



NSW **craft**matters

the newsletter of craft nsw

ISSUE 1 - DECEMBER 2009



From top, Jim Walliss, Neville Wostear, Maureen Van Der Giessen. Right, Glenn Doyle

Welcome to the first issue of *Craft Matters* the quarterly e-newsletter of Craft NSW

We are publishing a quarterly newsletter which will be a resource for the fostering of craft in NSW and thus provide a platform where craft workers can promote their exhibitions, workshops, classes, get togethers, tutorials.

We intend to feature informative snips, clips, tips and images about craft, together with information about Craft NSW members' and invited craftworkers' exhibitions.

For this, we need your participation. If you or your organisation have a craft event of any kind in NSW, submit it for free inclusion in future issues of *Craft Matters*. Please email your interest to: newsletter@artsandcraftsnsw.com.au

Craft NSW promotes contemporary craft through exhibitions, our retail gallery, public programs and publications.

Of course, your feedback and suggestions are always welcome.

Craft NSW is the gallery of the Society of Arts and Crafts of NSW, a not-for-profit organisation established in 1906, among other things, to encourage and promote arts and crafts, encourage the use of Australian culture, materials and motif in work and design and provide opportunities for the exhibition and sale of work of members and others.

The Society of Arts and Crafts of NSW - [visit our website](#)





You know that feeling when you've just created something that worked and you want to show it to the world? Well, show us and it may make our next edition. It's not quite the world, but you never know. Send us a good image with a brief description to newsletter@artsandcraftsnsw.com.au

We can't guarantee its inclusion, but we promise to consider it honestly and respectfully.



1. Brian Cox, 'MGT4' silver cutlery
2. Mary Raymond 'Sand Dunes and Waterholes' copper, enamel, fine silver
3. Bev Orme 'Sculptural form, copper wire, leather, plastic
4. Shobana Valentine 'Pram' banana fibre miniature 1/2":1'
5. Linda Bottari 'Book' hand bound
6. Pat Hayward 'This isn't Tupperware' stoneware, nails, wire, glass
7. Penelope Wood mixed media wall sculpture
8. Pam de Groot 'Bush Priestess' hat, wet felted, double resist, merino wool



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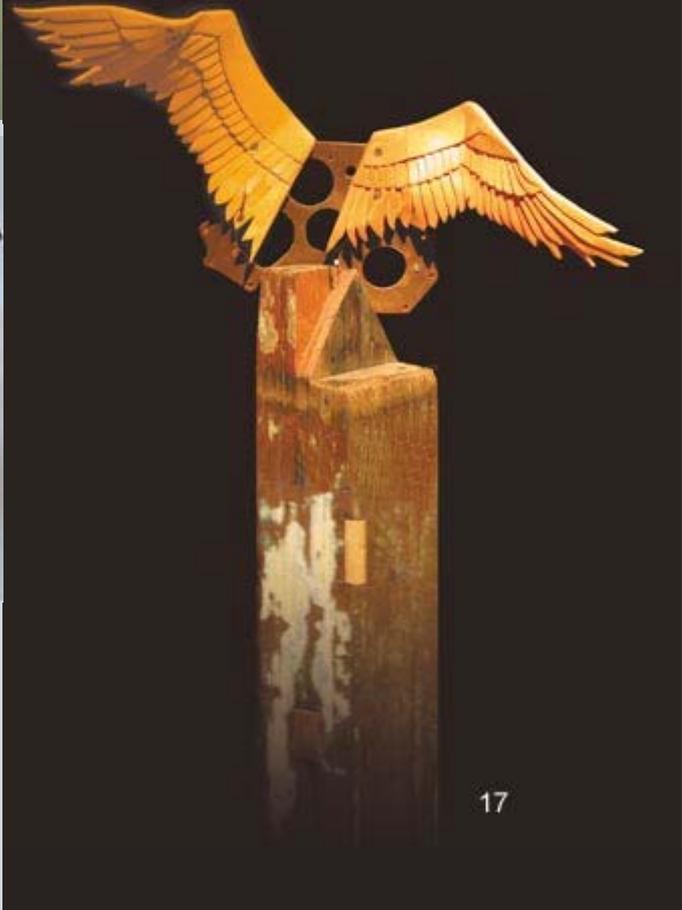
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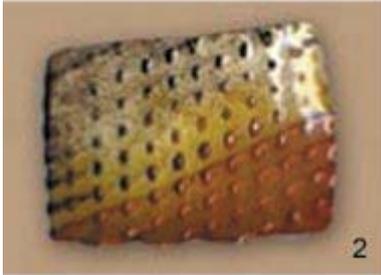


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- 9. Martha Catano, treadle machine embroidery
- 10. Marlies Benjamin, decoupage box
- 11. Mette Haulrik, sterling silver, 9 ct gold
- 12. Keith Lo Bue, 'Spoonfed' Georgian spoons, Victorian forks, mixed media
- 13. Maret Kalmar, pendant, sterling silver
- 14. Mike St Clair, turned burl bowl
- 15. Jane Hinde, handpainted silk georgette wrap
- 16. Krysia St Clair, ceramic teapot, brass handle
- 17. Michael Ripoll 'Wings' huon pine, ironbark, rusted metals



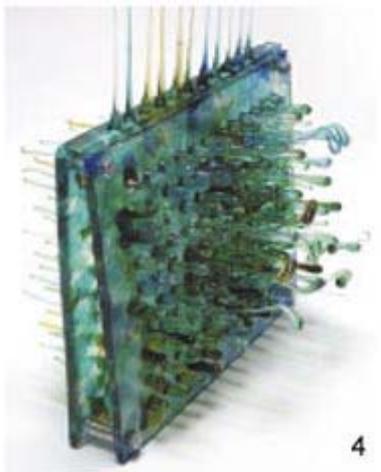
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The Many Faces of Glass at Craft NSW

To make glass you need some sand, a little soda, a little lime - and a heck of a lot of heat.

And from that seemingly simple formula, crafts men and women produce a dazzling array of glass art.

And dazzling it is, with techniques including blowing, fusing, casting, slumping, carving, leadlighting, painting, sculpting, pate de verre, enamelling, etching, sandblasting, mosaic and flameworking.

Glass art can sometimes be spectacular and we can be forgiven if we forget that glass plays a part in a lot of other crafts. In Craft NSW alone, to the ranks of the (strictly speaking) glass workers can be added enamellists (yes, it's glass).

Enamel is a glass medium which dates back to the 6th century BC. The better known application today is probably 'cloisonne', where ground glass is applied to 'cells' separated by thin metal (copper, silver or gold) strips, then heated until the glass and metal base fuse together.

Multiple firings are required for clarity and depth of colour.

If that wasn't challenging enough, there's 'plique-a-jour' where you do the same, but this time without the benefit of the metal base.

Then there are the ceramicists with their glazes (yes, these too can be a form of glass). Not to mention glass beads used in some of our leathercraft and garments, mirrors in pewterwork, kaleidoscopes, masks, wall hangings, decorative jewellery, found objects sculptures... the list goes on.

The images shown here are deliberately devoid of relative scale and range in size from 50cms to 4cms... made from some sand, a little soda, a little lime and lots of heat.

1. Penel Bigg, glass
2. Heather Calnan, enamel
3. Mary Raymond, enamel
4. Margot Alexander, kiln fired glass
5. Robin Phillips, cloisonne
6. Valerie Aked, plique a jour
7. Margaret Ramsey, kiln fired glass
8. Karen McPhee, kiln fired glass
9. Carolyn Delzoppo, cloisonne



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FLAMEWORKING is a centuries old technique for working with glass which initially used oil fired lamps, hence its other name, lampworking. Lamps and bellows have been replaced by oxygen and propane fuelled burners but the magic of working with molten glass remains the same.



After attending a glass beadmaking class Penel was captivated by the excitement and possibilities that flameworking offered and has worked full time at the torch since 2003, giving up an (almost) equally exciting career in Linguistics to do so. For five years she has explored beadmaking and made her living from creating beautiful beads and jewellery. Her work has been featured in *Beads Etc* magazine and she has been profiled in *Australian Beading*

Inspired by the wonderful way glass holds colour and light, and by the beautiful bush environment she lives in, Penel's work is continually changing as she tries to characterise and portray these inspirations within the medium of glass.



Every new piece leads to more ideas and questions which demand further experimentation.

Recently Penel has begun to work in borosilicate glass (the stuff glass cookware is made from) as well as soda-lime glass (what most beadmakers use) and this has allowed her to begin dabbling in blown pieces with more of a sculptural appeal.

Penel has just launched her website firebirdbeads.com in which she writes each week about some aspect of glass, flameworking and the creative process



Never run out of oxygen in the middle of a masterpiece again!

There are many different torches available to flameworkers and most of these use LPG as fuel, combined with oxygen for a hotter, cleaner flame. For those of us setting up small studios to pursue flameworking possibly the most exciting innovation has been the advent of portable oxygen concentrators. Designed for medical purposes these little machines plug into the power point and chug away quietly, sucking in air and through a filtration process separating out the nitrogen and oxygen. They deliver almost pure oxygen at various pressures and volumes depending on the model of the machine (as with most things the more you pay the more you get).

And it gets even better - it is also possible to run two or more of these in series through a compressor into storage tanks - which means that multiple torches can be set up and happily work away at the same time. The initial outlay for the concentrators is a little painful, but for somebody working full time at the torch they pay for themselves in less than a year as tanked oxygen is more expensive and also has delivery costs and specific storage requirements. And the best thing about using a concentrator is never running out of oxygen in the middle of a masterpiece again! *Penel Bigg 2009*

CHRISTMAS MADE IN AUSTRALIA

1 December to 3 January 2010

Christmas gifts and quality handmade decorations and souvenirs with an Australian flavour

SPLASH OUT!

5th January to 31st January 2010

YEAR OF THE TIGER - BRONZE BLACK AND WHITE

2nd February to 28th March 2010

*An event associated with City of Sydney **Chinese New Year Festival 2010** Year of the Tiger.*

*Craft NSW is also exhibiting works from **ArtExpress** in The Rocks 2010, during this exhibition.*

***ArtExpress** is co-presented by the Sydney Harbour Foreshore Authority, the NSW Department of Education and Training and the Office of the Board of Studies NSW and coordinated by The Arts Unit, Department of Education and Training.*

For more information: www.artsandcraftsnsw.com.au/exhibitions.htm

CRAFT WORKSHOPS AND EVENTS IN NSW

Embellishing Art Quilts with Angelina Fibres, 6 February 2010, Tutor Pamela Friday

Angelina is a wonderful addition to art-quilts. This workshop will give you an understanding of the different methods of using Angelina fibres and how they may be incorporated into your work. For more information contact: [Quilters Guild of NSW Inc.](#)

Art Yarn, January 16-17 2010, Tutor: Michelle Snowdon

Learn to create beautifully, well-balanced Art Yarns from start to finish. This 2 day workshop looks at overall design, layout and completion of a hand spun Art Yarn specifically with an end-use in mind. For more information contact: [Handweavers and Spinners Guild of NSW Inc.](#)

Dyeing Painted Warps for Weavers, January 21-22 2010, Tutor: Linda Coffil

If you are tired of not having the right colour of yarn on your shelves to create what is in your mind, learn how to dye your own warp. For more information contact: [Handweavers and Spinners Guild of NSW Inc.](#)

Earthy Delights: Unique Dyeing Techniques, January 19-20 2010, Tutor: Kath Wilkinson

Explore the use of Australian native plants, soils and ochres to colour natural fibres. Use a range of techniques including shibori, leaf printing, use flowers and/or rubbing techniques to create borders and patterns onto the surface. For more information contact: [Handweavers and Spinners Guild of NSW Inc.](#)

Fine Wool Spinning, January 11 2010, Tutor: Jean Piddington

Learn how to prepare fine fleece so that it almost spins itself into gossamer thread fit for a wedding ring shawl. For more information contact: [Handweavers and Spinners Guild of NSW Inc.](#)

Navajo Weaving: An Introduction to Styles and Techniques, January 12-14 2010, Tutor: Denise Stevens

The workshop will include a talk, with images and examples, on the weaving traditions of the Navajo, followed by preparation of a 4-selvage warp for each student and weaving a small reversible piece using traditional methods. For more information contact: [Handweavers and Spinners Guild of NSW Inc.](#)

Summer Butterfly: Felted Jacket/Poncho, January 11-12 2010, Tutor: Lucy Abramova

Make a reversible, jacket, poncho, cape, vest or bolero with a different design on each side. This workshop is suitable for anyone who has already made two or three felted items. For more information contact: [Handweavers and Spinners Guild of NSW Inc.](#)

Unique Felted Bags, January
14-16 2010, Tutor: Anita Larkin

Learn how to design and create unique, yet functional, felted bags or vessel forms. For more information contact [Handweavers and Spinners Guild of NSW Inc.](#)

TUITION

Tutor	Craft	Email	Workshop Dates
Pam de Groot	Felting, beginner - advanced	pamdegroot.fibre@gmail.com	Please contact tutor direct
Jenny Hopper	Nuno felting and dyeing, beginner - advanced	jennyhopper@tsn.cc	Please contact tutor direct
Jude Skeers	Hand knitting - hats moebius etc.	judeskeers@hotmail.com	Please book via website www.black.com.au
Penel Bigg	Flamework beadmaking; Beadweaving with seed beads	firebird@gmail.com	Please contact the tutor direct

CONTACT US

The Society of Arts and Crafts of NSW
104 George Street The Rocks Sydney 2000
p 61 2 9241 5825
f 61 2 9252 6255
Open 7 days, 9.30 to 5.30
www.artsandcraftsnsw.com.au

We welcome material you wish to submit for publication and appreciate your feedback, comments and suggestions. Please email: newsletter@artsandcraftsnsw.com.au

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