

# 'Aha Hana Lima 2007 Registration Form

Please make checks payable to Hawai'i Craftsmen and mail along with registration form to:  
Hawai'i Craftsmen, 1159 Nu'uaniu Ave, Honolulu, HI 96817. QUESTIONS? 808-521-3282.



Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Phone (day) \_\_\_\_\_ (eve) \_\_\_\_\_ e-mail address \_\_\_\_\_

Please refer to **Registration Information** (below) for workshop tuition.

Check enclosed  
 Charge to my  Visa  Mastercard Total Payment \$ \_\_\_\_\_

Card Number \_\_\_\_\_ Expiration date \_\_\_\_\_

Card Holder's Signature (I agree to pay for the workshop) \_\_\_\_\_

## Membership Status?

- current
- renew
- new
- non-member

## Membership Payment

- Individual \$40
- Family \$55 (couple & children under 18)
- Student \$20
- Senior \$25 (over 65)

## I would like to register for the following 3-day workshop:

- Cameron Crawford - clay
- Jiro Yonezawa - fiber
- Shunji Omura - glass
- Gerald Heffernon - mixed media

## Registration Information

### Slide Lecture, free and open to the public:

**Thursday, March 22, 2007**

5:30pm Reception, 6:30 pm Lecture

The Doris Duke Theater, Honolulu Academy of Arts,  
900 S. Beretania Street

### Workshops:

**Saturday – Monday, March 24-26, 2007,**

9:00 am through 4:00 pm

University of Hawai'i at Manoa, Art Building,  
first floor, Diamond Head side.

### Potluck Dinner / Hawai'i Craftsmen Annual Meeting:

**Open to all current members**

**Sunday, March 25, 2007, 5:30 pm**

University of Hawai'i at Manoa, Art Building,  
ceramics courtyard

For more information please call 521-3282 or visit  
[www.hawaiicraftsmen.org](http://www.hawaiicraftsmen.org)

### Tuition

- \$225 3-day workshop, members of Hawai'i Craftsmen
- \$135 3-day workshop, student members of Hawai'i Craftsmen (current ID required)
- \$300 3-day workshop, non-members
- \$180 3-day workshop, student non-members
- \$20 Late Registration Fee after March 20, 2007

### Materials & Lab Fee

- CLAY: \$25 lab fee payable to Hawai'i Craftsmen
- FIBER: \$65 materials fee payable to instructor.
- GLASS: \$50 lab fee payable to the University of Hawai'i.
- MIXED MEDIA: \$25 lab fee payable to the University of Hawai'i.

### Workshops

The workshops will be held at the respective University of Hawai'i at Manoa, Department of Art and Art History labs. Some classes will require a materials and lab fee. Minimum age for workshops is 18; however, ages 16-17 may attend if accompanied by an adult throughout the workshop.

### Work/Study Scholarships

Work/Study Scholarships are available through Hawai'i Craftsmen. Call 808-521-3282 or e-mail [info@hawaiicraftsmen.org](mailto:info@hawaiicraftsmen.org) for an application. Scholarship application deadline: Thursday, March 1, 2007.

**Space is limited for each Workshop. To avoid disappointment, Register early.**

**'AHA  
HANA  
LIMA**  
*A Gathering of the Crafts*

**Hawai'i  
Craftsmen**  
*a tradition of excellence*

1159 Nu'uaniu Ave  
Honolulu, HI 96817

Non-profit Organization  
US Postage Paid  
Permit No. 1443  
Honolulu, Hawai'i

In March of 2007, Hawai'i Craftsmen will sponsor its annual 'Aha Hana Lima, "a gathering of the crafts".

**Cameron Crawford,  
Gerald Heffernon,  
Shunji Omura, and  
Jiro Yonezawa**

**have been invited to participate in a series of slide lectures, workshops and dialogues.**

*'Aha Hana Lima is presented by Hawai'i Craftsmen in conjunction with the State Foundation on Culture and the Arts and the University of Hawai'i at Manoa.*

*Mahalo also to the Donkey Mill Art Center, Hualaloa, Hawai'i and The ARTS at Marks Garage, a Project of the Hawai'i Arts Alliance.*

## Guest Artists



### CLAY — Cameron Crawford

*Biography:* Cameron Crawford enjoys working with students at California State University, Chico where he is a professor. He has been an Artist-in-Residence at the Archie Bray Foundation, Watershed, the Banff Centre, and the Taller Cultural in Santiago, Cuba. His work has been featured in regional, national and international exhibitions and is included in prominent public and private collections. Cameron received a

BA in Fine Art from San Francisco State University and earned an MFA in Ceramics from the University of Washington. His work uses architectural forms to symbolize the relationship between the physical and the psychological, between shelter and spirit. He believes teaching should create an appetite for discovery that builds a lifetime hunger for information.

*Workshop Description:* Participants will explore the potential of architectural imagery and artifacts to enhance their work. The many techniques addressed will include the wheel as tool for sculpture; creating worn and aged surfaces through clay and glaze; using thrown and press molded forms; creating and using armatures in green and post-firing construction; and wall-mounting and stacking systems for sculpture. Slides and discussions will examine contemporary and historical uses of architectural forms on clay and clay on architectural forms.



### FIBER — Jiro Yonezawa

*Biography:* Jiro Yonezawa was born and raised in southern Japan. He studied bamboo craft at a trade school in Beppu City apprenticing under Masakatsu Ono and continued his studies at the Bamboo Industrial Arts Research Center also in Beppu City. In 1989 Jiro moved to Oregon and started making small craft pieces with local materials. His work has since evolved into larger sculptural baskets, expressing a freedom of form that combines Eastern and Western ideas. A bamboo basket-maker

for 27 years, Jiro has had numerous solo and group exhibitions including SOFA New York, SOFA Miami and SOFA Chicago. His work is in numerous public and private collections including Microsoft Corporation, Seattle; Mint Museum of Art, Charlotte, NC; Portland Art Museum, Portland, OR; The Contemporary Museum, Honolulu; Wustum Museum of Fine Art, Racine, WI; and Jack Lenor Larson, New York.

*Workshop Description:* Jiro will be teaching traditional Japanese bamboo basket weaving techniques, touching on the formal, symmetrical, tightly woven baskets and the looser, irregular forms of farming and fishing baskets. Using kiln dried bamboo from Japan, students will make a Wall Hanging Ikebana Basket based on a hexagonal weave and a Double-Walled Open Twill Basket woven from the bottom up and then from the top back down to a circular base, using a loose twill technique.

Jiro will also demonstrate and discuss bamboo preparation and final finishing.

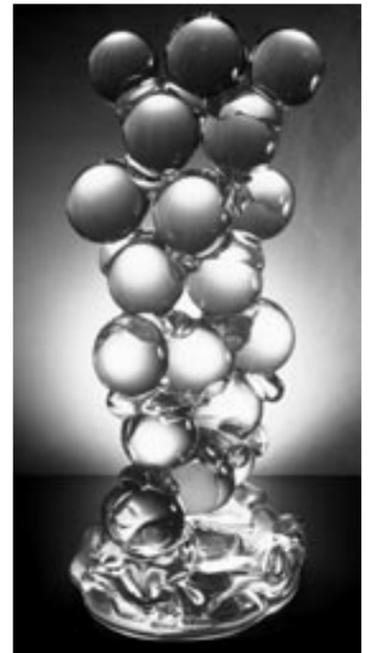


### GLASS — Shunji Omura

*Biography:* Japanese artist Shunji Omura is internationally recognized for his work in glass. He studied at the Tokyo Glass Art Institute and has taught, lectured and given demonstrations in Japan, England, Italy, and the US, including Pilchuck Glass School, Seattle. His work has been exhibited in Japan, Taiwan, England, France, the Czech Republic, Germany, the United States and Denmark. He twice was invited to participate in the "International Glass

Symposium" at Crystarex Novy Bor, Czech Republic. Mr. Omura creates luscious, thick blown and combined clear sculptural and vessel forms that emphasize the transparency of material and the relationship between the form and the surrounding space.

*Workshop Description:* Mr. Omura, his assistants and participants will work with clear glass to form large works utilizing a variety of innovative techniques from blowing to solid formation, combining pre-formed components and sand casting. His international background, technical proficiency and enthusiasm for working with students and sharing the excitement of artistic glass process will make this workshop a unique opportunity for Hawai'i artists.



### MIXED MEDIA — Gerald Heffernon

*Biography:* Raised near the Brookfield Zoo outside of Chicago, Gerald applied his zoological observations to drawing and sculpting at a very early age, and eventually went to college where, he studied art, English, and anthropology. As a contrarian, he is largely self-taught, gaining information on materials and techniques from suppliers, books, and his own experimentation.

Initially a painter, he moved on to various biological-based art forms, including collecting live spiders for sculpted environments. Later he focused on photovoltaic-powered mechanical sculptures. More recently he has sculpted alternative dog and cat breeds, birds, humanoids, and other species, some of which became the subjects of his "anthropocryptozoology" books. His work was the feature exhibit at the 1992 international conference of scientists and artists, "Art and Cognition," in Aix-en-Provence, France and was part of the French traveling exhibit of robotic art "Les Machines Sentimentales." He has been commissioned to create public art for several large U.S. cities and, as a side-line, has been a newspaper columnist in Davis, California for 15 years. He now lives in Winters, California.

*Workshop Description:* How to sculpt small crypto-zooforms -- unknown, unconfirmed, or imaginary animals--using fake fur, epoxy putty, glue guns and various core or "body" materials. While the student should be prepared to use unfamiliar techniques, they will be no harder than any other methods. Standard hand-sculpting is still the main skill required. The process is flexible, forgiving, and full of experimental possibilities. The twists, quirks, and unique look of each result are up to the inspiration of the student.

