



ACS-DC 2013 Scholarship Winners

ACS-DC awarded the 2013 Scholarships during the annual General Meeting at El Torito on January 26, 2014.

Congratulations to our scholarship awardees: Sabrina Bommarito nominated by Gina Lawson Egan of California Polytechnic University at Pomona, Kevin Leung nominated by Joan Takayama-Ogawa of Otis College of Art and Design, Ryan Murphy nominated by Franklin Phillips of Santa Monica College, Han Nguyen nominated by Amiko Matsuo of California State University at Channel Islands, and Louie Shirase nominated by Karen Koblitz of the University of Southern California. We were joined by other candidates, Idalmy Coot and Meghan Sheets, both nominated by Amiko Matsuo of California State University at Channel Islands.

Our featured speaker was Patrick Crabb, Professor of Art of Santa Ana College. During his talk, he reviewed the multi-technique and themed projects his students undertake under his tutelage. He finished by giving us a pictorial tour of the group trips he has lead. His most recent trip was to Bali, Indonesia.

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Important Dates Coming Up this Month

Deadline for submissions for the May-June newsletter is April 10, 2014.

Please send articles, suggestions and tips to:

Lyn:
la@lynadelstein.com
Celeste:
ciida@earthblink.net

Announcements, Events, & Members in the News

The ACS-DC Clay Festival & Gift Show is returning on April 5th and 6th for its 10th annual show to the Los Angeles County Arboretum (www.arboretum.org). This festival features unique handcrafted giftware and art work by ceramic artists recruited from Los Angeles, Orange, Riverside and Ventura Counties; and demonstrations by well known ceramic artists, Julie Hunter Bagish and T. Robert. Proceeds from this show will benefit the Arboretum Foundation and the ACS-DC Scholarship Fund.

The ACS-DC Clay Festival & Gift Show will be held in Ayres Hall of the Los Angeles County Arboretum and Botanic Garden, 301 North Baldwin Avenue, Arcadia, CA 91007.

Admission to Ayres Hall is free. Admission to the Arboretum is free for Arboretum Members; for non-member Adults: \$9.00, Students with ID and Seniors age 62: \$6.00, Children Ages 5-12: \$4.00, Children under 5: free. Parking is free.

Hours are Saturday, April 5th from 9:30am to 5:00pm and Sunday, April 6th from 9:30am to 4:00pm. Demonstrations are at 11am and 1pm for an hour with raffles of donated items by various vendors from the area and the participating artists.

See page 10 for bios and work from our demonstrating artists..

"CONTEMPORARY RAKU: A Revolution Continued", curated exhibition at the Sedona Arts Center, Sedona, AZ (Mar. 7-16th) with artists Jim Romberg, Jun Kaneko, Beanett Bean, Harvey Sadow, Patrick Crabb, Robert/Gail Pipenburg, Toshio Ohi, Rick Dillingham, Paul Soldner and more.

Joint workshop with J. Romberg/Patrick Crabb: March 8-9 (\$275); Tea Ceremony: March 16th.
Contact: jimromberg@eagleheartcenter.com

Bowl Contributions are needed for Family Promise of the Verdugos annual Empty Bowl event in Burbank/Glendale.

You can drop off bowls at the Burbank Creative Arts Center

1100 W Clark Ave, Burbank, CA 91506

Or call Philleen for a pickup: 818-557-8593

The event will be held at the First Methodist Church in Glendale

on June 1, 2014 from 11:30 to 2:30.

Contact: Philleen Meskin

philleenmeskin@gmail.com

Hands-On Spraying & Glazing Workshop

3 Days with Steven Hill*

*2 day option available

April 11, 12, 13th, 2014



- This is a follow-up workshop to practice Steven's glazing and spraying techniques.
- We will use his glazes, & glaze formulations will be provided
- You will spray several of your own pieces, they will be fired.
- Steven will offer a critique after the kiln opening Sunday.
- There will also be throwing, construction & decoration demos



Dates: April 11, 12, 13th, 2014

*You can attend the Sat-Sun spraying & glazing sessions if you can't attend all 3 days.

**Fee: \$285 for all 3 days (Fri-Sun.)
\$205 for 2 days (Sat-Sun.)**

**Location: Ceramic Services,
530 S. Palmetto, Ontario, CA 91762**

Lunches, glazes, firing included

Call Lenny at 909.986.1566 to reserve your space.

Helpful Tips

Custom Instant Rolling Stamps

Supplies:

Roller of some sort (cut up pieces of PVC, empty rolls of tape, couplings for PVC, plastic rolling pins from the dollar store or craft store).

Sharpie.

Aa hot glue gun. They only cost a couple of bucks.

extra hot glue sticks.

Draw your pattern onto the rolling pin. It's easier to work out the pattern before with a Sharpie than it is later with the hot glue. Think about some sort of connected pattern, they tend to have the best results. And don't go overboard with the lines, you'll regret it later. And remember that the hot glue line aren't going to be perfect, so just go with the imperfection.

(Con't. P. 12)



Calls for Entries

OPEN DATE: 2/10/2014

DEADLINE: 8/29/2014

Toluca Lake Fine Art Festival - November 1 - 2, 2014 -
Burbank, California

<http://www.westcoastartists.com/shows/bur2.html>

Jury Fee: \$20.00

Event Dates: 11/2/2014 - 11/3/2014

One block in the middle of the exclusive, trendy neighborhood of Toluca Lake will be closed for this two day event. Toluca Lake is in the heart of the entertainment industry. The festival will be limited to 80 exhibitors and is free and open to the public.

Deadline for entries: March 28, 2014, show date: May 24, 2014

37th Annual Art in the Park Fine Art Show –

<http://www.ojaiartcenter.org/artist-application.html>

Art in the Park, Libbey Park in Downtown Ojai, Ca Exhibit space is approximately 10x12'. There is ample room for a 10x10' canopy. Most spaces are on grass or woodchips and under oak trees. Most spaces receive at least partial sun exposure. Artists are to demonstrate medium within confines of their booths. One Artist per booth, no shared spaces.

<http://www.ojaiartcenter.org/artist-application.html>

Deadline for entries: May 05, 2014, show date: June 05, 2014

Art You Can Feel –

<http://bluelinearts.org/exhibits/calls.html>

Blue Line Arts, Roseville, California

As visitors to art galleries and museums, we've always had to fight the urge to reach out and touch the artwork we're admiring, but this exhibit allows for the exact opposite--we're encouraging artists to create tactile artworks for our visitors to enjoy. We'd like visitors to be able to pick up, touch, and play with your artworks to create a tactile artistic experience. * *If your artwork requi... find out more...

Application deadline: April 1, 2014

Entry Fee: \$10 per entry

Location: Nevada, Las Vegas

Show Title: Cup Show

Show Date: May 1-May 30

Open to: functional and sculptural cups, tea bowls and mugs.

Classification: international exhibitions

Slide / Digital: digital

Contact details:

Clay Arts Vegas

1511 S. Main St.

4information@clayartsvegas.com

<http://clayartsvegas.com/html/prospectus.html>

Phone: 702-375-4147

Application deadline: April 30, 2014

Entry Fee: \$30 for 1 entry; \$35 for 2 entries; \$40 for 3 entries

Location: New Mexico, Silver City

Show Title: A Tile & A Vessel

Show Date: July 31-August 4

Open to: artists residing in the USA, Canada and Mexico. Each entry should consist of two clay pieces: one, the artist's interpretation of a vessel, and one, the artist's interpretation of a tile.

Classification: international exhibitions

Slide / Digital: digital

Contact details:

Silver City Clay Festival

PO Box 2383

jessie@clayfestival.com

www.clayfestival.com

Phone: 575-538-5560

Application deadline: June 10, 2014

Entry Fee: \$10 per entry

Location: Nevada, Las Vegas

Show Title: Serve it Up 2014

Show Date: July 1-August 30

Open to: plates, platters, bowls, casseroles, and other functional tableware.

Classification: international exhibitions

Slide / Digital: Digital

Contact details:

Clay Arts Vegas

1511 S. Main St.

4information@clayartsvegas.com

<http://clayartsvegas.com/html/prospectus.html>
Phone: 702-375-4147

Application deadline: June 14, 2014

Entry Fee: \$30 for 1 entry; \$35 for 2 entries; \$40 for 3 entries

Location: New Mexico, Silver City

Show Title: Private ProJECT

Show Date: August 2-August 3

Open to: artists or teams residing in any country. Each entry should consist of a permanent residential clay/mosaic installation in an interior or exterior space.

Classification: international exhibitions

Slide / Digital: digital

Contact details:

Silver City Clay Festival

PO Box 2383

jessie@clayfestival.com

www.clayfestival.com

Phone: 575-538-5560

Application deadline: April 22, 2014

Entry Fee: \$30 for up to 3 entries

Location: Illinois, Oak Park

Show Title: Coffee, Tea or . . .3

Show Date: May 17-June 18

Open to: working potters and ceramic artists living in the United States. The work must be original and made in the past 18 months. The focus is on drinking vessels of all sorts: Mugs, Cups and Saucers, Unomis, Whiskey Cups, Teabowls, Wine Flutes etc.

Classification: united states exhibitions

Slide / Digital: digital

Contact details:

Terra Incognito Studios and Gallery

246 Chicago Ave.

terrainconitomail@yahoo.com

www.terraincognitostudios.com

Phone: 708-383-6228

Application deadline: May 9, 2014

Entry Fee: \$30

Location: Missouri, Kansas City

Show Title: KC Clay Guild Teabowl National 2014

Show Date: August 29-September 19

Open to: non-traditional and traditional teabowls made of clay, any firing method, not to exceed 9 inches in any direction and made within the last two

years. One image for each entry, with a maximum of three entries...no details.

Classification: united states exhibitions

Slide / Digital: digital

Contact details:

KC Clay Guild

200 W 74th St

kcclayguild88@yahoo.com

www.kcclayguild.org/

Phone: 913-384-1718



Studio potter and former NCECA Board Member, Angela Fina passed away on November 10, 2013 at her home in Amherst, Massachusetts. She had worked as a full time, self-supporting potter since 1979 and was well appreciated for her high temperature porcelain bearing beautiful, colorful glazes. Her life's work integrated the chemistry and formulation of glazes with simple form and practical utility. Her work, primarily pots for serving food and presenting flowers, was thrown on the potters wheel and hand-built from slabs or extrusions. She filled the lives and homes of many who collected and used her vessels with joy and appreciation and wonder.

Born and raised in Saratoga Springs, New York, Angela studied art education at Nazareth College of Rochester, New York where she earned a BS degree Cum Laude. She then entered the community of the Sisters of St. Joseph of Rochester. It was during her nine years as a nun that she went on to the School of American Craftsmen at the Rochester Institute of Technology where she earned her MFA in 1965.



Red Weldon Sandlin

By Wendy de Leon

We were fortunate to have Red Weldon Sandlin here from her home in Atlanta Georgia for an intimate workshop hosted by Joan Takayama-Ogawa, Professor at the Ceramics Studio at Otis School of the Arts in Los Angeles. Before the seminar we were given a whirlwind tour by Joan of the state of the art facilities. If you know anyone who is interested in Art School, this is the place to be!

After sharing digital images of her highly collected body of work, Red started her demo of Pinocchio's wooden arm, all the while generously explaining in detail her process, and sharing how her work as an artist had evolved.

Using somewhat thick slabs to accommodate later carved details, Red began making the arm - supporting it on foam, using dowls and brayers to stretch and compress the clay, cutting darts to form curves, smoothing the

joints and surfaces, judging the angled cuts of the joining and tapering of the two cylinders to create the elbow and then - an arm appeared as if by magic. She sculpted a hand and wrist with slabs and coils, explaining how the proportions of the fingers and angles they were bent to created life and animation in her work. After the two parts were joined it looked like an arm from a renaissance sculpture! It seemed to have come to life in her hands. Red demonstrated her illustration work for us on an arm that she had brought already bisque fired. Using tracing paper and graphite, fine brushes and underglaze she painted a tattoo of a wooden boys face on the bicep of the clay arm, and then demonstrated a trompe l'oeil technique for creating a realistic wood effect to the rest of the arm, to which she had given a carved texture.

She said that she sometimes spends hundreds of hours, months of work painting on the surfaces of her larger pieces, illustrating the story of the book on the character that is the form of the sculpture. She explained how it was so important to her process to find a comfortable chair to work in, and to hold the work just so, to be physically able to create such refined, labor intensive work. Her illustrations are like fine engravings. It was easy to understand, watching her work, why her pieces are so valuable and sought after. It was a rare treat to spend the day with her and watch her work. She was extremely generous with her time, explaining each step in detail, giving recipes and sources for all of her materials and tools.



Biliana Popova

By Wendy de Leon

After receiving her Masters from the National Academy of Arts - Ceramic Department in Sofia, Bulgaria, Biliana Popova was classically trained in sculpture and drawing, but she had no interest in portraiture or realistic art. Instead she represents the female form abstractly. With reductive simplicity she expresses the condition of personality, and captures emotional presence through form and gesture. There is a combination of strength and fragility to all of her Figurative Sculptures and Objects of Function that makes them compellingly beautiful.

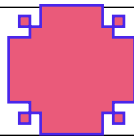
Her upcoming workshop is designed for artists with intermediate and advanced skill levels. She has a lot planned for the 2-day workshop and will be covering as many of the techniques she uses herself as possible.

She will be working with coils and soft slabs, drape molds and solid sculpture. There will be also hands on surface decoration using tape resist and engobes. She finds these methods allow her to do anything she really wants to do without limitations, stating that the easiest approach is often the best approach. She works in a way that allows her to construct and fire her pieces without worries about the structural stability of the forms, which has been very liberating for her and should be extremely useful for everyone present.

In February she had large solo show at the Glendale Creative Arts Center. There were 52 of her pieces, Figurative Sculptures and Objects of Function, many of which were created for this show.

Biliana and her family live in Los Angeles. She creates in her home studio, teaches ceramics full time at Flintridge Preparatory School, and part time at Glendale Community College. Her work is renowned and is often featured in publications, juried shows and at the American Museum of Ceramic Art. This is a rare opportunity to meet and learn from this exciting artist.





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Jon Brooks,
President, Laguna Clay Company

"Slab Building Techniques"
A Two Day, Hands-On Workshop with Scott Young
May 3 & 4, 2014 at Citrus College

Description: This hands-on workshop will focus on simple to complex slab fabrication, construction and clay decoration of a one-slab plate, folded bowl, footed tray and a lidded box derived from a unique forming technique. The 2 days will feature:

- Fabricating a dinner plate using only one large slab
- Fabricating a rice or soup bowl and a folded slab serving tray using a slab with "dart" cut outs
- The use of Scott's paper templates to trace, cut out to fold to fabricate the box form
- Incorporate the "puzzle-cut" lid option for the box
- Options in exploring surface texture embellishment with your small man-made objects used as stamps
- Options for creative slab/coil handles & feet ornamentation



About Scott Young

Born in Honolulu, Hawaii, Scott was influenced in his youth and his early adult years by building hobby models; assembling plastic model kits to balsa wood airplanes. He attributes this to developing adroitness with his hands and fingers. He came to the states to study art with a focus in ceramics at California State University at Fullerton, where he received his Bachelor's and Master's Degrees. He was an exhibiting artist at the Laguna Beach Festival of the Arts and currently exhibits his work at AMOCA Museum Store and at Coastal Eddy, A Gallery in Laguna Beach. He's been teaching for 20+ years and currently an adjunct ceramics instructor at Saddleback College & the College's Emeritus Art program and more recently hired at Santa Ana College. He is also a workshop presenter at Aardvark Clay & Supplies. For more information about Scott go to his website: <http://www.zhibit.org/profile/seramixs>.

Workshop Fees: \$150 for ACS-DC, CASD and VCPG members, \$170 for non-members, \$75 for student members with proof of current enrollment of 6 units. One 25# bag of white stoneware clay will be provided. When your signed form and check is received, you will receive an email confirmation. Directions and a list of tools will be emailed about a week before the workshop. If you want to use an ACS-DC workshop certificate, please check with Eileen Branda at outofthefire@mac.com to see if there is room. Expired workshop certificates will not be honored. The checks will not be cashed until after the workshop. If you have questions about the workshop, email Celeste at ciida@earthlink.net or call at 818-599-4233.

Pot Luck Lunch: If you want to participate in the pot luck lunch, please bring a dish to feed 5 people. If your last name ends with A to L, on Saturday; and if your name ends with M-Z, bring your dish on Sunday.

Make your checks to ACS-DC with SYoungWksp in the note section and mail with this form to:
 Eileen Branda, 8945 McLennan Avenue, Northridge, CA 91343

Name _____

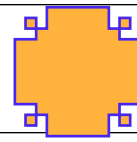
Address _____

Email _____

I agree that I will hold harmless American Ceramic Society-Design Chapter, Citrus College and staff, and Scott Young in case of injury or damage to my person or my personal effects on May 3 and 4, 2014 on the Citrus College Premises during the Scott Young Workshop.

Date: _____

Circle one : Saturday Sunday. I will bring _____



Julie Bagish
By Wendy de Leon

One of our demonstrators for ACS-dc 2014 Clay Festival and Gift Show is the artist Julie Bagish; ceramicist, printmaker and photographer. www.julspottery.com.

Julie Bagish creates small Haniwa grave figures, like ones found by archeologists in ancient Japanese burial mounds in the Chino Mountains. Hers are very feminine with soft round stomachs, glazed and decorated with beads and other adornments.

Julie lives and works in Los Angeles with her husband. Besides being an old fashioned studio potter she teaches small classes in the studio, saying it helps fill the kiln, and that working with beginners refreshes the spirit!

Julie's medical background as a physical rehabilitation counselor also enables her to help artists learn how to use their body to work with clay more easily, and correct habits that have or will lead to work injuries and chronic pain.

She is 72, works daily and is going strong with enthusiasm, following the sterling example of her mentors Vivica and Otto Hieno. She lived for 6 years as a young woman with her husband in Japan and those esthetics have sunk deeply into her artwork. The fabrics, glazes, use of space and color, the tea ceremony, basketry, ikebana, and the concept of wabi sabi continue to inform her work to this day.



T Robert
By Wendy de Leon

T Robert is one of our judges and demonstrating artists for the Garden Show and Exhibit April 5th & 6th at The Arboretum.



She left a corporate career at 32 to go back to school to become a potter and discovered her niche as a ceramic technician. While serving as several school club presidents she developed a working relationship with Axner. They hired her as soon as she finished college. Her work w Axner involved teaching workshops, creating books and videos, equipment design and production, developing clay bodies and underglazes. 4 years ago when Laguna Clay purchased Axner she was transferred here from Florida to Los Angeles. She is experienced with every part of every construction and firing process imaginable; including raku, electric, gas, salt, soda and wood firings.

T asserted that although seemingly random, many contributing factors control clay outcomes and that it simply takes a lot of practice and observation to get it right. T has been noticing cages for the last few years and they are beginning to show up in her work.

For her demo she will be will be working in a very large scale on a paper clay installation piece she has begun that references bird cage structures and/or Capitol buildings with cupola roofs. T is incredibly busy managing properties on both coasts; teaching at The Claremont Community Center, and working for Claremont Scripps College. She also manages several studios and Fred Olsen's wood firings, along with doing her own studio work.



It is so wonderful to have such talent among us.

After leaving the convent Angela became a tenured Professor at Sheridan College School of Craft and Design in Port Credit, Ontario, Canada where she taught ceramics and glaze chemistry for nine years. In 1977 she left college teaching to become a self-supporting artist potter.

From 1972 to 1974 Angela Fina served NCECA, first as a member of the Curriculum Committee. From 1974 to 1984, her service continued as Secretary and Member of the Executive Committee. In 1984 she was honored as a Fellow of the Council. She held membership in the Asparagus Valley Potters Guild in Massachusetts from 1980 onwards and in Ikebana International since 1990. Her friend Michael Cohen of the Asparagus Valley Potters Guild recalls how soon after becoming a member Angela became the backbone of the organization. "She took responsibility for keeping track of everything and moderating the meetings. Last year, the potters guild gave her a 75th birthday party/meeting. She was a big deal for us. She had found her home and was always happy she had moved here." Angela held an annual open house sale in her Western Massachusetts studio every December. Her work was also shared and sold at the Penland, NC Gallery; the Rochester, NY Art Museum Shop; and at the Florabana booth at the Philadelphia Flower Show.



Even as she forged an independent studio life, Angela never lost her zest for sharing her knowledge through teaching. She led innumerable workshops at Penland School of Crafts in North Carolina, Brookfield Craft Center in Connecticut, and art centers in Washington, D.C., Boulder, Colorado, Long Island, New Jersey and elsewhere around the country. She taught a sabbatical semester at Scripps College, Claremont, California and four months in the University of Georgia Studies Abroad program in Cortona, Italy. She taught two semesters at the School of American Craftsmen and one at Miami University in Athens, Ohio.

Angela's passion and generosity were too large to be contained within her studio alone; they also extended to her garden. Micheal Cohen recalls, "Every spring Angela would spread 20 bags of manure on her garden. Then the black plastic went down and the stakes went in for the tomatoes and beans. By summer, it looked like an Italian kitchen." Angela shared this bounty of nature's gifts as she did her knowledge of clay and glaze with friends and visitors. Cohen relates, "In her last days she and Connie Baugh went through all of her personal glaze formulas, firing conditions, colors, such as her beautiful copper red. All to be given away to the potters world. A beautiful person's generous final gesture."

Another close friend, studio potter Jonathan Kaplan remembers, "Angela always kept her spirits high and always had a smile for everyone. A wonderful and kind human being who touched many lives both within our community and outside of the ceramics world, Angela was a consummate potter and ceramic artist. An authority on copper reds and studio safety, she was one of a very few potters who actually taught glaze calculation and made it interesting! I remember she once asked me about using a computer program for glaze calculation and what my recommendation would be. I think she always felt more at home with a pencil, paper, and some basic math skills. I will miss her smile and voice."



In lieu of flowers, Angela's family has suggested gifts to the Craft Emergency Relief Fund (CERF). Also, NCECA accepts and acknowledges memorial gifts. Countless appreciative friends will treasure their memories of her, Angela will be greatly missed.

Celeste Iida
ACS-DC
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WELCOME NEW MEMBERS

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Laguna Clay
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Larson, Linda
Puckett, Tom
Rose, Christine
Tompkins, Sheryl
Wright, Nancy

The Tipster, con't.

While you're drawing, plug in your hot glue gun. Make sure that you do it on a surface that you can toss when done, like newspaper or cardboard. When you're done drawing on your design, start gluing. Be a bit heavy handed with the glue. If the lines are too thin, they won't show up on the clay as well.

After the glue seems cool, start rolling away... The first attempt might stick a bit, but after there is some dusty clay on the roller, it won't really stick.

Thanks to Emily Murphy
www.potteryblog.com

Paid ads can include photos. For info about paid ads, contact Celeste Iida at: ciida@earthlink.net

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