

# KILN' TIME

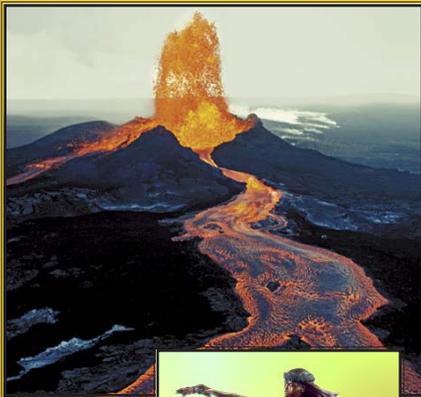


MAY, 2009

THE OFFICIAL CLAY ARTS GUILD NEWSLETTER

## The Winning Names:

- Madam Pele
- Ti-Lung



*Pele, the goddess of Kilauea*

*Ti-Lung, the Chinese Dragon*



## Kiln Naming Contest Results

*Sixty-two entries* — and the winners are... **MADAM PELE** and **TI-LUNG**.

**Madam Pele** is a Fire Goddess capable of taking on many forms: a dog, an old woman or a beautiful young lady. She lives in Kilauea, the Hawaiian Volcano that formed the Hawaiian Islands. Because Pele is given to fits of rage when provoked, she spews out molten lava. What more fitting name than one representing a Fire Goddess who takes on many forms.

**Ti-Lung** is a Chinese earth dragon that mythology tells us guards the heavenly dwellings of the Gods. Certainly our kilns have connections with the earth, turning clay into everlasting items of beauty. And the kiln guards the treasurers of the potters in our studio. **Joanna Kurn** submitted the name Madam Pele and **Ann Henderson** submitted Ti-Lung. They will receive their awards at the naming ceremony. And the champagne naming party will be **Wednesday afternoon, May 20<sup>th</sup> at 1 pm** after the board meeting. Please try to join the group and toast the kilns with a glass of bubbly (we'll have some sparkling cider for the non-alcohol drinkers among us).

Most of the sixty-two entries were very clever, and Pete had the difficult task of narrowing the field of choices, with the final selection of two falling to our Guild President, Florence McCauley.

**Draco** was one of the finalists and is the Latin word for dragon. In mythology Draco guarded the golden apples in a garden tended by the daughters of Atlas. The golden apples could certainly relate to our precious pots. Pete is hardly a daughter of Atlas, but Rana could be. Another entry, **Vesuvius**, is a very familiar volcano. Then we had **Vulcanator**, paying homage to power, fire and our illustrious governor.

There were **Shorty I** and **Shorty II**. **Willie** and **Wonka**, which refer to our yummy pots, and **Mutt** and **Jeff** — although deciding which would be which may have been a problem. Another couple was **Pot** for one kiln, and **Ting**, ancient Chinese vessel, for the second kiln. Additional couples were **Tom** and **Jerry**, **Lucca** and **Ducca**, **Moe** and **Joe**, **Heckyl** and **Jekyll**, **George** and **Gracey**, because they went together so well and everyone remembers them fondly. There were **Ben** and **Jerry** for the sweet new kilns, and **Cheech** and **Chong**, because they get all lit up.

One person submitted a long list of names connected to the pots or fires of the kiln: For embers there were **Coal** and **Blaze**,

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## MEMBERS of the BOARD

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*Kiln' Time Newsletter*  
Published 6 times a year

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## Message from Florence McAuley

*Dear Fellow Potters,*

Although I am certain that there is an article about the Spring Sale in this newsletter, I want to take this opportunity to thank four people who went over and above their individual duties for this sale - **Gail Sanpore, Laura Morris, Robert Shelton** and **Elizabeth Burchfield**. They are to be commended for all of their efforts, many of which were behind the scenes. These sales are our primary means of financial support, which enables us to enrich and improve the ceramics arts program, one of the primary functions of the Guild. It is important for each of you to participate in the sale in some way, whether or not you submit items for sale. Please volunteer when the December sale rolls around. ***WE NEED YOU!***

Many of you know that the City of Walnut Creek is having budget problems like so many other public entities. The mayor is holding four community meetings to explain the situation and to solicit input from the community, especially those involved with City activities. I attended one such meeting and expressed our concern about the increase in class costs. In the fall, the City will hold a series of sessions for the community to prioritize City services. The Guild will participate in this session on your behalf. It is conceivable that we will need your help in advocating for the importance of the arts to the community, the ceramics program in particular. We will keep you informed.

I want to again ask for any suggestions you might have to add to our "wish list" of studio enhancements for 2009-10. We will be finalizing our budget for next year by the end of June. If you have suggestions, please put them in the suggestion envelope on the bulletin board. We want to hear from you.

Florence 🖐️

## THANKS TO TARGET

**Target came through again with a donation to the Clay Arts Guild.**

**Remember when you're shopping that Target is a store that supports us, and we in turn should support them. Times are tough, but they are still willing to help the arts.**



## Best of Show for Michael Berkley

It is a distinct honor simply to have one's artwork accepted at the **California Clay Competition**, an annual statewide, juried exhibition in Davis. Of the 349 artists who submitted pieces, the jury selected only 42. Of the 42, 15 received awards, and **Michael Berkley**, Civic Arts teacher and mentor, received the **Alpha Award, Best of Show**, for his elegant pit fired piece *Prophecy: The Return of Nibiru*.

What a privilege it is to have Michael as an instructor in the Civic Arts Program. He teaches two classes, a throwing class on Wednesday evenings from 7-10 pm and a raku class on Friday evenings from 7-10 pm

The California Clay Competition exhibit will continue at **The Artery**, 207 G Street, Davis, CA. until May 29<sup>th</sup>.

If you have an opportunity to head to Davis, this is a show to see. For more information go to **www.theartery.net**



## Meet Your Monitor Kathy Minard

By Michael Meleyco

**Kathy Minard** is the studio monitor on Tuesdays from 4 to 7pm. She is a remarkable, educated new potter who has many interests, skills and accomplishments that make her a welcome and potentially valuable member of our guild. (and she has a website: **www.geocities.com/ezdvr**). Her instructors for the last two years have been mostly Lynne Meade, who has helped Kathy learn to start throwing and carving pots, and Chris Kanyusik who taught her.

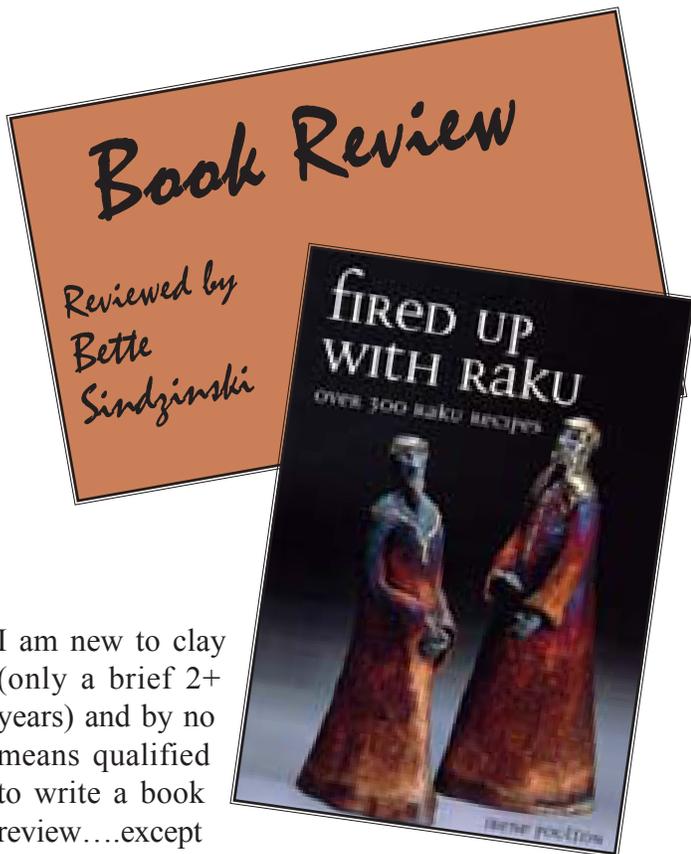


Kathy grew up in El Cerrito and graduated from SF State in chemistry. While she was developing interests in Botany and Oceanography, she started working as a bench chemist in the biotechnology field, which defined her career. She considers herself semi-retired and her responsibilities presently include a mother who requires home care and an upcoming wedding for her husband's son.

Art expression and skills includes her beautiful bird sanctuary gardens centering on a large fountain and pond which helped in her recovery from cancer, paintings of tortoises from a visit to the Galapagos, and deep sea photographs from around the world. The present interest in pottery was possibly kindled by her father's involvement in ceramics as a therapy for being too good an engineer. She still has some of his pots in her home.

The brevity of this article only allows mention of her kayaking interests in Point Reyes area, involvement in the Cooking for Solutions workshops at Monterey Aquarium and deep-sea diving trips to Fiji, Mexico, the Galapagos and Thailand.

She professes to love all animals and her love of other creatures is evident in her carving of frogs and iguanas on her pots, the array of bird feeders in the yard and the aquarium of pollywogs on her kitchen window sill that she is raising to reintroduce back into the wild. She welcomes all CAG members to come during her monitor shift on Tuesdays because it is usually a quiet time to work, while at the same time she has had to protect her shift by keeping away non-members coming early for class. Please help me support and appreciate this new member who has stepped forward early to participate with us. 🙌



I am new to clay (only a brief 2+ years) and by no means qualified to write a book review....except that Ann asked and smiled !

*I loved this book!* Most of all I love the photos of wonderful Raku pieces, which spark my imagination to build, throw, and do something different. Author, Irene Poulton, walks through the process of Raku and the unpredictability of firing with various combustibles, and glazes mixed with the reduction element and timing. She gives some of her suggestions to enhance effects and has helped me to begin to understand how these factors affect my pieces.

The option of multiple firing has also been an inspiration from this book. Many of the author's impressive pieces are a result of "multiple firings" which she describes as "two, three, four or more firings till you get something you love, or the piece gives up the battle." Irene's purpose and inspiration for the book was the continual request for her glaze recipes.

*Fired Up With Raku* has a wealth of glaze recipes with accompanying photos of the results these glazes have produced for her. For anyone mixing his or her own glazes, this book is a must. For me.... it is the wonderful pictures and inspirations. *Enjoy!* 🖐️

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the crockerries: **Range** and **Re-arrange** or **Croc** and **Rea**, the heaters: **Clay** and **Cookie**, flaming mamee: **Flame** and **Mame**, the Flintstones: **Fred** and **Wilma**, the rockers: **Chip** and **Flake**, the bakers: **Scorched** and **Glazed** or **Smokey** and **Scorch**, the kiln kids: **Rack** and **Stack**. or **Char** and **Coal**, or **Coal** and **Stew**, the furnaces: **Furn** and **Ace** or **Blast** and **Buster**, the ovens: **Ranger** and **Furnace** or **Blaze** and **Burney**, or **Blaze** and **Burnard**. This same person also suggested **Earthline**, **Mudmasters**, **Claynator**, **Fireball** and **Lucky Strike**.

Other individual names included: **Abracadabra**, magic for the kiln door opening, **Newby**, **Pyro**, **Civic Heat**, **Anuraaga**, Sanscrit for love and passion, or **Agni**, Sanscrit for fire. There were **Easy Money**, **Gravy Tripin'**, **Dragon Fly**, **Thermal Heat**, **Skipalu** and **Ludes**.

More suggestions associated with mythology included **Ovid**, from Ovid's metamorphosis and **Gorbash**, the young dragon from *Flight of the Dragons*. Although our kilns will not be forever young, let's hope they keep a young attitude for as long as we're here. Another dragon mentioned was **Puff**, the magic dragon. We certainly want magic when we submit our pots to the dragon kiln. There was also **Falcor**, the luck dragon from *Never Ending Story*. How appropriate; we want a never-ending facility and, of course, we always depend on luck when we commit our masterpieces to the fire breathing kiln. There was **Galaru**, a giant rainbow serpent from Aboriginal mythology, and **Kalseru**, also a rainbow serpent goddess from aboriginal mythology associated with fertility and rain. We had **Smaug**, named after the dragon from J.R.R. Tolkien's novel *The Hobbit*. Smaug lived in a lonely cavern, a little like our kiln room, where he guarded his treasure, like our kilns do when firing treasured pots. Also from Tolkien was **Glaurung**, known as *The Fire-Breathing Deceiver*. Our kiln certainly deceives in that the pots look very different going into the fire and coming out. Then there was **Hestia**, the Greek Goddess associated with warmth and comfort of the welcoming fireplace and **Hephaestus**, the Greek god of fire and forge, identified with the Roman Vulcan and patron to all craftsmen.

As you can see, the judges had a difficult task in narrowing such an array of wonderfully creative names down to the winning two. Thank you to everyone who submitted names. 🖐️

# THE APRIL SALE

By Laura Morris

The April sale, is behind us and we all want to know how we did. Well, unfortunately for most of us, the news isn't good. Very few of us sold much. Compared to last April we are down 33%. Check out the chart comparing spring sales to see how bad it is. Even the ceramic artists selling at Shadelands were also down 33%. Shadelands itself was down 11%. So, the economy has affected us all, but especially people buying pottery.

One wonders what else might be affecting our sale. I didn't really see much in the way of advertising for the sale, but maybe I missed it. Also, some of our members who usually sell well were unable to participate in this sale. We had a reasonable number of sellers, 40, so that wasn't causing a problem.

I also participated at Shadelands and saw a lot of jewelry being purchased, so maybe those buying for themselves or having the funds to purchase jewelry aren't as impacted by the downturn in the economy. It's hard to figure out, but we're going to have to find a way to better promote our sales. The funds we bring in from the sales provide all those benefits you see and enjoy in the studio: plenty of wheels, new kilns and a studio that most potters envy. We all benefit from the sales whether we sell or not.

**MORE ABOUT THE SALE ON THE NEXT PAGE**

For this sale it seemed hard to get people to sign up for their shifts. The regulars signed up, but others had to be pushed a bit to be willing to participate. This isn't a sellers-only job; this is every guild member's obligation. The guild membership fees bring in very little in comparison to what the sales generate, and we need everyone to help out.

In the past when we compared the money generated by the sales, usually the donated pots would bring in more to the guild than the artists' 25%. We get all the money from the donations. This has been changing. The last couple of sales, donated pot income and artists' 25% have been neck in neck. This sale was the same with each bringing in an equal amount.

Our new system of online inventories really helped us generate information faster. We're still improving on the system, but it definitely is a help in making the Treasurer's job more manageable. Thanks to everyone who maybe felt like griping about the new system, but didn't. We have to thank **Robert Shelton** for all the time he put in getting us up and running. In addition, he generated many trivia facts for us. Based on what he found, I imagine we'll be seeing lots of bottles, canisters, and bowls being made (those were the biggest sellers according to the descriptions the artists used). A lot of thanks also goes to Gail Sanpore, who was willing to take on the sale again. She's helped to make the sale more efficient, and her feedback will help us improve it for the future. December isn't that far away, so please start planning for the sale, and when you're approached, whether you're selling or not, step up and help out. 🙌



	JUNE SALES		APRIL SALES		
	2005	2006	2007	2008	2009
<b>Civic Park</b>					
<b>Thurs</b>	\$4,785.00	\$3,374.00	\$5,416.00	\$6,706.00	\$4,233.00
<b>Fri</b>	\$2,153.00	\$1,975.00	\$2,400.00	\$3,226.00	\$2,050.00
<b>Sat</b>	\$1,800.00	\$2,614.00	\$3,400.00	\$2,190.00	\$1,368.00
<b>Sun</b>	\$1,798.00	\$2,139.00	\$2,086.00	\$3,120.00	\$2,615.00
<b>Total</b>	\$10,536.00	\$10,102.00	\$13,302.00	\$15,242.00	\$10,266.00
<b>Shadelands</b>	\$2,588		\$1,368	\$2,624	\$1,724
<b>Grand Total</b>	\$13,124		\$14,467	\$17,866	\$11,990

## Items Sold Trivia

Because this information is based on how the artists described their pieces, most categories are probably undercounted.

For instance, one artist may call a lidded pot a ginger jar, but another may describe the same pot as a canister. Others merely described a piece by the color, but not the type of piece it was. Types of building, handbuilt, sculpture or thrown, were rarely mentioned and types of firing, high fire, low fire, salt, Raku, pit, were sometimes mentioned, but not always.

For artists interested in making items that sell (usually to pay for their passion), this kind of information could prove very valuable. Possibly for future sales, artists can categorize the types of items they submit for sale with organized descriptions, and a more accurate summary could be made available.

*One of the advantages of being disorderly is that one is constantly making exciting discoveries.*

A. A. MILNE:

Type Piece	Offered Count	Sold Count	Percent Sold
Bottle, Jug	7	7	100%
Canister	2	2	100%
Mask, Faces	19	15	79%
Bowl	236	102	43%
Tray	12	5	42%
Plate/Platter, dish	212	82	39%
Goblet, Mug, Cup	33	12	36%
Total	1217	398	33%
Pot	74	21	28%
Jar	50	13	26%
Pitcher	18	4	22%
Vase, Globe	208	42	20%
Teapot	25	4	16%
Basket	7	1	14%
Lantern	6	0	0%
Raku	114	35	31%
Salt	55	10	18%
Pit	46	18	39%
Wood	1	0	0%



# Hands in Clay Exhibition Exclusive for Northern California Artists

By Kathy White

This is a wonderful opportunity for talented Clay Arts Guild artists to show their work and compete for cash prizes as well. Best of show receives an opportunity for a one-person exhibition at the **Tidewater Gallery** in 2010 as well as \$250. There are six additional cash prizes, three in functional ware and three in sculpture.

Our own **Bruno Kark**, along with **Tom Collins** of Napa, will jury the upcoming San Joaquin Potters Guild *Hands in Clay* all ceramic art show this coming July 1<sup>st</sup> through August 1<sup>st</sup> at the Tidewater Art Gallery in Stockton.

The show will feature both sculptural and functional ceramics. The prospectus and entry forms can be obtained from the San Joaquin Potters Guild website: [www.sjpottersguild.org](http://www.sjpottersguild.org)

Since hand delivery June 26<sup>th</sup> or June 27<sup>th</sup> is a requirement, Clay Arts Guild members might want to consider carpooling to Stockton to deliver entries for the show. This is a great opportunity for all Northern California clay artists. Google directions say Stockton is about one hour and seven minutes or 64 miles east of Walnut Creek Civic Arts in the central valley of California.

### Eligibility requirements are as follows:

- Entrants must reside in Northern California.
- Work must be at least 80% ceramic.
- Works must have been created entirely by the artist within the past 24 months.
- All work must be for sale.
- A 35% fee will be charged on all sales.
- 50 lb. limit per entry.

# Cross-Culture Collaboration

Although this notice is too late for the *Chakai* (traditional Japanese tea ceremony) that took place last Saturday at the Trax Gallery in Berkeley, there's still time to see the work of **Marc Lancet** and **Masakazu Kusakabe**, a collaboration across cultures, and watch them make ceramic tea wares at the **Asian Art Museum** in San Francisco. They will be demonstrating from 1 – 4 pm, Sunday, May 16<sup>th</sup>.

Masakazu and Marc, the artist/authors of the book *Japanese Wood-Fired Ceramics* (reviewed in September, 2006 issue of Kiln' Time), will throw tea bowls, tea containers, flower vases, water jars and other tea wares. In addition, they will demonstrate the all-important trimming and finishing of the pieces. They will also discuss how each has been influenced by the other in more than sixteen years of collaboration.

The demonstrations are free with Museum admission: Adults \$12, Seniors (65 and older) \$8 and College Students \$7. Children under 12 are free.



# HOT TIP

By Emily Blanc

I saw this in an article in the November/December issue of Ceramics Monthly. I added a few ideas of my own and used the method when I was teaching the teen students from the Walnut Creek middle schools. When making a handbuilt bowl in a slump mold (plaster, paper bowl, premade bowl), it is simple to smooth away the finger dimples on the inside by rolling an old tennis ball around on the surface of the inside of the bowl. You might find that the ball is easier to roll around if you use the palm of your hand instead of your fingers. When making an impression into the clay with a thin item such as a leaf, the ball can be used to press it into the soft clay by both rolling and carefully pressing the ball against leaf or any thin item used to make the impressed design.



Now it's your turn. Emily 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.

## Wedding Hearts

You may remember many tiny porcelain heart-shaped cups in various shades of red emerging from the kilns over a few months time before Christmas. Guild potter **Corazon Victa** was making favors for her upcoming wedding. They were tied with tiny bows and intended as heart-shaped Christmas ornaments.



The wedding is now a past event and Corazon Victa has added a new name. She is now Corazon Victa Bolesch, married to Doug Bolesch.



*The wedding dinner table*

Coming on Saturday, September 26:

## The 4th Annual **VIVA ARTS**

### Supporting Civic Arts Education's Scholarship Program

Join the party in the Shadelands Art Center Auditorium for a chance to bid on fabulous silent and live auction items, and enjoy a variety of food and wine provided by local restaurants and caterers. You'll have a chance to meet city leaders, local business people, and others interested in promoting and supporting art education.

The Friends Foundation's Premier Fundraiser provides scholarships enabling children of low-income families to participate in Walnut Creek's many Civic Arts Education classes and programs.

Contact the Friends of Civic Arts Education Foundation office at (925) 939-2787 or visit our website: [www.friendsartsed.org](http://www.friendsartsed.org)

# DATES TO REMEMBER



## COMING THIS SUMMER:

### SUMMER MASTER CLASS SERIES

#### CARTOON SCULPTURE IN CLAY

with CHRIS KANYUSIK  
MON. – FRI. 8/17 – 8/21  
9 AM - NOON

#### CREATIVE TILES AND WALLWORKS

with ELLEN SACHTCHALE-  
MON. – FRI. 8/17 – 8/21  
1 – 4 PM

\*NOTE: These two classes qualify  
as a required ceramics class toward  
Open Studio enrollment

#### MINI CARVING WORKSHOP

with LYNNE MEADE  
THURS. 8/20  
6 – 10 PM

#### LOW FIRE SURFACE OPTIONS

with COREEN ABBOTT  
SAT/SUN 8/22 – 8/23  
10 AM – 5 PM

### THE CAG OPEN STUDIO HOURS

Mon.....4 - 7 pm  
Tue .....4 - 7 pm  
Wed.....12 - 4 pm  
Thur.....No Workshop  
Fri.....12 - 7 pm  
Sat .....12 - 7 pm  
Sun.....1 - 7 pm

NOTE: No open studio after  
August 16th until fall quarter  
begins

MON. 5/25	STUDIO CLOSED – MEMORIAL DAY
MON.–SUN. 6/1–7	LAST WEEK OF SPRING SESSION CLASSES *Please move all work out of damp room, drying room and glaze your ware by your last class meeting.
MON.–THUR. 6/8–11	OPEN STUDIO (NOON – 7 PM) *All work must be removed from studio and lock- ers cleared out by 7 pm Thursday – June 11 THERE WILL BE NO SAFE SHELVES !!!!
FRI. 6/12	STUDIO CLEAN-UP PARTY (10 AM)
SAT. – FRI, 6/13 – 6/19	STUDIO CLOSED
SAT. 6/20	FIRST CLASS OF SUMMER SESSION
SAT.–SUN, 7/4 – 7/5	STUDIO CLOSED - HOLIDAY
SUN. 8/9	LAST CLASS OF SUMMER SESSION
SUN. 8/16	LAST DAY OF OPEN STUDIO UNTIL SEPT.

## OPEN WORKSHOP SCHEDULE Summer Quarter

Monday	4 to 7	Lynne Bosko & Dinah King
Tuesday	4 to 7	Pam Bivins & Kathy Minard
Wednesday	12 to 4	Suzie Franz
Thursday	No workshop	
Friday	12 to 4	Michelle Ostrie & Tricia Ogilvy
	4 to 7	Pino Pagni
Saturday	12 to 4	Betty Wang
	4 to 7	Lisa Jacobs
Sunday	1 to 4	Clarice Judah
	4 to 7	Lee Ann Hollenbeck
Head Sub:	Bridget Moar	

# What's Happening in the Clay World

## Demonstrations:

### **Sunday May 16: *Throwing Demonstration of Tea Wares***

Asian Art Museum, SF, 1-4 pm.  
More information: <http://www.asianart.org/asiaalive.htm>.

## Call for Entries:

*Call for Entries, Hands in Clay*, a juried show for Northern California artists.

For prospectus go to: [www.SJPottersGuild.org](http://www.SJPottersGuild.org).

## Exhibits:

### **June 13-August 27: *Mata Ortiz Exhibition and Sale***

Armstrong Art Gallery, Pomona, CA. For more information go to: [www.armstronggallery.net](http://www.armstronggallery.net).

### **Through May 29: *California Clay Competition Exhibit and Sale***

The Artery, Davis, CA. for more information: [www.theartery.net](http://www.theartery.net).

**May 12-June 14: *Art Roots Here***, a recession remedy art show, features art that addresses environmental and social justice issues.

Big Daddy's Complete Rejuvenating Community Garden, 3601 Peralta

Street, Emeryville, corner of 36<sup>th</sup> and Peralta, More information: <http://art-roots-here.blogspot.com/>

### **June 6,7 and 13,14: *East Bay Open Studios***

For more information: <http://www.proartsgallery.org/ebos/>

## Wanted:

Someone interested in gathering information for this page in future newsletters. It takes very little time, but it is something that should be an ongoing process using ceramics publications, the internet, word of mouth and other miscellaneous sources.

## CLAYARTSGUILD

Civic Arts Education of  
Walnut Creek

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