough to purchase from one of our very own instructors. One of Bruno Kark's extruded art pieces is now added to my personal collection. No doubt this will become a yearly ritual of me picking my very favorite piece at the festival to add to my personal collection of pottery art. If you couldn't attend I highly recommend checking out the ACGA Instagram page @theacga and then following your favorite artist from the festival. The art was truly impressive and inspiring and the festival is a must for pottery enthusiasts everywhere.



The San Francisco Asian Art Museum: Come Get Inspired! by Marina Xavier

Did you know that on the first Sunday of every month the San Francisco Asian Art Museum has FREE admission? It's a great way to spend the day roaming the multi-story building full of artifacts and artwork, take the grandkids for storytime, watch a traditional tea ceremony, or even play (or learn to play) a few rounds of mah jong! The art in the museum spans over 6000 years of Asian art history, and includes textiles, paintings, and of course lots of CERAMICS!



The latest exhibit titled, *New Japanese Clay*, runs from August 15 to February 2 highlighting a multitude of interestingly unique techniques and forms of contemporary ceramics from Japanese artists mainly from the last 20 years. As soon as you enter the exhibit hall, there is a quiet presence of serene grandeur. On one side, the long white table spanning the entire length of the room creates a minimalistic, uncluttered palette. On it, each piece can be viewed and studied. The other side offers a silent looping tribute to the participating artists, showcasing their work, philosophy, accomplishments, and even some videos of them in action.

The exhibit pays homage to the classical clay artisans of the latter part of the 20th century including Hamada Shoji, Shimaoka Tatsuzo, and Bernard Leach as leaders of the Mingei movement. Mingei, literally meaning “art of the people”, is a Japanese philosophy of folk craft that emphasizes the beauty of functional, handmade art as a counterpoint to

industrially-created pieces. The concept of Mingei definitely strikes a chord if you're a functional potter like me who wrinkles her nose just a little at Pottery Barn creations, thinking, “Interesting, but I think I can make that...”.

The main focus of the exhibit, however, is clearly on the innovative, dynamic, and exploratory techniques and ideas of this century's contemporary artists. Clearly building upon the legacy of the Mingei movement of the last century, visitors to the exhibit are treated to the intricate and flowing works of Inaba Chikako, the raw, unglazed forms from Kakurezaki Ryuichi, the delicate stacking porcelain creations from Fukumoto Fuku, the layered chromatism of Miyashita Zenji, the colorful organic forms of Katsumata Chieko, and the gravity-defying delicacy of Moryama Kanjiro's piece, as well as several others. What is even more enticing is that this is the first time many of these artists' works are on public display.

As I was leaving the exhibit hall, I noticed a plinth off to the side with a beautiful Ikebana-style arrangement, welcoming visitors to the exhibit hall. Upon closer inspection, I realized that the hanaire (the ceramic vessel in which the arrangement is created) was made by none other than our own Bruno Kark!

Needless to say, this was an inspiring outing, setting me up nicely for this next session of clay creation. I am bursting with ideas to try. The contemporary ceramic artists' work was captivating, provocative, and eclectically beautiful. Seeing how these artists have taken the Mingei principles and pushed the envelope, challenging the medium of clay, is extraordinary. But what was most important to me was that seeing their work made me ask the proverbial question, “How did they do that?!” Their work inspired me to seek new techniques and perhaps even TRY something new. After all, is that not a huge part of what we do in ceramics, constantly learn and try new things? And in the process of doing that, we make the artistry our own.

REMEMBERING



Pattee Court

1952 – 2025

PLEASE JOIN US ON

Saturday 1 - 3pm | 11 | OCTOBER 2025

Shadelands Art Center

111 N. Wiget Ln
Walnut Creek 94598

In lieu of flowers donations may be made to:
www.oceanites.org/donate

Pattee Court was a main stay of the Arts Education office at Shadelands for many years. We will all miss her warm and helpful nature.

QUESTION of the QUARTER

What are you looking forward to this upcoming session?

By Marina Xavier

Hilde: Working with some of the new glazes.

Bridget: Bruno's inspiring altered-wheel-throwing-pieces class.

Bill: Whatever I can get away with!

Nicole: Bruno's inspiring altered-wheel-throwing-pieces class.

Donna: Playing with clay.

Lauren: Branching out into hollow objects and sculpting.

Mimi: Bruno's class.

Pat: Bruno's class.

Karla: Working with Bruno and seeing all the ideas and really stretching myself.

Rod: Getting back into clay.

Gail C: Working with Jim and Ken.

Dina: Trying out some new glaze combinations and getting ready for the Holiday Sale.

Nan: Dying to get my hands back in clay and being back in a community.

Bette: Making more "Be Kind" pieces to give away.

Gail S: Watching more wheel demos because I always learn something new no matter how many times I've seen it.

Mona: Welcoming folks who want to volunteer for our CAG events.

Ann: Looking forward to taking Bruno's class again.

Alice: Bruno's class and just getting my hands mess with clay again.

Ellen: Teaching and being with the community.

Fran: Taking better notes.

Gregory: Better glazing.

Kirsten: Learning more about glazing.

Mihran: Making larger pieces and improving myself

Mary Leigh: Enjoying what new ideas Jim Newton has to offer.

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.

Brandon Lipe



More from Brandon

Welcome to Ceramics!
Here are a few reminders from Brandon Lipe, our awesome Studio Manager.

Clay:

Students can purchase clay online, before or during class. Monitors are not allowed to issue clay. Please pick up clay from your instructor.

Clay

Students are allowed two bags of clay per class. Four bags maximum. No outside clay is allowed in the studio.

Studio:

All bisque ware and finished work from Summer 25 quarter will be outback by the raku kilns. Last day to pick up this work will be Saturday, October 11th

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 will be attending, you will need to get a parking sticker. Students that have two consecutive classes or one class after another at the Ceramic Studio can qualify. This does not include extra loading or unloading time. Please complete this form using the link in blue below. If you need a printed copy, come by the office for a printed copy.

[Parking Pass Form](#)

Click on the yellow for a link.

Line up of Fall Classes & Open Studio Times September 14 ~ November 22, 2025

Fall 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 L.Jensen	Open Studio 8:30-11:30 Ruth Mannion *No Class 11/11	Open Studio 8:30 - 11:30 Mary Ellen Brownell	Glaze Mixing 8:30-11:30 Brad / Karen	Wheel 2 8:30 - 11:30 J.Newton *No Class 9/26, 10/24	Raku 8:30 - 11:30 J.Newton *No Class 9/27
12:00 PM	Handmade Tile 12:00 - 3:00 E. Blackburn	Alternative Firing 12:00 - 3:00 L.Jensen	Sculpture 1 12:00 - 3:00 C.Fortin *No Class 11/11	Wheel 1 12:00 - 3:00 C.Fortin	HB 2 12:00 - 3:00 E. Sachtshale	Wheel 2 12:00-3:00 B.Kark *No Class 9/26, 10/24	Open Studio 12:00-3:00 Clare Macy *No Class 9/27
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 *No Class 11/11	Wheel 1 3:30 - 6:30 C.Fortin	Folded Clay 3:30 - 6:30 K.Jensen	Open Studio 3:30 - 6:30 Julie Dandliker *No Class 9/26, 10/24	Open Studio 3:30 - 6:30 Forrest Lowe *No Class 9/27
7:00 PM		Wheel 1 7:00 - 10:00 K.Becker	Wheel 2 7:00 - 10:00 B. Kark *No Class 11/11	HB 1 7:00 - 10:00 E. Sachtshale	Teen 7:00 - 9:00	Wheel 2 7-10pm K. Becker *No Class 9/26, 10/24	

October Fest: 9/26, 9/27
Trunk or Treat: 10/24
Veterans Day: 11/11