

A MESSAGE FROM OUR PRESIDENT: SUSAN SPOHR

Happy New Year fellow artists. Many new adventures and familiar ones await us. We have our annual fund raiser at the LA Arboretum coming up April 6 and 7, the Presidents Show at Beatrice Wood opening on May 4th and a gold luster seminar April 13 and 14 at Citrus College followed by a gallery exhibition featuring gold luster during their fall semester, final date TBA. A home studio visit is in the works as well as a field trip. All details will be provided as they are confirmed so watch your inbox.

After a hectic in-person sales season I needed to replenish my clay supplies and took a drive to Laguna Clay in the City of Industry. The store area is open with several people available to help. I found that they have consolidated a couple of their factory-made glaze lines into new categories and some slow sellers have been discontinued altogether. They kept the individual glaze names so you will be able to find your favorites. Some items are on markdown and of course several found their way into my cart. While the sales rep pulled my bulk supplies from the warehouse, we went next door to their small gallery to view their permanent collection. There are interesting ceramic pieces on display, however it seems to be in a state of reorganization. After loading up the car we headed for lunch and found Red, a restaurant at the Pacific Palms Resort and golf course. The view is amazing and just a few miles from Laguna Clay so if shopping works up an appetite give it a try.

It's membership renewal time. We have made a few changes to the form primarily to share contact information, which we have been publishing in our directory since the beginning. It's a great help to members to be able

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SAVE THE DATE!!!

The Registration Forms for these events are in this Edition

- 2024 ACS So CA Membership Enrollment and Registration
- The Presidents Show, May 4th to July 6th, 2024
- April 13th and 14th 2024, Hands On Gold Luster Application workshop and exhibition
- To be scheduled June 2024 – Hands On Decal Workshop
- 2024 – Home Studio Visits

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If you have any announcements for the Spring Newsletter (May 2024), send an email to Celeste at cci4acs@gmail.com

The due date for your announcements for that edition is April 1st, 2024.

M E M B E R S H I P F O R M

AMERICAN CERAMIC SOCIETY, Design Chapter of Southern California (ACS-DC)

Membership Form – due, March 1st, 2024

MISSION STATEMENT

Established in 1945, ACS-DC is a 501c3 organization consisting of studio and production potters, sculptors, teachers and ceramic designers and technicians whose mission is to share and increase knowledge of ceramics with each other, and to expand public awareness and appreciation of the many facets of clay.

Our general membership information and benefits are described below. The membership year begins in January and runs through December.

- Annual membership dues are **\$35 individual, \$50 couple, \$100 company or organization** (supporting member), and **\$15 student** with proof of current enrollment of 6 or more units.
- The renewal date is January of the year received. Thus, if the fee is received after March 1st, 2024, your renewal date is January 2025

These benefits and opportunities are included in your membership.

- Have an individual artist page in the member’s gallery on our website: www.acssocal.org
- Participate in our exhibitions and our fund raiser and market place, ACS-SoCal Clay Festival & Gift Show.
- Attend ACS-SoCal organized workshops with local and nationally known artists at reduced rates
- Receive our newsletters which will contain announcements, member info, and articles about ceramics.
- You can post as many as 3 free announcements annually in our newsletters; and submit ceramic tips, your shows and events, and articles about ceramics to our newsletter
- Annual Membership Directory

WHAT CAN I DO TO HELP ACS-DC?

ACS-DC is a volunteer organization that depends upon its members to volunteer to maintain its function. If you are able to give us time on occasion or monthly, listed are some tasks for which we need your help. Please check those where you can help and when there is an opportunity, we will contact you.

- would like to be more active and participate as a corporate advisor. I have experience in non-profit organization board.
- Publicity for workshops Telephone calls
- Publicity for Clay Festival Other (fill in) _____

We need your opinion, in the space below, list events or workshops you would be interested in attending.

ACS-DC Membership Information (please print clearly)

Please check the box next to the category for inclusion (opting in) on the website and directory

Name _____

Mailing address _____

Email address _____

Telephone _____

Statement to accompany your listing in the directory _____

Please check your membership option

Individual (\$35 annual)	<input type="checkbox"/> New, Individual	<input type="checkbox"/> Renewal, Individual
Couple (\$50 annual)	<input type="checkbox"/> New, Couple	<input type="checkbox"/> Renewal, Couple
Student (\$15 annual) (with proof of current enrollment of 6 or more units at an accredited college)	<input type="checkbox"/> New, Individual	<input type="checkbox"/> Renewal, Individual
Corporate (\$100 annual)	<input type="checkbox"/> New	<input type="checkbox"/> Renewal

Send this form with your personal check made to **ACS-DC** and mail to **Celeste lida, PO Box 641374, Los Angeles, CA 90064**. When your membership form and check is received, you will receive an email acknowledgement. If you have any questions about ACS-DC email Celeste lida at Celeste lida at cci4acs@gmail.com or call 818-599-4233.

2024 CLAY FESTIVAL & GIFT SHOW ARTIST INFORMATION & REGISTRATION

ACS – SoCA ANNUAL FUNDRAISER

APRIL 6th and 7th, 2024

Los Angeles County Arboretum, Ayres Hall, 301 N. Baldwin Avenue, Arcadia, CA 91007

EVENT DETAILS:

Fee: \$50 for one table, which is 2.5 feet by 8 feet. If you rent one table, there will be designated space near your table for your sales and item wrapping surface.

\$100 for 10ft x 10ft space. There will be 2.5 feet x 8 feet tables provided. If you want to have sales space with a friend, please indicate on your form with whom you are sharing

Awards/ Competition: First, Second, Third Place and Peoples’ Choice for those who wish to enter one of their pieces in the themed-on site competition, “Renewal”.

Demonstration Artist and Competition Judge: Susan Spohr. Please stop at her booth to say hello.

Conditions: Your product must be 75% clay.

Commission: A total of 25% will be retained, 15% of which is for the space rental to the Los Angeles County Arboretum Foundation and an additional 10% for the administrative costs such as post cards, mass mailing and credit card fees

Questions: Celeste lida (818) 599-4233 or email at cci4acs@gmail.com or Susan Spohr (213) 792-0832 or email Susan.Spohr@gmail.com.

IMPORTANT DATES:

March 21: **Postmark date for your registration.** The fees are due with your application. If you would like to receive some postcards for mailing, please indicate in the space below and we will try to arrange a central location for your pick up. The cards will be designed for your mailing.

March 31: **Final deadline for artist registration.** If space is sold out, you will be placed on a waiting list.

April 1: **Detailed Artist information packet email distribution with your location assignments.** Assignments are on a first come basis based on the post mark date.

April 5 (Friday): **Set up starting at 11 am until 7 pm**

April 6 (Saturday): **Festival hours from 9:30 am – 4:30 pm.** Judging is in the morning and the award announcement is before the afternoon demonstration. Added details will be in the artist information packet

April 7 (Sunday): **Festival hours from 9:30 am – 4:30 pm** with a demonstration by our guest artist/judge.
Take down: 4:30 - 6:30 pm. Please clean up your area before you vacate Ayres Hall, thank you.

ARTIST REGISTRATION FORM
ACS So CA 2024 CLAY FESTIVAL & GIFT SHOW

Complete and submit your information in the form below. Include your check made to **ACS-DC. Information will be sent via email after April 1. Your checks will not be cashed until after all applications are reviewed and accepted.**

Mail to: Celeste lida, PO Box 641374, Los Angeles, CA 90064. Thank you. We'll see you in April!!

All fields are required. Please print clearly.

Name _____

Complete Mailing Address _____

City _____ State _____ Zip _____

Telephone _____ Email _____

I am signing up for: one table at \$50
 10ft x 10ft space for \$100 I would like _____ postcards.

I can volunteer to: Hand deliver postcards to local retail stores.
(We can give you a list so as to not overlap other volunteers.)

Hands On Workshop in Gold Lustre Application

Saturday, April 13th from 1 to 4 pm and Sunday, April 14th from 10 am to 4 pm
Citrus College, Ceramics Department, Glendora, CA



Born and raised in the Hawaiian Island of Oahu, artist **Randy Au** after graduating from Punahou High School and came to Southern California to pursue a fine art career. Studies include Biola University with Grant Logan; U.C. Irvine with Gifford Myers; and California State Fullerton with Jerry Rothman and John Stokesbury where he earned a B.A. in Fine Art. He established the Flying Cup Clay studio in 1987 and became a fulltime studio artist in 1992. He presently splits his time between his studio; and the Assistant Director of the Visual Arts Conservatory and ceramics instructor at the Orange County School of the Arts in Santa Ana, California since 2002; as well as other teaching and workshop opportunities.

He is known for his “Vegetable Series” work which combines a love of nature with unusual organic forms, intricate decoration, and an enjoyment of function. The forms are filled with a whimsical sensibility and sense of form that delights in their natural references of use and enjoyment. The work has gained tremendous appeal in its unique opulent glaze and luster design.

His work is in private and public collections: ASU Nelson Art Museum-Ceramics Research Center, “Contemporary Crafts Collection”, Tempe, AZ; Newark Museum “Modern Ceramics Collection”, Newark, NJ; and the American Museum of Ceramic Art permanent collection, Pomona, California.



Susan Spohr began working in clay in 1987 and opened a studio teaching ceramics and porcelain painting in 1990. Currently, she teaches porcelain painting three times a week and lectures at various colleges and galleries. She is the current President of the American Ceramic Society of Southern California and participates in the Betsy Lueke Creative Arts Center, the Burbank Art Association, California Creative Arts, and The Beatrice Wood Center for the Arts in Ojai.

She began porcelain painting in 1990 studying under Sue Lancaster and Brazilian artist Carlos Spina; as well as taking seminars and classes with Irene Graham, Susan Hertzberg, Dolly Chu and other known porcelain painters.

Her subjects cover a range of mermaids, pirates, animals, nature and landscapes. She finds flowers the perfect subjects for painting from memory. Her current work blends rustic clay vessels with the beauty and refinement of porcelain painting and luster work, incorporating nature and landscape themes.



Since the 15th century, **Joan Takayama-Ogawa**'s family has been creating ceramics in the ancient kiln city of Tokoname, Japan. Her father studied ceramics with Glenn Lukens while enrolled in USC's School of Architecture. She studied with Otis' renowned artist, Ralph Bacerra. Despite her historically significant lineage, Takayama-Ogawa's technically diverse ceramics blend unexpected methods to create contemporary environmental, social, and political commentary. She sees beauty held in check with playfulness and appreciation for the absurd. As a teacher, she pushes students beyond traditional boundaries by integrating clay with digital and rapid prototyping technologies. She was honored as Otis Teacher of the Year, Commencement Speaker, and Crossroads School “Teacher of the Year.” She served as a Pasadena Design Commissioner, the Board of Directors for the

American Museum of Ceramic Art and received a Center of Cultural Innovation Investing in Arts Equipment Grant to purchase a large, new front-loading energy-efficient kiln.

Her work is in permanent collections at Smithsonian Institution, Renwick Gallery, Washington DC.; Los Angeles County Museum of Art, Los Angeles, California; DeYoung Museum, Fine Arts Museums of San Francisco, California; World Ceramic Exposition Foundation, Icheon, South Korea; Princessehof Leeuwarden Nationaal Keramiek Museum, Leeuwarden, The Netherlands; and George Ohr Museum, Biloxi, Mississippi.

Joan is featured in Craft in America documentary, “Ceramic Beacons”, covering her 30 year ceramic career - <https://www.craftinamerica.org/exhibition/ceramic-beacon-joan-takayama-ogawa>

This workshop will be able to give you varied techniques in the application of gold lustre. After this workshop, all participants can have their results displayed during the exhibit, “Eureka” in the Citrus Art Gallery, September 3rd to November 1st, 2024.

You will be sent via email and regular mail handouts with a map of the Citrus College campus plus documents which describe the tools and supplies required with several vendors via the internet and one local.

There will not be tools or supplies available for sharing as these are very personal and the intention is you begin to build your tool kit for your continued practice. Gold lustre is also called overglaze and is applied to glazed fired work ranging from low fire (cone 04/05), mid-high fire (cone 5/6) to high fire (cone 10).

Day 1: Randy Au will give an overview of tools and use. Most of the afternoon will be dedicated to lustre application, if you don’t have glazed work, we will supply glazed tiles.

There will be time on day 1 and day 2 for hands-on instruction and added demonstrations.

Day 2: Susan Spohr will review lustre application and give guidance as needed.

At 1 pm, Joan Takayama-Ogawa will give a presentation about gold lustre.

If time allows, there will be an overview of Randy and Susan’s work and their influences.

Workshop Fees: \$75 for ACS SoCA, VCPG and CASD members, \$150 for non-members, \$40 students with proof of current minimum enrollment of 6 units. When your signed form and check is received, you will receive an email confirmation. The checks will not be cashed until after the workshop. If you have questions about the workshop, email Celeste at cci4acs@gmail.com or text/call at 818-599-4233.

Plan to bring a sack lunch Sunday. There are several places from which you can purchase food. There will be a 1.5-hour break.



Make your checks to ACS-DC with Gold Lustre in the note section and mail with this form to:
Celeste Iida, Po Box 641374, Los Angeles, CA 90064

PLEASE PRINT CLEARLY

Name _____

Address _____

Email _____

Telephone _____

I agree that American Ceramic Society-Design Chapter and its officers, Citrus College and staff, the demonstration artists, Randy Au, Susan Spohr and Joan Takayama-Ogawa are not responsible for any damage, loss of property or injury during the workshop on April 13th and April 14th, 2024

Signature _____ Date: _____



2024 ACS SoCA “THE PRESIDENTS’ SHOW”

Beatrice Wood Center of the Arts

OPENING RECEPTION – SATURDAY, MAY 4TH, 2:00 TO 4:00PM

CLOSING RECEPTION – SATURDAY, JULY 6TH, 2:00 TO 4:00PM

Call for Entries Prospectus and Submission Form

Post Mark or Email Due Date: Monday, April 8, 2024

We are proud to announce that “**THE PRESIDENTS’ SHOW**” will be at the Beatrice Wood Center of the Arts (BWCA) in Ojai, CA. Conceived and created by Tony Trotta during his presidency in 1997, “**THE PRESIDENTS’ SHOW**”, is a juried exhibit featuring current members of American Ceramic Society-Design of Southern California. Juror: Kevin Wallace, BWCA Director. Awards: First Place, Second Place, Third Place and Honorable Mention.

Please note that there may be observation of COVID 19 guidelines per the CDC and/or Ventura County Health Department.

Specifications (please note the size specifications): *One piece will be chosen from up to 3 submitted works. In the case of smaller scale works, there may be a grouping selected.* **The maximum size of the piece should not exceed a combined measurement of 42” (height + width + depth).** All work must be for sale. Entries received after April 8th will be placed on a wait list.

How to submit your images: Please submit as JPG or JPEG via Email (cci4acs@gmail.com). Each image should be 300 dots per inch (dpi). If you do not wish to resize your documents as defined below, please send me an email and I will set up a Dropbox folder for your entry and send you an email with the secured link. **Please name each image** as the gallery matches the submitted image with this form. 2 images per piece can be submitted. (Example: C. Iida: Vase No1.jpg. and Vase No 1, View2, etc.) All images will be kept for documentation and the gallery reserves the right to use your images for publicity. The gallery will post selected images onto their website if it meets the quality standard

Fees: A \$30 entry fee for up to three entries. The fees will be used for postcard design, printing, postage, publicity and refreshments for the reception. **Please make check or money order payable to: ACSSoCA with “THE PRESIDENTS’ SHOW” in the note section. Mail to Celeste Iida, PO Box 641374, Los Angeles, CA 90064.** Please note that checks will be deposited after all entries have been processed.

Notification: Acceptance is sent via email once the juror has made the selections. A minimum of one piece per individual will be accepted.

Photography: Beatrice Wood Center of the Arts and American Ceramic Society of Southern California reserves the right to photograph work for publicity purposes. If your images were taken by a professional photography, please obtain written consent for use of the images.

Postcards, Publicity and Reception: If you wish to receive some post cards for your mailing, please indicate the quantity on the submission page. Locations will be made for your pick up. The **opening reception** will be held on **Saturday, May 4th, 2:00 to 4:00 pm**. Light refreshments will be served. There will be another reception on the closing day, **Saturday, July 6th, 2:00 to 4:00 pm**, with a presentation at 3:00

Delivery of Work: BWCA is located at 8585 Ojai-Santa Paula Rd. (in Upper Ojai), Ojai, CA 93023. Their business hours are **Friday, Saturday and Sunday from 11am to 5pm.** *They are not open Monday through Thursday.* Delivery of work is during business hours only Friday, Saturday and Sunday, **April 19 – 21**. If you cannot drop off your work, please contact the gallery to make arrangements or designate a proxy. There may be arrangements for drop off points in areas within Los Angeles County. Note that transportation space is limited so please pack your work knowing you are sharing headspace with your fellow artists. If you can be a drop off center, please answer the question on the bottom of the submission page

Pick up of Work: You can pick up your work the closing day after the reception on Saturday, July 6th. Afterwards, pick up of your work if unsold is during business hours only Friday, Saturday and Sunday, **July 12 to 14**. If you cannot personally pick up your work, you can designate a proxy. Failure to pick up work or make arrangements with the gallery for shipping your work will be considered to be a donation to The Beatrice Wood Center of the Arts Educational with 100% of the sale to be used at their discretion.

Sales: All work must be for sale. Work marked as NFS will not be considered. All sales must be conducted through the Beatrice Wood Center of the Arts and are subject to a 50% commission which benefits The Beatrice Wood Center of the Arts Educational Programming. Checks for works sold will be sent post exhibition.

2024 ACS SOCA "THE PRESIDENTS' SHOW" SUBMISSION FORM

Beatrice Wood Center of the Arts

Due Date: Monday April 8th via email (cci4acs@gmail.com); or regular mail

Please print clearly and please fill in all sections for each entry.
Please note that works that are "NFS" (Not for Sale) will not be considered.

Artist's Name	
Address, city and zip	
Telephone and email	

Works larger than combined dimension of measurement of 42" (height + width + length) will not be considered

Name of work and price	Price	
Dimensions (HxWxD)		
Materials and Methods		

Name of work and price	Price	
Dimensions (HxWxD)		
Materials and Methods		

Name of work and price	Price	
Dimensions (HxWxD)		
Materials and Methods		

I agree that the American Ceramic Society of Southern California (ACSSoCA) and its Officers, Beatrice Wood Center of the Arts and its Staff are not responsible for any damage, loss of property or injury incurred between April 19th through July 14th, 2024. I understand that if my work is sold it will be subject to a 50% commission.

Signature _____ Date: _____

I would like _____ postcards.

_____ I can be a designated drop off point for other participants' work.

_____ I understand that if I designate a proxy for delivery the entry must be property boxed for stacking and loading. If the packing is deemed acceptable, we reserve the right to handle the entry as is.

_____ I can be a designated drop off point for other participants' work.

BITS & PIECES

by Christy Johnson

STUDIO REVIEWS

In past newsletters I have reviewed some of the teaching ceramic studios located in the Los Angeles area. After covering other subjects, it has always been my intention to return to visiting and reviewing the many studios that I missed. However, changes in my vision have made it necessary to limit my driving to local places. The last interview I did was in mid-June at the Community Center of La Cañada Flintridge.

The Community Center of La Cañada Flintridge is a 501 (c)(3) nonprofit organization established in 1949. Built entirely by volunteers, it has served the needs of thousands of children and adults for over 75 years. They offer a variety of enriching recreational, social, and educational opportunities: Preschool, Camps, Recreation, Ceramics, Dance, Music, Sports, Senior Programming, Community Events, and Facility Rentals. I mention all the programs because ceramics is not a stand-alone program. The foundation is supported by a city grant.

I was welcomed to the well-equipped studio by Nathan Murrell, the head of their ceramic department. He alone manages the entire program including teaching classes, facilitating regular studio operations, and clerical work. Volunteers help to keep the studio running smoothly. Offerings include eight-week classes at four hours each. Equipment includes several large tables, 13 wheels, 2 slabrollers, 2 extruders, 3 gas kilns, and 2 electric kilns. There is a selection of 40 to 45 glazes. Events include workshops and two annual student sales.

Nathan Murrell came to this position with incredible credentials, A Bachelor of Fine Arts from Southern Illinois University at Edwardsville, Post Baccalaureate Studies at Southern Cross University, and a Master of Fine Arts (MFA) from the University of Massachusetts Dartmouth, all with a concentration on Ceramic Arts. Prior to coming to the Community Center, Nathan ran his own art-based business, designing, making and selling his own line of pottery and mixed media artwork.

As with many of today's ceramic studios, to register as a new student is difficult because the classes are often quickly filled with a core group of continuing students. This situation is often based on a development of

comradeship between students. In my interview with Nathan Murrell, he stressed the strong social connection between his students. Coming from a strong association with ceramic academia, and his successful art business, Nathan experienced a reinterpretation of his mission. He came to respect the existing studio atmosphere and has restated his goal: to preserve and continue the history of the studio.

DONUT (TORIOD)

Recently, some of my advanced students at Creative Arts Studio in Sierra Madre, have been experimenting with a donut (Toriod) shape, thrown on the potter's wheel. The shape is essentially a double-walled vessel wherein the two walls are compressed until they meet and are joined together. This move traps air inside the hollow tube. At this point, with the air holding the donut firm, the shape can be altered. When leather hard, the piece can be trimmed to further define the shape. Remember to punch a hole in the side with a needle tool to prevent shrinkage from causing an explosion. The best way to describe this process is to watch a Youtube video: Advanced Ceramics: Throwing a Donut (Toriod) - presented by: MCC Center for Teaching & Learning

- There are enumerable ways to use the completed donut:
- Handles - it can be sliced periodically to form handles to add to other pieces.
 - Canteen - a spout can be added to the top and lugs on either side to hold a shoulder strap.
 - Hanging planter - In the horizontal position, a hole is carved into the inside of the bottom. Lugs are added to the top so it can be hung on a cord; as such it can accommodate a plant such as a String of Pearls succulent.
 - Vase - it can be cut in half and mounted on a base. Suggestion: the other half can serve as the base. In the upright position the ring can serve as a two-spouted vase for flowers
 - Wall sculpture
 - Flower Ring - it can become a flower ring for short-stemmed blossoms. *
 - Teapot Body - with a little imagination, the donut can be formed into the body of a teapot.
 - Seasonal floral centerpiece**

FLOWER RING MID-CENTURY

*Way back when, I was a little girl, my mother had a special container for pansies. It can be described as a group of small, curved vases that



My Mother's Pansy Ring

are arranged to form a circle. The ring is perfect for short-stemmed flowers. It was probably given to my parents as a wedding gift (1942). Though there is no identification on the bottom, my guess is that it was made in mid-century California at the time when a multitude of slip-cast ceramic pieces were produced by small businesses.

To construct a pansy ring, throw the hollow form. When leather hard and trimmed, cut the ring into five or six pieces. Slip, score, and attach a flat clay "cookie" to each open end. Arrange the pieces to form a ring and flatten the bottom of each so that each vase end matches the



This ring was made as a demonstration for my students. It was hand built. It would have been much easier to construct from a wheel-thrown form.

angle of the next segment. An oval opening is cut into the top. The bisqued pieces are glazed with a stable white (clear, chun, opaque white).

The exterior is decorated with thinned cobalt oxide brushwork.

SEASONAL WREATH

**When celebrating Christmas in my home we have a tradition of lighting a four-candled wreath. One, then two, then three, then four, the candles are lit on the four Sundays preceding Christmas – a sort of countdown.

To construct: After forming the hollow donut and trimming it, I throw a base and attach the ring-shaped chamber to the bottom of the base. I throw four very small vase forms off the hump, each with the opening the size of a candle. (Remember to calculate the shrinkage of the opening.) The tire shape is then marked into quarters to indicate



Left: without flowers, Right: With flowers

where to cut an oval opening. The purpose of these openings is to hold water for the addition of flowers or greenery. The small vase/candle holders must be scored, slipped, and attached in between each oval opening. The bisqued piece is fully glazed in a stable white (clear, chun, opaque white). The exterior is decorated with thin cobalt oxide brushwork.

SALES

As I look back over my 51 years of work in the ceramic field, one of the most asked questions from students, and others has been about pricing work. The first consideration is, where are you going to sell? The chance of getting into a gallery is pretty much slim or none, Today, the prices for participating in art festivals has skyrocketed. When participating in such shows, there is the issue of display - are you going to need a tent, tables, shelving, etc.? Sometimes entry is akin to a competition' the selection is difficult and sometimes disappointing. When associated with a teaching ceramic school, there are often student sales. Some ceramists have even held sales in their homes. The most successful of these have included a group of artists.

Setting prices for your ceramic work is complicated. Consider your audience as well as your personal goal. Are you interested in selling functional work or maybe sculptural, non-functional pieces. Makers must really find their own way, when considering the price of a piece ask, "has it sold for this price before, has it been sitting around

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Bits & Pieces

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for a long time and need to be discounted, is it flawed, and so forth. Don't look at the prices, that other ceramic artists are charging for comparable work. The comparison will not solve the problem because pricing includes other factors, the reputation of the artist or his or her following. Set your price and just see what happens.

One further dilemma is the problem of student production. After they have given their pieces to every relative and friend, they ask what they should do with their accumulation of pieces. On Instagram, I saw a brief video

of someone who was giving their work away. The work was set up on the table at the end of the driveway with a proper signage, saying "take a piece; it's free." Over the years, aside from the traditional venues mentioned before, I have participated in several auctions or sales benefiting charities. This option is part of my current solution. The rewards for doing this are intrinsically rewarding, better than any momentary "high" experienced during a traditional sale. I recommend this as a solution.

Christy Johnson, retired Founding Director of the American Museum of Ceramic Art (2004-2013), is currently an independent curator, writer, maker (ceramics and quilts), and part-time ceramics instructor.

A Message from Our President

Continued from page 1

to contact fellow members who might have a recipe, technique, or other valuable insight. So, read and fill out the new form and send it in along with the annual dues. Our dues help fund scholarships, events and retain our commitment to share our knowledge. If you rent space in a clay studio, are a student in a ceramic class or teach, please introduce ACS/SC to your fellow artists and encourage them to join.

I hope to see you in April and May and encourage you to keep creating and exploring the clay road.

Tips:

1 – If you live in a dry area like I do (Burbank), consider keeping your clay in the refrigerator. I have one in the garage and keep my porcelain in the fridge. I take it out an hour or so before I need to use it. Do not put it all the way to the back or it might freeze.

2 - When brushing glaze on a large piece use an inexpensive "chip" brush from the hardware store. I label one "white" for white glaze and one "black" for black glaze. Black and cobalt like to stick in the ferrule of the brush and could spoil a piece if used with a light color of glaze. Dedicating a brush will eliminate that mistake. After cleaning any brush leave it to dry by lying flat or hang with the bristles pointing down.

3 – Apply wax resist to finished areas of wet greenware to prevent cracking or breaking. If you have delicate and thin pieces assembled with heavy or thick areas like a skinny tail on a small dog sculpture apply wax resist to the tail before setting it aside to dry. The wax slows the drying process and helps prevent the fragile attachment from drying too quickly and thus cracking.

Susan J. Spohr
President

E V E N T S

79th Scripps College Ceramic Annual - The Idea of Feeling Brown

Exhibition dates: January 27 through April 7, 2024
Opening reception: January 27, 7-9 pm

The Scripps College Ceramic Annual, the longest continuous exhibition of contemporary ceramics in the nation, enters its 79th year with The Idea of Feeling Brown. Curated by Jasmine Baetz, Lincoln Visiting Artist in Ceramics at Scripps, the exhibition features new and recent ceramic works by 13 artists from the United States and Canada: Lucero Aguirre, Karla Ekatherine Canseco, Reniel Del Rosario, Magdolene Dykstra, Habiba El-Sayed, Raheleh Filsoofi, Joanna Keane Lopez, Heidi McKenzie, noé olivas, Claudia V. Solórzano, Christian Vistan, Patrice Renee Washington, and Xia Zhang.

The following are at The Beatrice Wood Center for the Arts
8585 Ojai-Santa Paula Road, Ojai, CA 93023, 805.646.3381

Zoomorphic Rattle Workshop, with Maryann Cord
Saturday, February 24, 2024, 10 am - 4 pm

Continued on next page

THIS AND THAT

Members of ACS So CA can be part of our website gallery. To see our gallery go to <https://acsocal.org/members/members-gallery/>. If you are interested, please send an email to Celeste at cci4acs@gmail.com and we will start the process of formatting your images to fit the website.

The Marks Project, www.themarksproject.org,

A Dictionary of American Ceramics, 1946-present. The website includes marks (stamps, chops and/or signatures, etc.) usually found on the bottom of ceramic objects created by potters, ceramic artists and sculptors.

The Marks Project is dedicated to two functions: the search and the documentation of American contemporary studio ceramics, 1946 to present. For the researcher, collector or serendipitous visitor, the site offers access to an ever-growing catalog of American studio ceramists and their marks. For the ceramic artists and their heirs, the site offers a documentation service to record ceramic work, mark(s) and professional data to establish a work and mark history and an artist's legacy.



We opened an Instagram account

https://www.instagram.com/acs_so_ca

Due to administrative difficulties, the ACS Facebook Page is changed to:

<https://www.facebook.com/profile.php?id=100092484975969>

E V E N T S

Join Maryann Cord for a day of creating modern day artifacts based upon her Cypriot Antiquities Series. Ancient artifacts show that the rattle has always held an important place in the civilizations of just about every culture. For many the rattle is regarded as the dwelling place of great spirits and ancestors. These rattles pay homage to ancient art from Cyprus in the Eastern Mediterranean dating back as far as 2000 BC. They represent quintessential Cypriot fusion of indigenous traditions and elements assimilated from the ancient Assyrians, Egyptians, Persians, Greeks, and Romans who one after the other controlled the island through its history.

Drinking Vessels and Other Earthly Delights, A Workshop with Jon Keenan

Saturday & Sunday, March 9 & 10, 2024, 10 am - 4 pm

No experience necessary. Bring your friends and your imagination with you!

This 2-day workshop will explore a variety methods and techniques involved in making hand-built and wheel-thrown drinking vessels, and other unique pieces.

What happens to simple forms with the addition of handles, surface design, texture, and other design elements? How can we contribute to the presence of a work and not inadvertently distract from it? How do the lip, body, and foot work together to create a cohesive and harmonious whole?

Goddess, A Workshop with Maryann Cord

Saturday, April 27, 2024 / 10 am - 4 pm

A day to explore the medium of sculptural clay and have fun creating, while delving into the ancient heritage of the Goddess. Participants will create their own small ancient goddess from clay, will learn hand-sculpting techniques including the use of the dowel in clay, and explore texture and mark-making using ordinary objects and stamps. Ancient earth-mother-goddess figures are among the oldest ceramics known dating back some 30,000 years. Participants will also explore the use of oxides, under-glazes and mason stains to add color and depth to the clay. If time allows, participants will be allowed the privilege to create and alter one goddess pressing from an original

Beatrice Wood mold. The goddess you create during the workshop includes the cost of kiln firing and will be fired and made available for pickup at a later date.

Narratives Sculpted in Clay, A Workshop with Natasha Dikareva

Saturday & Sunday, May 11 & 12, 2024, 10:00 am - 4:00 pm

In this two-day hands-on workshop, Natasha Dikareva will share her process of forming otherworldly creatures, blending mythology, contemporary elements and imagination into a sculptural ceramic object.

During the first day she will demonstrate different clay hand-building techniques. On the second day, the main focus will be on surface treatments. The ceramic surface will be approached as a canvas, using slips, underglazes and the sgraffito technique to create vibrant, dynamic surfaces of visual storytelling. Participants will also have the ability to practice post-glaze techniques such as china painting. For this purpose, students are encouraged to bring bisque-ware on which to experiment.

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