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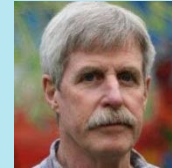
CALENDAR

February 1: Membership Renewal. \$10 late fee
February 14: Board Meeting
 2nd Wednesday.
 Golden Gate Valley Library,
 1801 Green St, San Francisco,
 CA 94123. **ALL WELCOME**
April 6 - 29: ACGA at Davis
July 14-15 : ACGA Palo Alto Clay & Glass Festival. Note:
 Date changed

Presidents Message

Bill Geisinger

Come share your love



**ACGA's February Board Meeting
February 14 at 7 pm**

Golden Gate Valley Library, 1801 Green St, San Francisco, CA 94123.

1. Who is interested in a one or two person exhibition?
2. Who is interested in a group show?

ACGA at TRAX Gallery

Join us for a scheduling discussion at this board meeting.

We will also review the outcomes of our January members meeting and begin the budget process.

Everyone can help with this you don't have to be a board member.

Thank you for your participation! Bill Geisinger

Renewal: What Happens Feb. 1

Renewal: What Happens Feb. 1
January 29, 2018 by Ken Metheny News

I hope by now you have renewed your membership. If, when you log on, the top menu shows "Renew Now" in orange, you are not yet renewed. On the other hand, if you are renewed, the same menu shows "Renewed 2018" in green.

The deadline is February 1. After that, the non-public areas of the website will no longer be available to you either. Renewal after that will include a late fee. The renewal option will still be available on your menu, at the higher price, if you are eligible for renewal.

If you just renewed, and the menu does not show "Renewed" in green, don't panic. Some payments take a little longer to show as paid in the system. I'll be checking for any payments in the pipeline on Feb. 1 - any I catch still waiting I'll make sure get completed before locking out. Now, at the bottom of the home page, there are buttons for logging in, joining, and renewing. You must log in to renew. If you are having any trouble logging in, please contact me or a board member before the deadline so we know you should not be charged a late fee.

admin@acga.net

2018 Board of Directors

Ashwini Bhat, Bonita Cohn
Cheryl Costantini, Natasha Dikareva
Julia Feld, Bill Geisinger
Vivian Hart, Sally Jackson
Scott Jennings, Jo Killen
Lee Middleman, Kathy Pallie
Siobhan Riley Hughes, Miki Rutter
Jan Schachter, Barbara Sebastian
Kent Tool, and April Zilber

2018 ACGA Officers

President : Bill Geisinger,
Vice-president: Siobhan Riley Hughes
Secretary: Kathy Pallie,
Treasurer: April Zilber

COMMITTEE CHAIRS

Directory - Julia Feld
Exhibitions - Jan Schachter
Historian - Cuong Ta
Int'l Ambassador - Barbara Brown
Jurying - Julia Feld
Membership - Vivien Hart
Newsletter - Bonita Cohn
Web Master - Whitney Smith

Membership Changes

Please send all address changes to:
Vivien Hart
vivien@glasshart.com

New Members

Vicky D'Urso - clay
145 Margo Dr.
Mountain View, CA 94041

Kent Tool - clay
101 Saturn St.
San Francisco, CA 94114
Studio: 552A Noe St.
Ruby's Clay Studio and Gallery
San Francisco, CA 94114

Nick Leonoff - Glass
137 Ford Road Apt. C2
Carmel Valley, CA 93924:
Studio: 13766 Center St. #G-3
Carmel Valley, CA 93924
(831) 241-1046



Dear ACGA Member,

On behalf of the ACGA Board & Festival Committee, the Palo Alto Art Center (PAAC) and the Giant Creative Team, we are happy to announce opening of the application process for the 26th Annual ACGA Palo Alto Clay and Glass Festival.

Event Info: July 14 & 15, 2018. 10:00 AM - 5:00 PM
Palo Alto Art Center, 1313 Newell Road, Palo Alto CA

Click this link to apply:
<https://form.jotform.com/80135315383148>

There are a few changes to the application process this year. Please read all application information thoroughly and if you have any questions, please let us know.

We look forward to seeing you again in July!

Thank you.

Myra Kretowicz Johnson
Giant Creative Services, Inc.
Senior Event Consultant

TIP TOLAND WORKSHOP :: FEBRUARY 10, 10-4

Master Potter Series: Tip Toland

ONE DAY ONLY - FEBRUARY 10 - 2018

REGISTER:
Walnut Creek Art Center cityofwalnutcreek.com
\$43.00 - \$83.00



TIP TOLAND: MASTER POTTER

ADULT

MASTER POTTER SERIES: TIP TOLAND

MASTER POTTER SERIES: TIP TOLAND

In this one-day workshop, Toland will hand-build, carve, and augment figurative sculptures. She will also discuss armatures and working the figure from the inside out. Toland will explain her aesthetic approach to relating human narrative to its context, social, and internal environments. During Toland's slide talk a discussion on her current work as well as accolades and honors will be presented. She has exhibited both nationally and internationally. Lunch will be provided by our non-profit, Clay Arts Guild. Co-sponsored by Walnut Creek Clay Arts Guild and Clay People.

LOCATION: CIVIC PARK STUDIO E
INSTRUCTOR: TIP TOLAND



Volunteers needed for the Chili Bowl Express, Sat. Feb. 10, 2018

Dear Friend of the Sonoma Community Center,

We are seeking volunteers for our annual Chili Bowl Express Fundraiser, Saturday, February 10, 2018.

We will have three separate seatings that will accommodate approximately 150 guests for each seating. We are seeking your help with tasks from bussing tables, to serving chili, selling raffle tickets, and more.

If you are interested in helping, there is a detailed list of tasks with various timelines to choose from. To confirm your volunteer position please contact Nancy Barrett: nancybarrett@gmail.com or 847-394-5594

We are also seeking local-based raffle items valued around \$100 (wine tasting packages and wine; Spa packages; restaurant vouchers etc) if you are able to contribute in that way.

Please share info about the Chili Bowl Express with your friends! This is one of the Valley's most anticipated event of the year!

Resale tickets are available online now and will likely sell out. For more info click [here](#).

My Best,
Kala

A poster for the Chili Bowl Express fundraiser. The title "CHILI BOWL EXPRESS" is in large red letters, with "FEBRUARY 10, 2018" below it. The poster lists activities: 600+ Handmade Bowls by Local Artists, Restaurant & Chef-Made Chili, Umbrella Stand Silent Auction, 3 Seatings, Live Music, Gallery Exhibit, Cash Bar, Coffee & Tea, Sweets, Raffle and Good Company!. It shows two hands holding ceramic bowls. At the bottom, it says "Pre-sale tickets \$30", "3 Seatings: 11:30am; 1:30pm; or 5:00pm", "All proceeds benefit the Ceramics Program at the Sonoma Community Center.", and provides contact info: (707) 938-4626 x1 and www.SonomaCommunityCenter.org. A Sonoma Community Center logo is in the bottom right corner.

Member News



"Grounded", 30" x 30",
Mixed Media
Tachina Rudman-Young

Tachina Rudman-Young invites you to several shows.

COLOR EMOTION is at Artworks Downtown, San Rafael. Reception February 9 5pm-8pm. Works on View thru February 23. Serenity Exhibit at UCSF Women's Health Center, On View thru May 22, 2018. "I'm really pleased to be asked to show 11 pieces as part of this group show at the UCSF Women's Health Center. Art is uplifting and I can share that as a patient there years ago, I appreciated every bit of art on the wall." Art Around Town is at Petaluma Valley Hospital, on view now through April 11.

Every year the City of Berkeley holds a competition for pieces of artwork to hang in Berkeley City Hall.

Susan Duhan Felix's three-part piece "Creation" (r) was accepted and is on



display for the year. Opening reception will be on Friday, March 2nd 3pm-5pm. Susan also is showing in *Collaborations* in an Interfaith exhibit at the Islamic Cultural Center of Northern California. She is showing a Menorah with lights in Hebrew and a phrase from the Koran in Arabic. She has several pieces in the show.

Martha Castillo has space still available for February 17 & 18 in her clay printing workshops in 2018. Visit her web site for more information.

www.marthacastillo.net.

Contact her for a registration form

mail@marthacastillo.net



Linda FitzGibbon's inflatable ceramic Black Swan was selected for "By Hand: An International Fine Crafts Biennial" at the Blue Line Gallery, Roseville, CA. The show runs Friday, January 19, 2018 - March 03, 2018. A printed catalogue is available. For more information:

<http://bluelinearts.org> **Jo Killen** invites you to see her latest ceramics (r) at the Desta Gallery in San Anselmo. www.joceramicart.com. Watch an interview with Jo, educating the viewer about her art and pottery: Video: https://www.youtube.com/watch?v=_saiFTFNjo0



Ceramics by **Jane B Grimm** (l) will be in a five person show entitled "Glow" at the Andra Norris Gallery located at 1107 Burlingame Avenue, Burlingame, CA. The artists included are Gail Chase Bien, Jane B Grimm, Roger Jordan, Unai San Martin and John Wood. The exhibition dates are February 3 - March 24. The gallery hours are Tuesday through Sunday from 11 - 5 PM. There will be a reception on Saturday February 10 from 5 - 7 PM.



Peggy Snider writes: "My FURY sculptures are marching around the county! Please Join Me." 3 Exhibits: *Spoken & Unspoken- A National Art Exhibition*, Through February 4, 2018, Please join us for the Reception, for our current exhibition, This Friday - February 2nd-First Friday, 6-8pm, Light Refreshments Provided. Santa Cruz Art League | 526 Broadway, Santa Cruz, CA 95060 and *Spoken / Unspoken: ART AS RESPONSE / ARTIST AS CATALYST* with local Santa Cruz artists, February 8 - March 17, 2018, RECEPTION: Thursday, February 8, 5 - 7 pm, PORTER COLLEGE FACULTY GALLERY, and PAJARO VALLEY ARTS, ART TO GO, NOW through March 4, with a closing reception & raffle Sunday, March 4, 2-4 pm.



CERAMICS IN FOCUS

'ACGA: Ceramics in Focus' will be showcasing a group of ACGA artists juried by Michelle Gregor, professor at SJ State University and Head of the Ceramics Department.



Abright

It will be at the Davis Arts Center, April 6- April 29. The final weekend of the show is CCACA (California Conference for Advancement in the Ceramic Arts)

<https://natsoulas.com/ccaca-2018>

There will be a gallery reception during the conference on Friday, April 27 from 5-7 pm



LeClerc

Lozano



Tarantino



Stingle - Buoy



The artists selected by Michelle are

Bill Abright,

Joseph Kowalczyk,

Françoise LeClerc,

Eusebio Lozano,

Daniel Stingle,

and Claudia Tarantino.

They will each be showing a body of work of their choice - one of the things that makes this show so special

FIGURE SCULPTING WORKSHOP MICHELLE GREGOR

March 3 & 4, 2018, 10am-5pm, Studio 209
Sonoma Ceramics, Sonoma Community Center

Open to all levels, this hands on workshop will focus on an improvisational method to create figurative sculpture from clay. Students will build maquettes, sculpt and hollow a head and hand as well as practice surface development techniques including painterly underglazes, underglaze pencil, washes, and more. Pre-registration required.



www.SonomaCeramics.com

ACGA Board Meeting and RETREAT, January 27, 2018

ACGA Board Meeting and RETREAT, January 27, 2018

Board Attendees: *Bonita Cohn, Jo Killen, Fred Yokel, Bill Geisinger, Lee Middleman, Kathy Pallie, Jan Schachter, Vivien Hart, Sally Jackson, Kent Tool, April Zilber, Mini Shim-Rutter, Ashwini Bhat, Siobhan Riley Hughes.* Note: Many associate and exhibiting members also attended the board meeting as part of the 2018 Retreat.

Next Meeting: Golden Gate Valley Library at 1801 Green St, San Francisco, CA 94123 7:00 - 8:45pm

Start: 1:10pm

Motion: The members elected the 2018 board: Ashwini Bhat, Bonita Cohn, Cheryl Costantini, Natasha Dikareva, Julia Feld, Vivian Hart, Sally Jackson, Scott Jennings, Jo Killen, Lee Middleman, Miki Rutter, Jan Schachter, Barbara Sebastian, Kent Tool. The board elected the officers: Bill Geisinger (President), Siobhan Riley Hughes (Vice-president), Kathy Pallie (Secretary), April Zilber (Treasurer).

And our thanks to retiring board members Fred Yokel, Kala Stein, Forrest Lesch-Middelton Gerry Arrington, Wesley Wright, Whitney Smith.

2017 Accomplishments

We have continued to work on improving the website including

- Removed the greyed-out blank images on the Member Display page and encouraged members to populate their profiles. Presently 250+ members have added information to their profiles.
- Added an All Members Listing page.
- Improved the on-line member registration process, which was not user friendly. We are continuing work on this.
- Transitioned to an all-digital Newsletter saving ACGA \$4300 per year for postage and mailing.
- Created an artist Emergency Fund for those impacted by the fires. It turned out that all though some of our artists had fire damage, all were covered by insurance. The \$1000 donated will be donated to CERF.
- Added ON LINE sales through the website.
- Held a Palo Alto Appreciation party.
- Sponsored a Brea national exhibition.
- Sponsored a Glass RAC exhibition.

Issues - Bill Geisinger. With unexpected expenses for the web site and for the 25th Festival, we were forced to delve into our reserve funds this year. ACGA was \$16,000.00 in the red this year. While funds are available, this is not a sustainable trend. A team cleaned out the storage area and threw away old signs, logos, and dilapidated pedestals. The board anticipates spending funds this year on about 15 new pedestals and updated signage for the Festival. The board will revisit the requirement that emeritus members, who now constitute 25% of our membership, pay dues.

Exhibitions - Jan Schachter.

Michelle Gregor has selected the ACGA artists for the next exhibition at the Davis Art Center in April during the California Conference for the Advancement of Ceramic Art (CACCA). Selected artists are: Bill Abright, Joseph Kowalczyk, Françoise LeClerc, Eusebio Lozano, Daniel Stingle, and Claudia Tarantino. Both the Brea (2019 clay) and Richmond (clay and glass) shows are on hold until new art directors are brought on board at these organizations. Caroline Blackburn is working on a clay and glass July show in Southern CA, Burbank. Jan S. and Vivien H. are working with Jennifer Perlmutter Gallery, Lafayette, CA on a possible clay and glass exhibition. Barbara Glynn Prodaniuk and Cheryl Costantini have offered to manage the Artist Showcase at the 2018 Festival. Exhibiting members who may not have a booth can show at this exhibition. Sandy Simon, owner of the TRAX Gallery, Berkeley CA and Marna Clark came to the Retreat to discuss a possible relationship for ACGA during her anticipated absence. ACGA is exploring the feasibility of this opportunity for our members. Please attend the February board meeting or contact Siobhan Hughes to participate.

Treasurer's Report - April Zilber.

Overall, our Net Income for 2017 showed a deficit \$16000.00. Funds were used from savings to cover the loss. This is not sustainable. PayPal fees are an annoying but unavoidable price of doing business in today's digital world. We had negative returns from the Festival due to lower artist participation and additional expenses for the 25th anniversary Festival. The budget shows some newsletter printing expenses from 2017 that were not billed until this year. A Giant Creative donation for the artist's Festival party was deducted from Festival management fees rather than having Giant write a check to be added to the party budget. No monies have been taken from our Fidelity Investments account.

Retreat

Approximately 30 members attended the Retreat this year at the Palo Alto Art Center. We enjoyed a potluck lunch, conversation, and meeting new members. Many reported problems with the flu this year, which likely accounted for our lower turnout.

Potters for Peace - Don Hall.

Don gave a fascinating slide presentation on the work that his organization is doing to provide clean water to indigenous populations, using ceramic pots that filter unsafe water. Work in Nicaragua and other South American locations has improved the quality of life and preserved traditions using local skills and materials. Don will have a booth at the Clay and Glass Festival that explains the work that his brigades are doing to assure safe drinking water through sustainable local low-tech technology.

Breakout Sessions.

Attendees broke into separate breakout sessions to help provide input to the board for the year ahead. The following recommendations were discussed.

Exhibitions - Jan Schachter.

Sandy Simon and Marna Clark joined the group to explore the TRAX opportunity. The group expressed considerable excitement in making this happen for our members.

Website - Ashwini Bhat.

Ashwini has taken on the role to help Whitney improve the website including a login-button on the home page and help with computer assistance for our members. All want a much more active presence on social media that will reach our artists.

Communications - Bonita Cohn.

The groups suggested an Events Calendar, a Newsletter Lite for visitors to our website. The board will look into this further to decide how much of the Newsletter should be public and how much is for members only. With the demise of the printed newsletter and the old email system, some members are feeling disconnected from the organization.

New Projects - Bill Geisinger.

The group recommended more activities geared towards educating the public about clay and glass. They noted that there are opportunities to speak at libraries, schools, or art centers. Also, some artists have participated in art tours such as Art Trails, and the Cantor Museum Art Tour. Wine tours might also offer stops at studios. Magazine articles are also valued. Members expressed a need to help jury applicants prepare for the jurying process with mentoring from exhibiting members. How to submit good photos? What work should I present? This would also start a dialogue with potential members and ACGA. Additionally identified was the desirability of an intern or apprentice program matching younger artists with more senior members.

Membership - Vivien Hart. Get a membership platform such as Wild Apricot. Also discussed ways to get new members and to create programs such as internships to get members more involved in the organization.

Adjourn 5:00pm

Next Meeting: February 14

Board Meetings are on the 2nd Wednesday.

Golden Gate Valley Library, 1801 Green St, San Francisco, CA 94123.

ALL WELCOME

NEW VIDEOS FOR ARTIST HEALTH + WELLNESS

Ah, January, a time for starting over, trying new things - learning a new art form, eating better, exercising more, changing behaviors - whatever it is, most of us think of this month as an opportunity for new beginnings. In addition to the daily yoga practice I've taken up in the new year, I'm really excited about a new project at CERF+ that ties in nicely with making new year's resolutions. Thanks to a partnership with Wellness for Makers, <https://www.wellnessformakers.com/?org=808&lvl=100&ite=874&lea=532876&ctr=0&par=1&trk=>, we're launching educational videos and resources to help artists remain healthy in their studio practice.



Alongside creating a safe workspace, CERF+ believes that being mindful of one's body is another critical career-protective strategy. It's important because artists often subject their bodies to stress and strain to carry out their creative process. In fact, many of our emergency relief applications come from artists who are suffering from debilitating repetitive motion injuries, chronic pain, and severe arthritis. Typically, artists get so involved in the process of making their art that too often, they forget about their most important tool, their bodies.

NEW YEAR! BE WELL + MAKE THINGS

sample videos:

<https://cerfplus.org/news/happy-new-year-well-make-things/?org=808&lvl=100&ite=874&lea=532876&ctr=0&par=1&trk>

<https://www.youtube.com/watch?v=vk6H9EogXdc&org=808&lvl=100&ite=874&lea=532876&ctr=0&par=1&trk=>

2018 American Craft Council Awards

The American Craft Council is proud to announce the recipients of the 2018 American Craft Council Awards. The ACC Awards include the Gold Medal for Consummate Craftsmanship, the College of Fellows, the Award of Distinction, and the Aileen Osborn Webb Award for Philanthropy.

This year one Gold Medalist, six Fellows, and two Honorary Fellows have been selected by the ACC Awards sub-committee. We formally present our 2018 honorees:

Gold Medal for Consummate Craftsmanship

Jun Kaneko (Omaha, Nebraska)

Fellows

Mark Burns (Arlington, Massachusetts)
 Thomas Gentile (New York City, New York)
 Thomas Hucker (Hoboken, New Jersey)
 Mary Jackson (Johns Island, South Carolina)
 Beth Lipman (Sheboygan, Wisconsin)
 Consuelo Jimenez Underwood (Cupertino, California)



Jun Kaneko is known for the massive scale of his work and installations as well as for exploring a range of mediums. Untitled Heads, 2011, bronze, steel, 74 x 33.25 x 29 in. (left) and 74 x 31 x 29 in.

Honorary Fellows

Susan Cummins (Tiburon, California)
 Yoshiko Iwamoto Wada (Berkeley, California)

Award of Distinction

Contemporary Craft (Pittsburgh, Pennsylvania)

EXHIBITIONS

BERKELEY

TRAX gallery

1/2 Year Moving Sale - Sat Feb 10 & Sun Feb 11, 10am to 5pm

(We are moving to our MN Cabin). Unloading Bob's Storage Unit, Some but not all will be online

Bob's Workshop At the Potters' Studio, Sat. & Sun., February 24 - 25, 2018, 10am to 4:30

February, March: Big changes - no walk-ins, by appointment + online only

Call and leave a message for appointment at 510-540-8729, checked frequently!

Spring Figurative Show



Opens April 10 - April 31

Reception 5 - 7pm on April 21st

SHOP ONLINE: <https://traxgallery.com/artist/archival-sale/>

ART BnB: Now offering an exclusive place to stay in the Berkeley Bay - rates by inquiry to info@traxgallery.com, BEST location, BEST Place, and BEST deal in town.

<https://traxgallery.com>

NEW Hours: Thursday - Saturday 12 - 5:30pm

*E-commerce website is open 24/7.
1812 5th St.*

CLAREMONT

Scripps College 74th Ceramic Annual Williamson Gallery through April 8

Different and uncomfortable, beautiful and compelling, the 74th Scripps College Ceramic Annual exhibition makes room for a wide variety of perspectives expressed in clay. It celebrates artists from many backgrounds whose work addresses their social and cultural experiences.

Patsy Cox, professor of Visual Art, California State University, Northridge, is the show's guest curator. She had a particular interest in featuring multiple perspectives in this Annual. "As an artist and educator from a multicultural background," she explained, "I am personally interested in exploring the manner in which cultures affect, impact, and assimilate into one's art. For this Ceramic Annual, I have selected artists who make work that speaks directly about their identity, roots, home and sense of belonging as well. These sentiments are expressed visually and physically in their work through the artists' use of color, form, and content."

Participating artists include Jennifer Datchuck, Christina Erives, Steven Young Lee, Roberto Lugo, Kyungmin Park, Zemer Peled, and Roxanne Swentzell. The exhibition is accompanied by a full-color catalog with an essay by Namita Gupta Wiggers, American crafts curator and writer.

The Scripps College Ceramic Annual is the longest continuous exhibition of contemporary ceramics in the United States. For more information on the exhibition, please visit rcwg.scrippscollege.edu or call (909) 607-4690. The gallery is open from 12 to 5 pm, Wed. through Sun. during exhibitions. Free.

1030 Columbia Avenue, Claremont, CA 91711



*Kyungmin Park
Belly Canvas, 2016, porcelain, underglaze,
glaze, milkpaint, wax, 21 x 12 x 12"*

DAVIS

John Natsoulas Gallery

John Toki through February 3



Springtime Mirage
7.5 Feet
by John Toki

Artist Reception and New monograph Book signing Saturday, February 10 at 7 PM - 9 PM

John Toki's large-scale sculptures are inspired by objects in nature and will be exhibited at the the John Natsoulas Gallery. Meet the master clay artist John Toki a the opening reception on February 10th from 7-9:00 pm.

John Toki's large-scale sculptures are inspired by objects in nature will be exhibited at the the John Natsoulas Gallery. Meet the master clay artist John Toki a the opening reception on February 10th from 7-9:00 pm.

John Toki is a Japanese-American ceramic artist born and raised in the Bay Area. He received a BFA from California State University, Hayward, CA and a MFA from the California College of Arts and Crafts, Oakland, CA.

John Toki has maintained a sculpture studio in Richmond, California, since 1974. He has public installations in Richmond, Berkeley, Sacramento, San Francisco, Oakland, and Cincinnati and he has exhibited work throughout the US, the Netherlands and Japan.

Toki's large-scale sculptures are inspired by objects in nature such as mountains, water and sky. He says of working with clay: "It can be used for large-scale works, as well as more intimate pieces, with equal success. You can apply color by painting, glazing, or mixing it into the clay. It's a quiet activity that you can manipulate with only your hands, you don't need tools really. You can use it for representational works, as well as abstraction. And I really like the physical presence of clay."

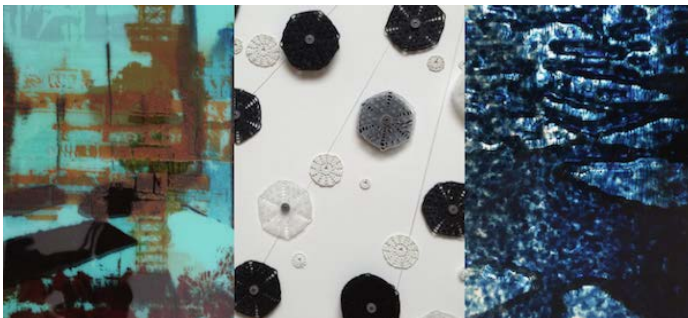
A former faculty member at the California College of the Arts, Toki has lectured in Taiwan, Turkey, and Holland, where he was a member of the staff at the European Ceramic Works Center. He has co-authored three book on ceramics: *Fired by Ideals: Arequipa Pottery and the Arts and Crafts Movement*; *Hands In Clay, 5th edition*; and *Make It In Clay, 2nd edition*.

In addition to his art practice, Toki is the owner of Leslie Ceramic Supply Company. He contributes to the community arts as a trustee for the Richmond Art Center, Richmond, California, and is the Associate Director, to Bryan Vansell at the Mission Clay Products Industry and Arts Program, Corona, California.

521 1st St, Davis, California 95616

EMERYVILLE

Bullseye



In Residence: Bay Area 2017

through February 24, 2018

An exhibition showcasing work by recent Artists-in-Residence Emily Van Engel, Susan Abbott Martin, and Adrien Segal.

Resident artists at the Bullseye Resource Center Bay Area are provided with the opportunity to explore kiln-glass for the first time, expand their current research, or work at a scale not possible in their own studio.

The 2017 edition of In Residence highlights the work of Emily Van Engel, Susan Abbot Martin, and Adrien Segal.

Emily Van Engel's background in print media is evident in her approach to glass. Layers of boldly-colored imagery are silkscreened on the surface and fused between layers of glass. Van Engel's *Bedroom / Cognitive Dissonance* (2016) depicts a domestic scene with an overlay of rust colored textures evocative of industrial sites. This collaging of two distinct spaces creates confusion that speaks to Van Engel's exploration of environmental issues.

Susan Abbott Martin is a mixed-media artist known for her use of common materials in vast installations and sculptures that often consist of repeating forms in regular patterns and grids. During her residency, she transformed the circular repeating crocheted forms from a coverlet, casting the web-like patterns with clear and black glass frit. The resulting wall-based installation features glass and fabric forms, layered and installed in a celestial array.

Adrien Segal employs a variety of materials in her data-driven sculptural work. Segal's work often explores environmental concerns and disasters, reconciling the "conventions of reason and fact with an intuitive and emotive experience." During her residency, Segal drew of images of sea ice patterns, transforming image data into a 3D model that was cast into glass. The combination of a flowing, translucent material with imagery of melting ice creates a poetic resonance.

4514 Hollis St. Hours: Tuesday-Friday 10am-6pm, Saturday 10am-5pm, Sunday Noon-5pm
510.595.1318 bayarea@bullseyeglass.com www.bullseyeglass.com/bayarea

LOS ANGELES

Craft & Folk Art Museum

MELTING POINT: MOVEMENTS IN CONTEMPORARY CLAY - through May 6, 2018



The Craft & Folk Art Museum launches new contemporary clay biennial that features experimental and expanded notions of ceramics.

The Craft & Folk Art Museum (CAFAM) presents *Melting Point: Movements in Contemporary Clay*, a group exhibition of 23 artists whose experimental manipulation of clay expands the technical, aesthetic, and metaphoric potential of the ceramic object. Organized around the themes of anti-disciplinary process, object temporality, and sociopolitical interpretations, the exhibition presents sculpture, site-specific installation, time-based work, and performance.

5814 Wilshire Boulevard | Los Angeles, CA 90036 | Tel 323.937.4230 | www.cafam.org | info@cafam.org

POMONA

AMOCA - The American Museum of Ceramic Art www.amoca.org

Kukuli Velarde - Plunder Me, Baby - through February 11, 2018
Free and open to the public



This is the first West Coast exhibition by the U.S.-based Peruvian artist Kukuli Velarde, who was born in Cusco in 1962 and moved to the U.S. in 1988. The *Plunder Me, Baby* ceramic sculptures evoke a childhood memory that has haunted Velarde, of hearing her 16-year-old nanny declare "I don't speak Quechua" (the language of the Inca) in an attempt to hide her indigenous roots. To challenge this racism, Velarde creates personal and sometimes confrontational ceramic sculptures which are based on the traditional forms and surface decorations of Pre-Columbian ceramics but include the artist's own image and reference her indigenous ancestry. Sculptures from her *Isichapuitu* series will also be included in the exhibition.

The *Isichapuitu* figures were inspired by a Mexican statue from the Rockefeller Collection at the Metropolitan Museum in New York. The figure represents an obese male child with his arms up. Someone made this sculpture over two thousand years ago, and yet Velarde believes, it resembles her. *Isichapuitu* is an installation of several versions of the same figure. These figures serve as a metaphor of expectations and disappointments, memories and oblivion, and generousities and pettiness. Velarde's work will be augmented with a selection of Pre-Columbian ceramic objects to illustrate her source material.

Kukuli Velarde has a Bachelor of Fine Arts degree from Hunter College and currently lives and works in Philadelphia, PA. Her work is included in the collections of the Houston Museum of Fine Arts, TX; the Racine Art Museum, WI; the Fuller Craft Museum, MA; and the John Michael Kohler Arts Center, WI. She is the recipient of a John Simon Guggenheim Fellowship, Pollock Krasner Foundation Grant, USA Knight Fellowship, PEW Fellowship, and Joan Mitchell Foundation Grant.

This exhibition is part of the Getty-led Pacific Standard Time: LA/LA, a far-reaching and ambitious exploration of Latin American and Latino art in dialogue with Los Angeles.



and

Patsy Cox: Mouthpiece - through April 29, 2018

This exhibition features artwork made since the inauguration of our current president. Cox attempts to capture a personal reaction in the work that is all-encompassing and visceral. It comes from a place of shock, confusion, and contradiction. She feels that this body of work is a retort to the changes in our long-held ideals of freedom and liberty as generated and postured by those that express the opinions and beliefs of our new governmental leadership.

Mouthpiece represents spokespersons, officials, media, or other entities that convey the challenging sentiments of a new time.

Mouthpiece is quite literally a collective assembly of mouths biting their lips without voice or sound in frustration and angst. They are either shrinking or growing and it's not clear where one mouth ends and one begins. This work can be seen as private moments of anger, resistance, and disillusionment as an attempt to negotiate and navigate current affairs that stream through our daily intake of important decisions that have impacts on everyday lives.

Patsy Cox received her BFA from Missouri State University and her MFA from the University of Delaware. She is Professor of Visual Art and Head of Ceramics at California State University, Northridge where she has taught since 2000. Cox is a Fellow of the National Council on Education for the Ceramic Arts (NCECA) and served as President from 2010-2016. She participated in the Annenberg Alchemy and Alchemy+ programs for non-profit excellence. She has been a Getty Scholar for the Linking Service Learning and the Visual Arts program and has coordinated courses for the CSU Summer Arts program.

This exhibition will run in conjunction with the *74th Scripps Ceramic Annual, Stories Without Borders: Personal Narratives in Clay*, opening at the Ruth Chandler Williamson Gallery at Scripps College on January 20, 2018. Patsy Cox is the guest curator.

AMOCA - 399 North Garey Ave. Pomona, CA (909) 865-3146 - frontdesk@amoca.org

SACRAMENTO

Crocker Art Museum

Exuberant Earth: Ceramics by Ruth Rippon through February 4, 2018

PomegranateA wide-ranging exhibition celebrating the influential artist and educator's life's work. While many Northern Californians know Rippon for her Lollies statues, which can be seen in many regional public spaces, this exhibition affords an opportunity to connect with the innovative artist's diversity of styles, forms, and subject matter.

As a practicing artist who spent several decades teaching in her native Sacramento and the Bay Area, Ruth Rippon helped elevate the craft of ceramics into the realm of fine art. This exhibition features 90 of her most beautiful and iconic pieces from the 1950s through the 1990s.

"Like many artists, Ruth Rippon was influenced by art history as well as contemporary movements like Pop Art, Minimalism, and Funk Art, but she found her own voice and became an innovator, playing a major role in elevating the craft of ceramics into the realm of fine art," says the Crocker Art Museum's Associate Curator, Kristina Gilmore.



Pomegranate

"Northern California's longstanding renown as a ceramics center owes much to her, for her unique talent and vision, as well as her determination and resilience. She's a mentor to hundreds and a trail blazer for individual ceramists and for the field as a whole."

<https://www.crockerart.org/press/exhibition-exuberant-earth-ceramics-by-ruth-rippon>

and

Kingsley Art Club Lecture Series:

Ceramist Ianna Frisby: Unearthed

Wednesday, February 21, 1:15 p.m.

What is left when a culture ceases to exist, and how do we piece together the fragments left behind? Inspired by an experience in the limestone, underwater caves of the Yucatan, ceramist Ianna Frisby explores clay's kinship to geological formations and artifacts left by humans. Using organic forms of clay as a backdrop, Frisby embeds present-day objects and calls into question their significance and their possible outcomes. \$8 Museum members, \$12 nonmembers, \$5 students/youth.

SAN ANSELMO

TWO CONCURRENT SOLO EXHIBITIONS

THE ART OF DWELLING

Jo Killen – Ceramics

Jeffrey Long – Oil Paintings

January 19th – March 16th

Artist Reception: Friday, Jan 26th - 6pm – 8pm

Refreshments will be served

Desta Gallery . 417 San Anselmo Ave . San Anselmo CA



<http://destagallery.com>

SAN FRANCISCO



Ruby's Clay Studio and Gallery



Deborah Stein

Gadgets, solo show, January 31 - February 13

Opening reception Sunday, February 4th from 6:00 to 9:00PM

552 A Noe Street, San Francisco, CA 94114 | (415) 558-9819

Gallery Open Daily 10:00 AM - 7:00 PM generally

SAN FRANCISCO AIRPORT

Maneki Neko: Japan's Beckoning Cat
San Francisco International Airport * Terminal 2
February 03, 2018 - August 26, 2018

ONLINE

<https://www.flysfo.com/museum/exhibitions/maneki-neko-japans-beckoning-cat>

Cats may have arrived in Japan from Korea during the Nara period (710-794). Before long, cats appeared in Japanese literature and art. Over the centuries, the Japanese began keeping the creatures as pets and valuing them for their ability to kill rodents. During the late Edo period (1615-1868), artisans began making maneki neko or beckoning cat figurines, a type of engimono or auspicious object. By the end of the Meiji period (1868-1912), numerous potteries across the country offered maneki neko in ceramic and plaster, including the celebrated Seto and Kutani porcelain kilns. Maneki neko were also made to a lesser extent in copper, bronze, wood, stone, and iron.

Maneki neko often appear in Japanese and Chinese restaurant windows, where they silently summon potential customers to enter. The cat holds up its left paw in an effort to bring luck and good fortune to a business; it holds up its right paw to invite good fortune, health, and happiness into the home. Colors also have certain connotations: white represents happiness and satisfaction, while black symbolizes safety and helps to drive away evil. Gold maneki neko reference money and fortune. One of the distinctive features of many maneki neko is the bib attached to the neck. Bibs are frequently painted with traditional symbols of good luck and fortune, such as coins. At first glance, maneki neko may all look very similar, but closer inspection reveals the cats vary in color, size, facial features, and bib decoration.



Located along the banks of the Imado river, the Imado kilns of Edo, now called Tokyo, developed the first maneki neko. The kiln site, largely known for producing utilitarian stoneware, crafted simple, low-fired, clay maneki neko sometime in the mid-nineteenth century. By the end of the century, the folk style had spread across the country. A number of potteries contributed unique design variations to this new form of engimono; others imitated the styles made popular by various kilns. During the Taisho period (1912-26), the historic Seto kilns began crafting elaborate maneki neko modeled after Japanese bobtail cats with highly decorative bibs. Located in central Japan, Tokoname kilns, one of Japan's oldest pottery centers, began making maneki neko in the mid-twentieth century. Tokoname now produces more maneki neko than anywhere else in the country. These plump beckoning cats carry large gold coins in their lowered paws.

During the Meiji period (1868-1912), Japanese manufacturers began to export maneki neko. In fact, these symbols of good fortune are so frequently found in Chinese restaurants and shops that many are surprised to learn they have Japanese origins. This exhibition features a variety of traditional maneki neko from Japan's many kilns.

This exhibition was made possible by a generous loan from Mingei International Museum.
Special thank you to Mingei International Museum for all of their assistance

<https://www.flysfo.com/museum/exhibitions>

International Terminal - Departures - Level 3 - Pre-Security
American Folk Art: An Enduring Legacy - through July 15, 2018

Online exhibition:

<http://www.flysfo.com/museum/exhibitions/american-folk-art-enduring-legacy/>

From the late eighteenth century through the early twentieth century, American folk art flourished. Unlike academic or fine art, folk art typically derives from deeply-rooted community traditions, with master craftspeople developing a local style emulated by others and passed from one generation to the next. Folk art commonly serves both utilitarian and



Face jug 1969
Q. Lanier Meaders (1917-98)
Mossy Creek, White County, Georgia
 ash glaze, clay
 and
Fruit preserve jar c. 1870s
McPherson or Belcher family
Sand Mountain, DeKalb County, Alabama
 alkaline glaze, clay

decorative purposes and historically tends to thrive in rural communities. For example, in the agricultural South, small family-run pottery workshops, which made sturdy stoneware vessels with distinctive glazes, continued in production well into the twentieth century.

In southeastern Pennsylvania, German-speaking European immigrants, referred to as Pennsylvania Germans, produced some of the country's liveliest folk art. Even those of very modest means took time to embellish and beautify their homes and furnishings. Pennsylvania German folk art is easily recognized by its elaborate decoration, with bright colors and motifs, such as birds, hearts, and flowers. Some of the most notable forms include fraktur or illuminated writing, hand-painted wood and tin utensils, lead-glazed earthenware, and painted or carved furniture.

American artisans combined long-held traditions and regional influences with ingenuity and creativity to create a variety of folk art. This exhibition presents weathervanes, fraktur, southern stoneware, and wooden canes, alongside more unusual items, such as carved stone books and fraternal-order plaques.

Small-scale, family-run pottery workshops in the American South continued into the twentieth century. Similar operations in New England, the mid-Atlantic, and Midwest gave way to mass-produced ceramics by 1900. Folk pottery is still made today in North Carolina and Georgia. The southern tradition has emphasized high-fired stoneware vessels that could withstand rough usage on the farm. Alkaline stoneware glazes are distinctly regional, with wood ashes or lime mixed in a solution to help melt the other ingredients-usually sand and clay. These glazes turn green or brown depending on the firing conditions and can have a runny texture. They were developed in South Carolina around 1815, perhaps inspired by published accounts of similar high-firing Chinese glazes.

The face jug made by Georgia's Lanier Meaders represents a later-twentieth-century shift in emphasis from utilitarian farm wares to more decorative pieces for collectors, a trend that continues today.

ACGA Festival Assistants Needed



The Festival Committee is in need of more assistance from the Board and Membership.

Below is a list of activities that still require leadership. Each activity on this list is a one-person job, though some might benefit from two. The last two would be fine for a member who is not doing the Festival. #1-2 require a working knowledge of our Festival.

Volunteer Oversight - assist Giant Creative's volunteer coordinator by reviewing volunteer job assignments, and ensure clear communication to artists about their volunteer jobs (including Clay for All Booth).

Sponsorship/Donations - in 2017 Siobhan and Kala helped wrangle beverage donations. Some donation requests need to be submitted 6 months in advance - so needs to start soon. Ideal for an Associate member, or an Exhibiting member who is looking for a pre-Festival job.

Community Outreach - many members helped to reach out to studios, groups and schools to offer a non-profit booth in 2017, but we need a lead who will compile the results and coordinate with our Festival Liaison and Giant Creative. Could be an Associate member, or an Exhibiting member who is looking for a pre-Festival job.

The Festival Committee is happy to answer your questions; please contact our Festival Liaison, Miki Shim-Rutter at miki@2frogs ceramics.com

Silicon Valley Open Studio SVOS University :: How Artists Use Social Media

SVOS University Presents: Session 5:

How Artists Use Social Media - Part I of II

Weds February 7th, 2018, 7-9 PM at the Palo Alto Art Center, 1313 Newell Rd, Palo Alto

RSVP

Please use this Google Form link to sign up in advance for this workshop.

<https://docs.google.com/forms/d/e/1FAIpQLScVfIP9gjuXohAOEI3dWuXZ9nAQI1YJr7pSJu08gthHmXG-5A/viewform>

*SVOS University 2017-2018 Schedule

Sign up at SVOS.org to be sure you don't miss notifications for SVOS Sessions which are free to SVOS 2017 and 2018 registered participants. Otherwise a small fee at the door.

Session 6: How Artists Use Social Media - Part 2

Date: Wednesday, February 28, 2018

Session 7: Public Relations and Why It's Important to You

Date: Wednesday, March 7, 2018

Session 8: Pricing Your Artwork

Date: Wednesday, March 21, 2018

Sessions 9 & 10: Preparing Your Studio for SVOS

Dates: Wednesday, March 28, 2018 - and again - Wednesday April 11, 2018

Silicon Valley Open Studios | info@svos.org | www.svos.org

P.O. Box 111000, Campbell, CA 95011-1000

OPPORTUNITIES and CLASSIFIED ADS

Bay Area Art Grind: Find art listings at this link -

bayareaartgrind.com/category/exhibition-entriescall-for-artists

Ceramic Monthly magazine's calls-for-entry - find lots more opportunities on the web at:

www.ceramicartsdaily.org/ceramics-monthly/call-for-entries/

CALL FOR ENTRIES

Deadline: February 11, 2018. Twenty-ninth Annual CALIFORNIA CLAY COMPETITION EXHIBIT

in conjunction with the California Conference for the Advancement of Ceramic Art (sponsored by the John Natsoulas Gallery in Davis). Held at the Artery in Davis.

Exhibition dates: April 27- May 25, 2018 For more information please visit <http://www.theartery.net> where an Entry Form is available.

Deadline: February 16, 2018. City of Santa Clara Indoor Sculpture Exhibition

<http://www.santaclaraca.gov/government/board-commissions/cultural-commission/2018-indoor-sculpture-exhibition>

The Cultural Commission is pleased to announce an opportunity for artists to create a 3-dimensional artwork for its biennial Indoor Sculpture Exhibition.

The exhibition's theme is "Out of the Darkness, Light". Incorporation of LED, Electro-Luminescent Wire, and other sustainable sources of illumination are encouraged but not required. The theme can also be interpreted as a journey, pilgrimage or epiphany. The artist can explore a range of artistic expression, from low-tech installations to contemporary uses of technology, including interactivity. The artwork is not limited to any specific material or medium and is open to a wide range of artistic styles. The art installation should be a 3-dimensional sculpture no taller than 5 feet, and able to be mounted on a pedestal that is approximately 3 feet wide by 3 feet deep. All artists are to submit proposals and attachments through a digital submission application [here: http://bit.ly/2CgSmfK](http://bit.ly/2CgSmfK).

Any inquiries and questions can be submitted to the Santa Clara Cultural Commission at culturalcommission@santaclaraca.gov. Contact: Debra von Huene
Website: <http://santaclaraca.gov/SculptureExhibition>

VENUES

ART PARTY - Berkeley Art Party - Hope to see you at an Art Party some day! I'd love to have non-functional ACGAers contact me to show at one of them. (www.berkeleyartparty.com) - Barbara Stevens Strauss - bstevens.strauss@gmail.com

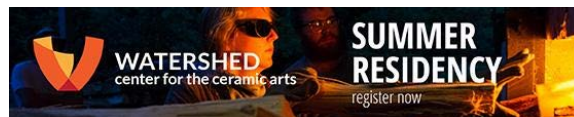
RESIDENCIES

Encounter the World in Residencies. Explore the listings here:

www.resartis.org/en/residencies/upcoming_deadlines/?id_content=1166

Deadline: February 15. Watershed: 2018 RESIDENCY - and scholarship

Join us next summer in Maine! The 2018 residency season includes sessions focused on interdisciplinary practice, surface development, the power of artistic collectives, women working in ceramics, marketing your work, and more. Artists in our summer lineup include Liz Quackenbush, Robbie Lobell, Mary Barringer, Meredith Host, Paul Donnelly, Rain Harris and many others! Space is limited so sign up soon to reserve your spot.



<http://www.watershedceramics.org/residencies/summer-residency>

[/?utm_source=December+2017+News+from+Watershed&utm_campaign=December+News+2017&utm_medium=email](http://www.watershedceramics.org/residencies/summer-residency/?utm_source=December+2017+News+from+Watershed&utm_campaign=December+News+2017&utm_medium=email)

* Apply for a 2018 Summer Residency Scholarship - Application deadline: February 15. Recipients will be notified by late March. Watershed endeavors to make the summer residency affordable for as many artists as possible. Every year, approximately 40% of summer residents receive support to attend a session. Scholarships can partially or fully cover the cost of a residency. Awards range from \$500 to \$1525. Work-exchange positions offer artists a considerable discount off their session costs in exchange for approximately 3 hours of work per weekday.

We are accepting scholarship and work-exchange applications until February 15, 2018. Awards will be announced in mid-March. http://www.watershedceramics.org/residencies/summer-residency/financial-aid/?utm_source=December+2017+News+from+Watershed&utm_campaign=December+News+2017&utm_medium=email

FOR SALE

SLUMP MOLDS - Hi Folks! I've got 2 slumping molds for sale in perfect shape. The first one is large and is 22" (56cm) round. Perfect for slumping large circular pieces like bowls. The second one is a 16" X 16" (41cm) square mold and can be used for slumping plates with a slight curve. As any I'm offering both for the low price of \$60.00
If interested, please call/text me at 510.282.9426. Or e-mail me at: malnicoll@gmail.com
Thanks, Malcolm (Associate)

COBALT OXIDE - \$35/pound. Currently priced commercially at \$45+/pound. Selling any amount up to 5 pounds.
Pixie Couch, Menlo Park, Ca. 650/322-2497 or pixiec@mindspring.com

SKUTT automatic kiln, KM 1027, 240 volts, 11520 watts, max cone 10 2350 degrees F.
Asking \$1,100. Buyer must pick up in Novato. CONTACT: Cynthia Alfaro: cyga_alfaro@msn.com

CRESS Kiln for sale

Cress kiln for sale: FX-911, 110 current, 15 amp, cone 6, fire mate speed control, Model K, interior space 9" deep, 11" wide, no stand. Like NEW! New stand will cost \$44. I am selling this kiln for \$450. Contact me at: potterytexturequeen@yahoo.com

SERVICES

Creative Ceramics and Glass, Santa Rosa, offers free same day drop off in Novato, CA.
Call 707-545-6528 or email support@707clay.com for location and details.
5240 Aero Drive, Santa Rosa, CA 95403.

Professional Kiln Repair Service

"I'm Joe Kowalczyk (Ko-väl-chick), your Bay Area kiln technician. I can fix your kiln."

Evaluations & repair for ceramics or glass kilns (both gas & electric); Kiln tutorials (basic operation, safety, maintenance, & custom programming); Consultations new & used kiln purchases, Pottery wheels, slab rollers, ventilation, & general studio setup; "6 years experience & I'll beat the prices of any kiln service in the Bay Area."
Questions? e-mail: StudioJoKo@gmail.com or call: 510-601-5053. www.kilnspecialist.com

ACGA's Website - Whitney Smith

The new www.ACGA.net is live and functional for everyone to use.

This has been a major investment for the ACGA, paid for with your membership dollars, so please take some time to check out the new site, update your profile, and have a look around!

Whitney Smith - Web Admin - ws.pottery@gmail.com.

Some new things of note:

The forum: The forum is a place to post anything and everything related to clay and glass. Calls for entry, items for sale, upcoming shows, tech questions. This feature is only for members, and you need to be logged in to access it. You can also comment on posts, so if you want to get a conversation started about something related to our community, the forum is the place to start it.

Help articles: Having trouble logging in? Don't understand why your updated profile is not saving? Don't know your username or password? We have Help articles that are there to guide you through glitches. Look under "Members" in the main menu and look under "User Help/FAQ".

Workshops and Open Studio: We have a page dedicated to member hosted workshops and Member Open Studios now. We want to keep this page updated, so be sure to contact web admin to let us know you have a workshop or open studio coming up. Please be sure to include an image and links.

Featured Artist: We will be doing a monthly spotlight on an ACGA artist with a link from the front page, right now we are spotlighting Malia Landis. Want to be featured? Contact website admin to get your name on the docket. The interviews will be archived, so it will be on the site for years to come.

ACGA Blog: The blog is being revived! We are always looking for new and interesting posts on ANYTHING related to our field, so if you have something you want to write, be sure to let the web admin know. The website is better with your participation and feedback. Let us know what you think.

Whitney Smith - Web Admin - ws.pottery@gmail.com

Need a New Website? Do you need a new or updated website? If you haven't thought about your website in a few years, chances are that you do. Things on the web are always changing, and it's important to make sure your website is keeping up. Not just for the sake of keeping up, but for real reasons that can affect your sales and people's ability to find you online. For example, is your website mobile friendly? Look at it on a cell phone and see how it's looking and check navigation. If it's not mobile friendly, search engines like Google will not see your site as relevant, and down you go in the rankings. This makes it more difficult for people to find you, as well as making it laborious for people to browse your website from their phones and pads. According to the latest research, mobile digital media time in the US is now significantly higher at 51% compared to desktop at 42%.

Updating the new ACGA website was a big task and could not have been accomplished without the help of Ken Metheny, otherwise known as the nicest and most patient man in the world. Working with Ken was easy, and he tutored me on our new website platform, WordPress. WordPress is a pretty powerful platform and stays updated with current changes, so it's a good way to go if you are trying to reach new customers and keep an updated website that does not need to be totally re-designed every few years. Ken is offering a free, no- obligation consultation to ACGA members to talk about their websites, and analyze whether or not a new or updated website is a good idea for you. He has become very familiar with our ACGA community and our particular needs as artists, so he knows that we need websites we can update ourselves with our latest work, keep our event dates current, and have creative control over without having to email a developer for every little update!

If you decide to hire Ken, 10% of the revenue goes back to the ACGA in the form of web support, so you can feel good that your money is circulating in our association. Interested? Ken's contact info: ken@methenysystems.com

ACGA Networking Explained: -- Who Ya Gonna Call?

***Make your own page on the ACGA Website - Use the Blog + Forum
Get the e-Newsletter - JOIN ETSY and FACEBOOK.***

Each of these must be subscribed to separately

ACGA Forum - Our new website has a forum feature. Directions for posting in forum.

ACGA's Website - Populate your own page, update often. The Members Area allows you to download: Newsletters (printable version), Show Applications, Board Ballot, Directory, Membership Renewal Application, ACGA Library Selections, List Classes you Teach, and more. contact: ws.pottery@gmail.com

ACGA Newsletter is sent by email - Those unable to receive the email newsletter electronically can get the newsletter at the archives on the ACGA.net website. If you have *unsubscribed* you can sign up again -Contact editor Bonita Cohn at: news@acga.net. Contact Whitney Smith for help. ws.pottery@gmail.com.

Address changes should go to Vivien Hart, vivien@glasshart.com, who maintains the central member database.

Give a "like" to ACGA on Facebook.

Send your facebook information to
www.facebook.com/ClayandGlass.

Join the ACGA social media group hosted by Whitney Smith at
[/www.facebook.com/groups/ACGASocialMedia](http://www.facebook.com/groups/ACGASocialMedia)

Are you up for it?

Etsy

Join us on Etsy.

www.etsy.com/teams/9054/acga

SUBMISSION GUIDELINES and Advertising Rates

FREE Exhibition and Opportunity listings.

We welcome articles about clay and glass as well as news of exhibitions to enter and to see. Let us know!

News Items are Due on the 15th of the month before publication.

Digital items are preferred. Please separate your images and text into individual text or jpg files.

Specifications:

- **Title docs with your name first** - "johndoe-news.doc. **No PDFs or Flyers please.**
We can't extract the image, or text, from images of text. Please write and send original text (docs) in the body of the email and attach images as jpgs.
Please separate the images from the text into individual text or jpg files.
- **PLEASE RESIZE IMAGES to 1 MB** - Images sized 400w x 500h pixels can be attached as "gif or jpg."
- **Title each image with your last name (this MUST be first in the file title).** DO NOT add spaces, extra punctuation, numbers or extra characters (such as " " /: % #) to the image file titles. Dashes are OK instead of spaces.

Remember to add file type to the name, such as ".jpg" when naming the image so it will open.

Advertising - 3 types of ads. Due digitally on the 15th of the month before publication.

- **Classified Ads: Members, free / Non members, \$10.** Classified ads are for selling materials and equipment, renting a studio, looking for work, etc. These ads should be no more than 50 words.

Announcements of workshops, classes & events: Member and non-Member, \$30.

- **Display Ads: Member and non-Member, \$70**

E-Display ad size should be 400h x 500w pixels. Printed size: 3"x4" approx. A photo in an ad is considered a display ad. Send news items and articles, as text and images, by e-mail to:

Editor: Bonita Cohn news@acga.net

Send Advertising Payments, check payable to ACGA, to: *Bonita Cohn, 1538 Jones, San Francisco, CA. 94109*

HOW TO POST TO THE ACGA FORUM

Did you know that our website has a forum feature?

Members can post about upcoming shows they have, calls for entry, technical questions, sell equipment, post a job, and anything else that is clay or glass related.

The forum has replaced our group email, so if you want to reach out to other members, the forum is the place to do it!

Posting on the forum is easy, follow the instructions below.

- * Go to ACGA.net and go to "Members" on the main menu and click "login" on the drop down menu.
 - * Login using your assigned username and password. If you don't know what that is, read the "Username and Password" info below.
 - * When you login you will be taken to your profile. Feel free to update your profile! From here you can go to "Member Forum" and "Submit post".
 - * If you have any issues posting, contact Whitney Smith at ws.pottery@gmail.com.
- Username and password: For most, your username is your first and last name together as one word. If you are a collaborative team or have a hyphenated last name it may be different. You can look up your username under the "Member" menu in "Member Names and Usernames".

Your default password is *ACGAmember*, one word, case sensitive. Please remember to change your password once you update your profile. Again, if you have issues, please contact Whitney Smith at ws.pottery@gmail.com

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San Jose, CA 95129

ClayPeople
623 South 32nd Street
Richmond CA 94804
(800) 236-1492 (toll free)
(510) 236-1492

ClayPlanet
(408) 295-3352
1775 Russell Ave.
Santa Clara, CA 95054

Creative Ceramics & Glass
707/545-6528
5240 Aero Dr.
Santa Rosa 95403

East Bay Clay
510/233-1800
200 S.First St.
Richmond, CA 94804

Higher Fire, Inc.
408.295.5765
499 S. Market St.
San Jose CA 95113
408.295.5765

Leslie's Ceramics and Crafts
510/524.7363
1776 Wright Ave.
Richmond, CA 94804

Potters for Peace
92 Benjamin Way
Turlock, CA 95380
Contact: Don Hall

Ruby's Clay Studio & Gallery
415/558-9819
552A Noe St.
San Francisco 94114

Sonoma Communiy Ctr
Sonoma Ceramics
276 E. Napa Street
Sonoma, CA 95476
(707) 938-4626



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