

# KILN' TIME



JANUARY, 2009 THE OFFICIAL CLAY ARTS GUILD NEWSLETTER NEWSLETTER

## Call for Entries!

By Elizabeth Burchfield

**Saturday, March 28th at 2 pm.**

The Spring Contest is just around the corner, and this year's theme is Plates, Chargers, and Trays.

Back by popular demand, **Skip Esquierdo** will be the judge again this year, and *there will be more prize opportunities than before!*

**This year's categories are:**

- **Best Counterfeit**
- **Best Glaze/Surface Treatment**
- **Best use of Sculptural Elements**
  - **Most Whimsical**
  - **Most Original**
  - **Best Functional**
  - **Popular Choice \***

(\* selected by attendees)



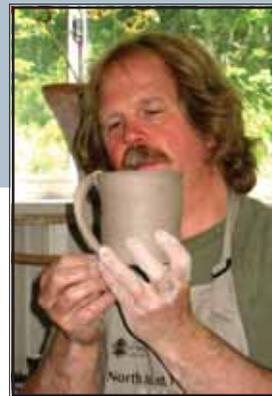
### Note to beginners:

In past years, we have had a number of students new to ceramics walk away with prizes. *If you are a beginner, don't be shy!* We want as many people as possible to participate in this guild-sponsored event. Both handbuilt and thrown pieces are appropriate. If you do not have a piece to place in the competition, please come join the festivities anyway. Participate by voting in the popular choice category! Great munchies and good company will be on hand.



## JOSH DEWEESE IS COMING on the FIRST DAY OF SPRING!

By Don Porcella



**SAVE THE DATE — MARCH 21st, 2009!**

*Who is Josh DeWeese?* Well, he is a Professor of Ceramics at Montana State University in Bozeman. The last time he came to the studio to present a workshop, he was Director of the Archie Bray Foundation in Helena MT (1992-2006). So he has a long and distinguished career in Ceramics, having obtained his MFA at Alfred University in 1991 and his BFA at the Kansas City Art Institute in 1985.

I remember his previous visit as being filled with clay-bucket loads of great suggestions on finishing pieces as well as many entertaining stories of other potters. Josh shares his skills and insights about pottery-making in a very open manner, and answers questions clearly. He is an excellent teacher of ceramic art, having deep and extensive experience with the art of art as well as with clay artists. His work is colorful, has wonderful altered shapes, and is truly functional art.

In my opinion he has a free and expressive approach to making pots. Although his forming of the pot looks easy, we all know the challenges of throwing, and it takes an amazing skill to make it look effortless. He explains his methods very well. In addition – and this is most important – he gives a clear and concrete explanation of how and why he does things. I thought his previous workshop was a great help to me, and am looking forward to this one. I expect to enhance some developments I made after the first workshop. More pictures of some of his work are contained in the CAE Winter Catalog; take a look. Whether functional pottery is your thing or not, the entertainment value of a day with Josh cannot be missed.



One important thing to note is that this is a spring quarter workshop that occurs right at the beginning of the new quarter. So you have to put the date on your calendar now, but register for the class right away at the beginning of the next quarter, Spring Quarter. *Hope to see you there!*



## MEMBERS of the BOARD

President: Florence McAuley  
fbmcauley@comcast.net  
Vice President:  
Fauzia Qureshi  
fauzianq@sbcglobal.net  
Financial Officer: Elizabeth Burchfeld  
forcia2@sbcglobal.net  
Secretary: Grace Goto  
marcgoto@aol.com  
Past President: Laura Morris  
laurajmorris@sbcglobal.net  
Ways and Means: Tim Hanrahan  
tchanrahan@yahoo.com  
Librarian: Lakshmi Katari  
mlkatari@gmail.com  
Publicity: Jeanne Franke  
jeannefranke@hotmail.com  
Hospitality: Sue Ferro  
sue@phch.org  
Monitors: Clarice Judah  
925judah@comcast.net  
Historian: Mary Miller  
mlmiller602@yahoo.com  
Membership: Ann Henderson  
annadele@comcast.net  
Curator: Jackie Gerry  
Jackie.Gerry@cbtnorcal.com  
Arts Ed. Advisory: Fern Skowlund  
fernskow@aol.com  
Membership Liaison: Mimi Wild  
jnowild@pacbell.net  
Other non-board positions  
Friends of the Arts:  
Patricia Scanlan  
scanlanpat@hotmail.com  
Mary Miller  
mlmiller602@yahoo.com

### *Kiln' Time Newsletter*

Published 6 times a year

Editor ~ Ann Henderson

Layout Editor ~ Mary Miller

*Please submit all articles to Ann  
at <annadele@comcast.net>*

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



## Message from Florence McAuley

Dear CAG Members,

*Happy New Year to you all!*

I am sure that you are delighted to have the studio open again. It was so great to get back this week, as I really missed working and the camaraderie. So good to have **Clarice Judah** back!

When you are in the studio, notice the new tools that Pete has provided while the studio was closed: new plaster on the wedging table and new plaster bats as well as a new spray gun and airbrush. Thanks, Pete. It is incumbent upon us to take care of this equipment so that it will last as long as possible.

Pete has also provided an area for low-fire work and carts for CAG donations and bisque-ware. Look for the signage on the studio shelves as to location of these areas.

### THE KILN ROOM IS NOW OFF LIMITS

These changes were necessary because the new kilns are deeper than the old ones, coming out further into the floor space. This leaves less space and a potentially dangerous situation.

CAG has purchased several items to improve your studio experience this year, which I want to make sure you know about: of course the gift to the city of half of the cost of two kilns, but also a slide projector and laptop computer — Your CAG dues at work. I will be making a presentation to educate the City Council about CAG on January 20<sup>th</sup>.

I want to give a huge thank-you to **Jackie Gerry** and all who put so much effort into the December Sale (see articles in newsletter). It is a HUGE undertaking and so important to our ability to improve the studio. I do not want to omit any person, so please know that I appreciate all of your efforts.

Are there items that you would like to see in the studio? Let us know by submitting your wish list in the envelope attached to the poster on the bulletin board.

Finally, I know that you are eagerly awaiting the new kilns. They are operated very differently from the old ones, which means that it might take time to get used to how they fire. We are fortunate to have an excellent studio manager in Pete Coussoulis, who is a kiln master, and I am sure will learn the “ins and outs” of these beauties in no time. Just remember that the secret to a beautiful product is more about how the glaze is applied than the firing! 

# UPDATE ON THE SALE

Laura Morris

As most of you have figured out, our sale seemed somewhat disastrous this December. One definitely would wonder why. Sometimes if the artist turnout is low, this can impact our sale, but this time we had more people participating than we have had in the past 10 years, so that wasn't the cause of our problem.

We are all aware of the economic downturn impacting us, so, it was necessary to figure out if this was the main cause for the drop in sale income, or were other factors coming into play?

In order to determine what role the economic downturn played, I turned to the Shadelands sale. It has been going on for a number of years, is held at the same time of the year, and is advertised to, and attracts many of the same shoppers. The Shadelands sale would help to determine how much the economy hurt the sales in general. By determining the negative impact of the economy on Shadelands, we then can see if our sale was impacted equally. and if this was the cause for the drop in income from our December sale.

What I found was that our sale had a much greater loss of income than that at Shadelands. The 2008 Shadelands sale dropped 32% compared to the 2007 sale. In comparing our 2008 sale to 2007, we dropped 38.1%, another 6.1%. Maybe this was just a weird year, so I decided to average 2006 and 2007 and compare them to 2008 to see if the discrepancy between the sales had some basis. In averaging Shadelands 2006 and 2007 and then comparing it to 2008, Shadelands was down 22.3% in sales. I

then did the same thing for our Civic Park sale. I averaged 2006 and 2007 and compared it to 2008. We were down 29.3% in 2008. Again, our sale had a much greater loss than Shadelands; this time a difference of 7%.

Considering that much of the product that we sell is not as costly as the items at Shadelands, I would have thought with the economic downturn, our sale would be impacted less than Shadelands. The only conclusion I could come up with to suggest why we suffered more of a loss is the ice rink placement and the subsequent loss of parking. We were all worried when we learned we would lose 33%, or 35 of the 109 spaces surrounding the studio. In addition, we all saw the problem with reduced parking when we were trying to get to our classes or open studio. Finally, we heard first hand from people who came to the sale about the difficulty in parking. Even with our effort to provide some restricted parking for the sale, it didn't help. I encountered one young woman taking her children to the rink and told her that the place where she parked was only for our sale. She gave me a dirty look and went on her way. Other restricted spots were taken up by people eating in their cars.

Members asked customers how they knew about the sale on opening night, and all responded that it was the postcard or advertising. No one was walking in because they saw something going on at the studio. And of course, you couldn't see the studio to know anything was going on. It's unfortunate, but the city, by choosing to place the ice rink in the parking lot, negatively impacted us beyond the effect of the economic downturn. We all were concerned about the extreme reduction in parking caused by the ice rink being situated in the parking lot, and the sale has shown that we definitely had reason to be concerned. 

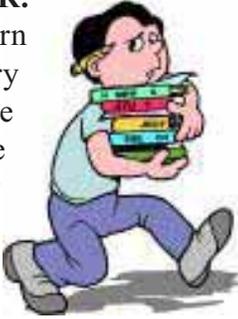
DECEMBER SALES								
YEAR	2001	2001	2003	2004	2005	2006	2007	2008
<b>Thurs.</b>	9,250	8,844	7,775	8,076	6,809	7,965	8,819	6,891
<b>Fri.</b>	4,496	3,572	3,900	2,584	5,065	2,463	4,595	2,455
<b>Sat</b>	2,350	3,118	3,232	2,877	2,648	2,415	4,542	2,080
<b>Sun</b>	5,152	3,011	3,540	2,354	4,041	2,723	2,778	1,406
<b>Total</b>	<b>20,248</b>	<b>18,545</b>	<b>18,447</b>	<b>15,891</b>	<b>18,563</b>	<b>15,566</b>	<b>20,724</b>	<b>12,832</b>
# Artists	50	47		48	49	57	51	63
<b>Shadelands</b>			1,867	2,315	2,373	2,981	3,022	14,417
<b>Combined Total</b>			<b>20,314</b>	<b>18,206</b>	<b>20,936</b>	<b>18,547</b>	<b>23,756</b>	<b>14,417</b>

## Library Corner

Lakshmi Katari, Librarian

### A REMINDER:

Please return the library books that are overdue. The books may be borrowed for four weeks only. We appreciate your cooperation in keeping the library books available for others in the studio.



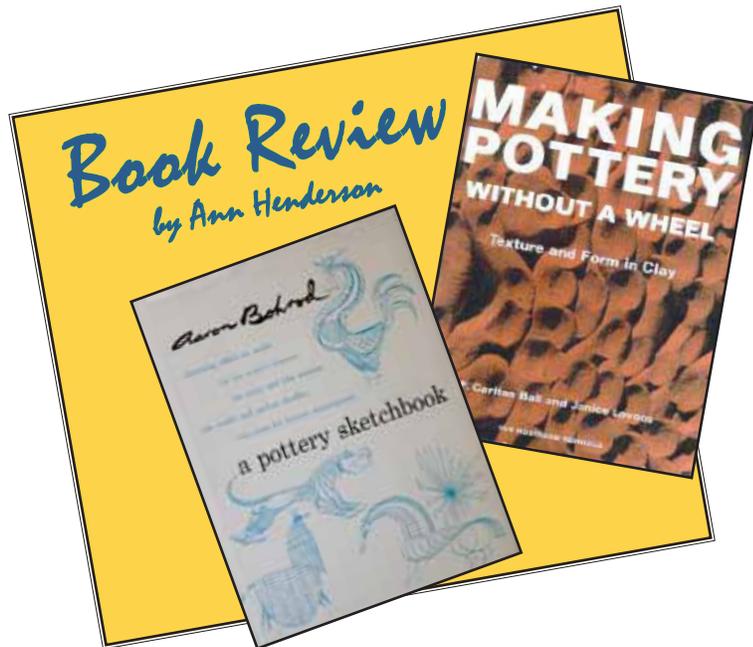
**Right now we have three books out that are long overdue.** We assume the people who have checked out those books have forgotten they have them. This is your public warning; if not returned by the next issue of *kiln' Time*, your names will appear in this column.

- ***Raku, Pit and Barrel: Firing Techniques*** by Anderson Turner, checked out 2/13/08
- ***Raku*** by Tim Andrews, checked out. 4/28/08
- ***Potters Sketchbook*** by Aaron Bohrod, checked out 6/7/08

*"To copy others is necessary, but to copy oneself is pathetic."*

*"He can, who thinks he can, and he can't who thinks he can't. This is an inexorable, indisputable law."*

*Pablo Picasso*



There is a wealth of amazing pottery books, many out of print, in the CAG library collection. I will describe two that I often return to for surface decoration inspiration.

*A Pottery Sketchbook* by Aaron Bohrod, first published in 1959, is written, or more accurately I should say sketched, in collaboration with potter F. Carlton Ball. There is little text involved, The sketchbook is exactly what it implies, a multiple series of sketches. But more than random sketches, the designs are intended to enhance pottery, to relate to pottery form, and the design parts combine to comprise a whole when a three-dimensional piece is rotated.

The book contains wonderful whimsical sketches of birds, fish, people, bison and donkeys, roosters and horses and so much more. Many of the sketches are enclosed in line drawings of pottery shapes, helping the student of ceramics to envision how to transfer a two-dimensional sketch to a three-dimensional form. Although written in the 1950s, this book holds timeless value.

The second of these books is *Making Pottery Without a Wheel* by F. Carlton Ball and Janice Lovoos, published in 1965. Again, this book is a wonderful inspiration, especially for surface decoration. Coming from someone who almost exclusively throws, this is rare praise. I secretly admit, however, that favorite pieces of my own work, ones I will not part with, are handbuilt pieces inspired by this book. The authors offer numerous ideas on how to texture clay, tools for texturing and clear directions on incorporating texture into form.

Included also are chapters on using various mold materials: clay, newspaper, cardboard, plastic and plaster, and different types of molding techniques: draping into, over and on forms, folding and wrapping. There are also chapters on coil building and making pinch pots. The book has clear black and white photos on nearly every page – another book that's value is timeless. 🙌

# The Monitor In Charge

## CLARICE JUDAH

By Gary Guglielmino

One of the most enjoyable parts of CAG membership, aside from the chance to “hone our artistic souls and skills,” is the companionship and conversation with other CAG members while we work...during studio hours.



**Clarice Judah**, the member of the CAG Board who heads up the monitor program, and the other monitors are the ones we should be sure to thank for those great studio times. Clarice has headed the monitor program for about a year or so, after being asked by **Laura Morris**, the former president, to do this job. Clarice has been potting for many years and when you see her in the studio, she is usually working on pots. She often makes funky pots, big-mouthed fish, and she loves to include large handles on her work. She proudly notes that she can pull an 18-inch handle.

Clarice has been a longtime member of CAG, dating back to the early 1970s (when she was surely just a *very* young thing). She left the studio for several years when her husband was transferred to Louisiana, and, upon returning to the area, she set up a small home studio. Soon thereafter, however, she missed the stimulation and companionship of CAG, and returned to the studio and CAG in the late 1980s.

When you talk to Clarice, it is apparent that she takes her job as head of the monitors very seriously. While she encourages the monitors to find their own substitutes when possible, she is the last resort for an ill or otherwise unavailable monitor, allowing the rest of us to depend on the schedule for studio hours. I have personally never been “stood up” by the absence of the monitor for open studio. This marvelous record of dependability by the volunteer monitors, and Clarice, is something I rarely think about.

Clarice wants me to remind all CAG members that the monitors, bless their hearts, are NOT there to function as janitors or cleanup people. Each CAG member is responsible for cleaning up, and being ready to exit the studio promptly when studio hours are scheduled to end. If we expect CAG to be able to recruit monitors to provide open studio hours, we have to treat them with respect and appreciation for the time they commit on a regular basis.

The monitors have a somewhat unpleasant task trying to enforce the CAG rules and city regulations regarding use of the studio. Clarice notes that the rules for the most part are reasonable, protecting both the studio equipment and, more importantly, the safety of all studio users. She says that CAG members generally appreciate the monitors and follow the rules. Clarice, unfortunately, gets involved on the rare occasion when that doesn't happen. Enough said about that! The next time you see Clarice holding forth at her usual wheel near the dry room door, give her your twenty-four carat smile and a big **THANK YOU!** 🙌



WINTER QUARTER MONITORS	
Monday 4 to 7	Lynne Bosko
	Dinah King
Tuesday 4 to 7	Pam Bivins
Wednesday 12 to 4	Susie Franz
Thursday	NO WORKSHOP
Friday 12 to 4	Michelle Ostric
	Tricia Ogilvy
4 to 7	Pino Pagni
Saturday	12 to 4 Lee Hollenbeck
	4 to 7 Gisela Barrett
Sat Sub	Lisa Jacobs
Sunday 1 to 4	Clarice Judah
4 to 7	Betty Wang
Head Sub	Janice Holve

# HOT TIP

By Lakshmi Katari

When drying damp clay pieces (especially the small ones) using a hard plastic container, like the ones that often come with fruits and vegetables, as a cover works very well. Plastic bags sometimes stick to the piece and leave marks on clay objects. Hard plastic containers, large enough not to touch the damp piece, effectively prevent it from drying too quickly without marring the piece.

So, next time you buy fruits or vegetables, or anything else for that matter, in deep plastic containers, wash them out, save them and put them to good use. 🖐️



Now it's your turn. **Lakshmi** earned a bag of clay for her tip this month. You, too, can earn a bag of clay. Just write a description and email [annadele@comcast.net](mailto:annadele@comcast.net) or put a copy in Locker #9 with your clever idea. We don't care where you saw it as long as you're the first one to submit it to HOT TIP. If you get the idea from a friend, teacher, book or magazine, however, it would be nice to acknowledge the source.

# Thank You!

By Jackie Gerry

The pottery sale is past, and I was very pleased with many aspects of the outcome. Given today's economy plus the inconvenience of the ice rink and lack of parking, I think we did very well. I realize the numbers were not as good as most prior Christmas numbers, but I think the turnout from our regulars was excellent, and various comments from the customers were all favorable (except about parking)! Many customers said they thought the displays were the best they've ever seen!!

I want to take this opportunity to thank ALL of the chairpersons, workers on the committees, and a great big thank you especially to the Set-up and Clean-Up committees — they did a fabulous job! It really is a huge undertaking, and it's so gratifying when everything turns out so smoothly!

Although many people associated with the sale deserve thanks, I cannot go without special thanks to **Laura Morris**, who always does a superb job in arranging for the cashiers and overseeing the cash boxes, credit card transactions, etc., and our treasurer, **Elizabeth Burchfield**, who took care of all the accounting and sent out our checks so promptly — the best part!

Once again, I'd like to thank all of you who participated in the sale and who worked very hard to make it another successful sale! Now let's get ready to make our Spring Sale a huge success; there won't be a skating rink with which to contend nor a parking problem for that one. 🖐️



# Mini-Workshops

## C.A.G. Workshop Report

If you missed last Wednesday's mini-workshop, you missed a real treat. About twenty people enthusiastically listened to **Don Porcella's** discussion of surface decoration and watched his demonstration of bottle-making. He talked about texture, different types of firing and clays, and then threw a number of bottles, showing how to use a dowel to form a long neck on a bottle, how to use various tools for texturing, how to alter bottles and how to throw miniature ones. Don said he threw about 200 miniature bottles in perfecting his technique. Many observers asked questions, exhibiting avid interest in his methods.

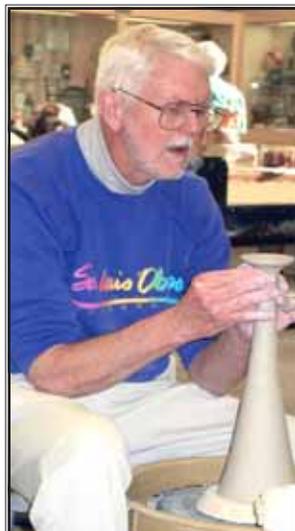
Don't miss the remaining four workshops, all on Wednesday afternoons at 1 pm. You needn't be a guild member to come and observe.

- **Suzie Franz** will be sharing her incredible technique for making Nerikomi style hand-built pots for her pre-prepared multi-colored blocks of clay on January 21st.

- **Laura Morris** will demonstrate a number of uses of the Steve tool for texturing pots on February 4th.

- On February 18th **Martha Kean** will share her methods, both free-form and precise symmetrical patterns, for carving in leather-hard clay.

- And in the last of the mini-workshops of this session, **Lin Marion** will demonstrate how she creates slip-trailed decorations and unique flowing carvings in her clay pieces on February 25th.



*Don Porcella demos small-necked bottle making at the January 14th mini workshop*

# Levin Scholarship Winners Honored on March 28th at the Plate Party!

**Fauzia Qureshi** and **Tamara Selvig** are the latest *Carol Levin Award* recipients. They were chosen from among five participants by a group of art instructors who judged their work at a display in the Shadelands Art Center lobby.

We will be celebrating their selection at the Plate Party on Saturday, March 28, beginning at 2 pm.



*Fauzia (above) and Tamara (right)*



# Baking in a Clay Basket

By Ann Henderson

I first read about this on the **River Hill Potter website**, an amazing website, by the way. [http://www.riverhillpottery.com/userPage\\_14\\_How-to-Bake.htm](http://www.riverhillpottery.com/userPage_14_How-to-Bake.htm)



I was looking for photos of ceramic baskets to share with my students, and we made a number of interesting ones in class. They make wonderful fruit bowls, but the amazing thing is that they can also be used as actual baking dishes for breads and rolls, at least that is what the website claimed. I was a bit skeptical until I tried it for our traditional post-session potluck.

I followed the directions they gave on their website, but used a favorite family recipe for homemade yeast rolls instead of the frozen Bake-N-Serve ones they recommended.



## Baking Instructions (taken directly from the website):

### *Bread/Dinner Rolls*

- Spray the clay basket with a baking spray. We use Rhodes Frozen Bake

N Serve rolls or bread or you can use your own recipe. (I used my own recipe)

- Place rolls or bread in the clay basket. LET RISE. You will vary the number of rolls depending on the size basket you use.
- Place in "COLD OVEN" Turn to suggested heat and bake for required time. Time may vary. (I am assuming the cold oven is to avoid thermal shock to the ceramic basket. With bread, I doubt it would change the baking of the bread. Other recipes may need some adjustment.)

The website also contains directions for making sweet rolls or stiff batters such as banana bread. I didn't try those. The ones I made came out beautifully. You'll have to take my word for it, however, since I failed to take a photograph. The dough pouched out a bit from the side

opening, but not much. The nice thing is that the ceramic keeps the rolls warm longer and because they fit the basket so nicely, it is an attractive serving dish.

## The following is the recipe I used:

### *Crescent Dinner Rolls Recipe*

- 2 packages active dry yeast
- 2 cups warm water
- 2 teaspoons salt
- 1/2 cup sugar
- 6 1/2 to 7 cups flour
- 1 egg
- 1/4 cup soft shortening (butter works)

In mixing bowl dissolve yeast in warm water. Measure flour by dip-level method. Add sugar, salt and half the flour to yeast. Beat thoroughly for 2 minutes. Add egg and shortening. Gradually mix in remaining flour until smooth. About two hours before baking, take amount needed and shape into rolls on a greased baking sheet. Let rise until light (one to two hours). Bake at 400 degrees about ten or twelve minutes until browned. Remove from oven and brush with melted butter. This makes about 4-dozen medium rolls. Unbaked dough may be stored in refrigerator up to five days.

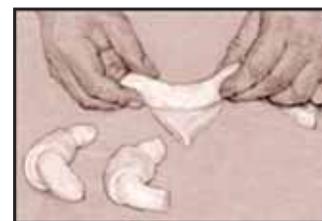
### *Crescents:*

- Roll dough into a 12 inch circle (about 1/3 of recipe) about one quarter inch thick. Cut into 12 pie-shaped wedges. Beginning at wide rounded edge, roll up and place point under on a baking sheet to rise.

- From the wide end of each wedge circle and with pizza cutter cut into roll toward tip of triangle.
- Place 12 pie-shaped wedges on baking sheet with tip underneath.



Place point down on baking sheet to rise and bake at 400 degrees ten or twelve minutes until lightly browned. Brush with melted butter (can be done half way through baking to help with browning).



***Serve, eat and enjoy!***

# DATES TO REMEMBER



Due to circumstances beyond our control our new glaze kilns won't be installed until Monday – Jan. 26

First glaze load in new kilns will be loaded on Thursday – Jan. 29... so start making your kiln gods

New kilns were built 10 inches wider than the doorway into the kiln room and had to have some alterations done in order to get them in the building. As it is we will only have ¼ " clearance thru the doorway.

The new kilns will take up a bit more space in the kiln room... so in order to make staff working conditions safer we have moved the CAG donated ware cart into the glaze room and also dedicated a shelf on part of the bisque shelves to accommodate low-fire work to be fired. This way there will be no need for students to go into the back of the kiln room .

Along with the ice skate rink causing us a few headaches with parking and all and the need for a much larger kiln room... it has become abundantly clear to staff that we do need a new studio...it won't be soon, but we must set our sites on making this happen for the good of our great ceramics program

New clay prices for 2009: paper clay, Babu porcelain, 6-tile porcelain and XX Sagger clay are now \$18.00. All the rest of the clay prices are same as before at \$15.00

p.s. The ice rink is set to close on Jan. 25 and be totally out of here by Feb. 8

MON. 1/19 STUDIO CLOSED "MARTIN LUTHER KING DAY"

MON. 2/16 STUDIO CLOSED "PRESIDENT'S DAY"

SUN. 3/8 DAYLIGHT SAVINGS TIME BEGINS

FRI. 3/13 LAST CLASS OF WINTER SESSION

\* ALL WORK MUST BE REMOVED FROM DAMP ROOM, DRYING ROOM AND BISQUE SHELVES 10 PM – FRIDAY – MARCH 13

THERE WILL SAFE SHELVES FOR WORK TO BE BISQUED OR GLAZE FIRED.

IF YOU ARE NOT RETURNING FOR SPRING CLASSES, PLEASE CLEAN OUT YOUR LOCKERS.

SAT. 3/14 STUDIO CLEAN-UP PARTY – 10 AM

SUN. 3/15 THRU FRI. 3/20 STUDIO CLOSED FOR WASHDOWN

SAT. 3/21 "MASTER POTTER WORKSHOP" WITH JOSH DE WEESE



MON. 3/23 FIRST CLASS OF SPRING SESSION

<p><b>THE CAG OPEN STUDIO HOURS</b></p>	Mon.....4 - 7 pm
	Tue .....4 - 7 pm
	Wed.....12 - 4 pm
	Thur.....No Open Studio
	Fri.....12 - 7 pm
	Sat .....12 - 7 pm
	Sun.....1 - 7 pm

## What's Happening in the Clay World

### CCACA 2009

#### David Kuraoka Tribute

May 1-3, 2009

There will be a major tribute to David Kuraoka's historical career, including a panel discussion, during the 2009 California Conference for the Advancement of Ceramic Arts. Come and see the cumulative art of over 40 participating schools for our 20th Anniversary. Book your hotel room now at the Hallmark Inn, Davis' premier lodging. Register early for this year's conference, as spaces are filling quickly.

#### The John Natsoulas Gallery and Center for the Arts

521 First St. Davis, CA 95616

(530) 756-3938

[www.natsoulas.com](http://www.natsoulas.com)

### CALL to ARTISTS

#### Sixth Annual Sculpture Only Competition

is now accepting entries. Please go to the website: <http://www.sculpturalpursuit.com/Community/Competition.htm> for entry rules and guidelines, then download and print the entry form.

#### Prizes

\* 1st Place: Cover photo with feature article and Images in *Sculptural Pursuit*.

\* 2nd Place: Feature article and Images in SP.

\* 3rd Place: Short article and images in SP.

\* 4th Place: Artist profile and images in Creative Wisdom.

\* Industry Awards: Gift certificates

for products and services from our industry sponsors. One \$3,000 gift certificate and seven \$500 gift certificates. See right side of page for sponsors.

#### Deadline & Eligibility:

Postmark entries no later than February 28, 2009. Artists 18 years of age or older may submit images of original works created since January 2006.

## CLAYARTSGUILD

Civic Arts Education of  
Walnut Creek

PO Box 8039

Walnut Creek, CA 94596



To view the CAG Newsletter in full color, go to our website: [www.clayartsguild.com](http://www.clayartsguild.com)