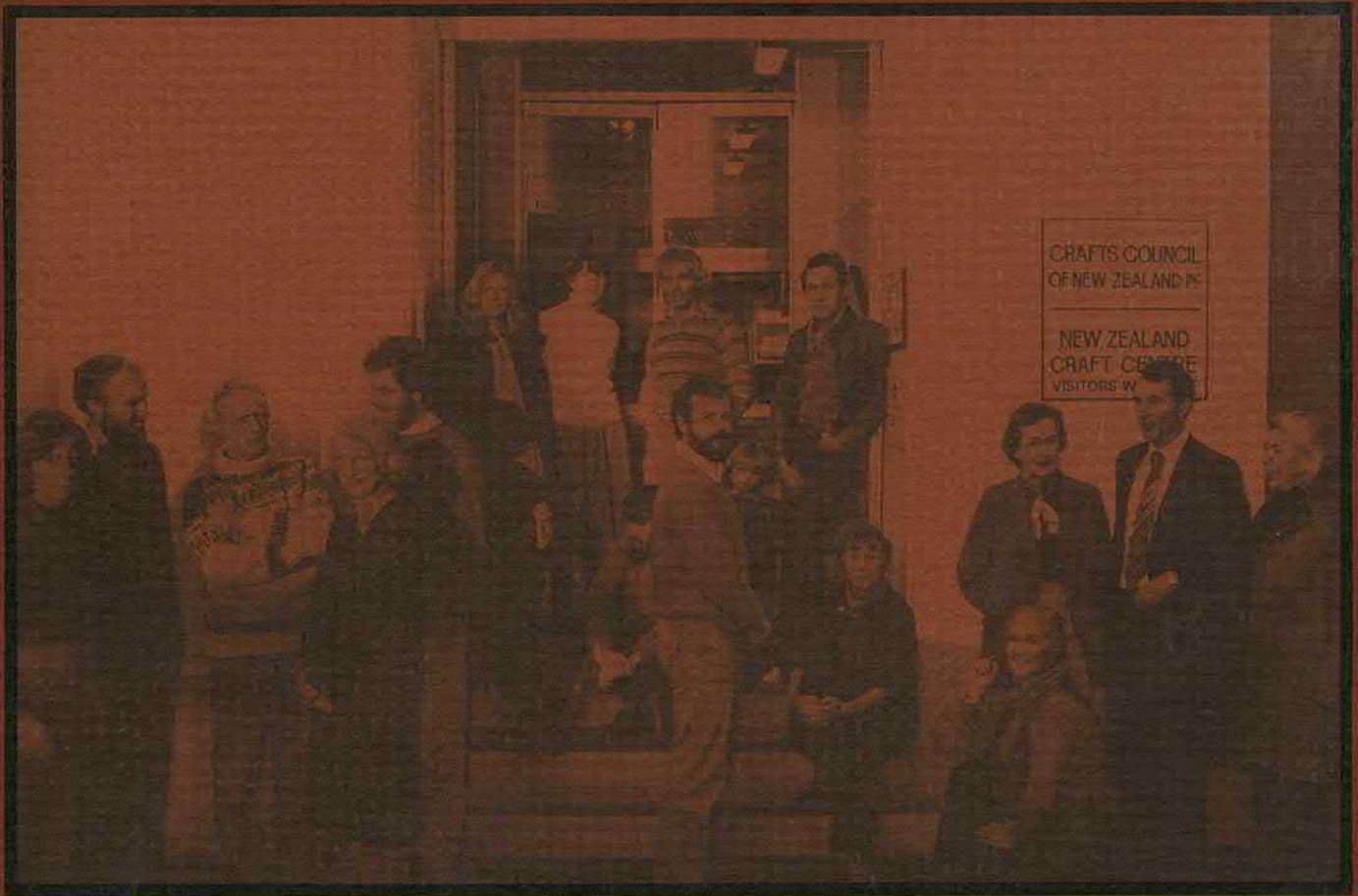


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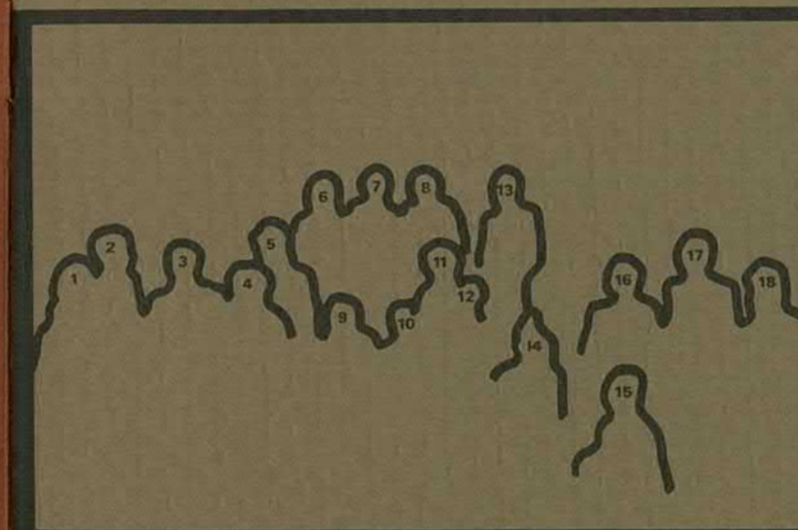
Introducing staff and 1981-82 executive committee of Craft Council, at 135-137 Featherston Street, Wellington

IDENTIFICATION

1. Cynthia Zavala, Secretary
2. David Kelly, Exec. member
3. Jack Laird, Central regional rep.
4. Margery Blackman, Exec. member and Southern regional rep.
5. Philip Clarke, Resource Officer
6. Suzy Pennington, Exec. member
7. Christine Ross, Executive Director
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9. Jean Hastedit, N.Z. Society of Potters rep.
10. Roger Brittain, Northern regional rep.
11. Peter Gibbs, Exec. member
12. Joel Finch, Son of Grant
13. Grant Finch, Editor magazine
14. Ngaere Adams, Treasurer/Secretary
15. Joan Clouston, Assoc. of N.Z. Embroiderers' Guilds
16. Nell van Asch, Hawkes Bay Liaison Officer
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- Jenny Patrick, Vice-president
Peter Rule, Exec. member
Betty Aikman, Craft Centre Director
Bill Buxton, Internal Affairs rep.
Peter Crawford, Trade & Industry rep.
Cliff Whiting, Polynesian Crafts rep.
Frederika Emsten, Christchurch Liaison Officer



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new zealand **Crafts**

CRAFTS COUNCIL OF NEW ZEALAND INC.
135-137 Featherston Street, Wellington, New Zealand
Telephone 843-735

President: Carin Wilson
Vice Presidents: Jenny Patrick and Roger Brittain
Treasurer/Secretary: Ngaere Adams
Executive Director: Christine Ross
Resource Officer: Philip Clarke
Secretary/Typist: Cynthia Zavala
Editor: Grant Finch
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Regional Representatives:
Northern/Vice President: Roger Brittain
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EDITORIAL

A recent Evening Post article entitled "Crafts People Have a Waterfront Dream" looked at the question of redundant waterside warehouses being used as a craft complex. This concept has proved a feasible proposition overseas with wharf renewal attracting tourist and local populations in Scandinavia, the U.S.A. and Australia.

I am not about to debate the pros and cons of such suggestions, as valid as they may be, but a statement from Wellington's Town Planner, Mr Peter Healy, couldn't pass without comment. He would prefer industrial buildings be moved and the prime waterfront locations better developed. "The waterfront," he said, "is too good to be let to a few odds and sods . . ."

Odds and sods!! Unfortunately this is often the general public attitude to craftspeople and yet it is the general public that stand to gain most from the craftspeople in their midst. Indeed we, as craftspeople, are one of the few causes for hope in our problem plagued communities. Odd we may be (in that we break the norm) but sods with its derogatory inference, we are not.

Craftspeople come from all walks of life, from most social strata, indeed most age groups. We are not an ominous counter culture, politically we hold no uniform views, consequently we pose no threat. Yet, for all the divergence we do have one aspect in common — we are all creators. From the production run potter to the most esoteric weaver, all of us draw from within ourselves to create. Because we must look within we become more conscious of our individuality and take pride in expressing it. We see more in people, nature and ideas than do others, and so can no longer remain, common, ordinary, or normal. Our oddness is the badge we proudly wear but we are far from sods.

Human beings were never designed to function within the structures society has formulated. Our social problems are often the result of humanistic ideals which have forced a uniformity in most areas of our lives. This uniformity then creates the platform for greater control, further enslaving society. But, every person is unique, our personal heritage and experience combine to create a complete individual. It is this that society has ignored. We however, are not expressing a uniformity as craftspeople, but rather our individuality as people and this is society's hope.

By daring to break the conventions, to assert our uniqueness in whatever way we must, we enrich both our own lives, and the experiences of those we encounter. Consequently we provide a ray of hope in a society daily edging towards more 'normalness'.

Grant Finch

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OWEN MAPP — Ivory Carver

The carving of bone and ivory, an ancient art practised by many cultures has become a popular craft and while in New Zealand it was once the domain of the Maori, their failure or lack of desire to communicate their craft to the public has left the way open for pakeha prominence.

Owen Mapp is known locally and internationally for his skilful work with both ivory and bone. Having spent 10 years practising his art he is now one of New Zealand's top carvers.

He, his wife Anneke Borren, and their two children live in a secluded site at Paraparaumu surrounded both inside and out by objects gathered in all parts of the world. The garden flanked by native bush is dominated by a large aviary in which Owen breeds Kakariki Pheasants, while outside Sebright Bantams and Game Fowl peck at your feet (it's the white shoes, Owen says) and old gravestones alternate with whale bones to form boundaries.

The house is dominated by the studios. Anneke, a professional ceramist, has a large open pottery while next door is Owen's studio, a room filled with bones. Not just

bones for carving, but for looking at, playing with, or just wondering about. Skulls of all types, neatly arranged, fill the shelves and on the wooden benches are pieces of ivory and bone in various stages of completion.

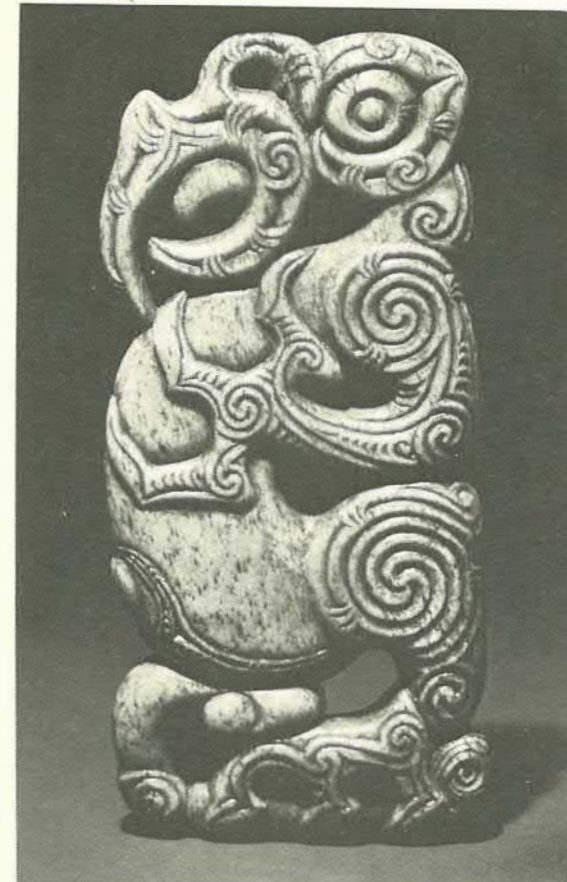
Concerned with his environment, its inhabitants and their conservation and a confirmed advocate of Maori culture, he is completely absorbed in his craft working for many quiet hours on one piece. In many ways he represents the total craftsman, a lifestyle he enjoys and deliberately pursues.

A keen amateur archeologist, he is an insatiable hoarder and owns a registered private museum to accommodate his collections.

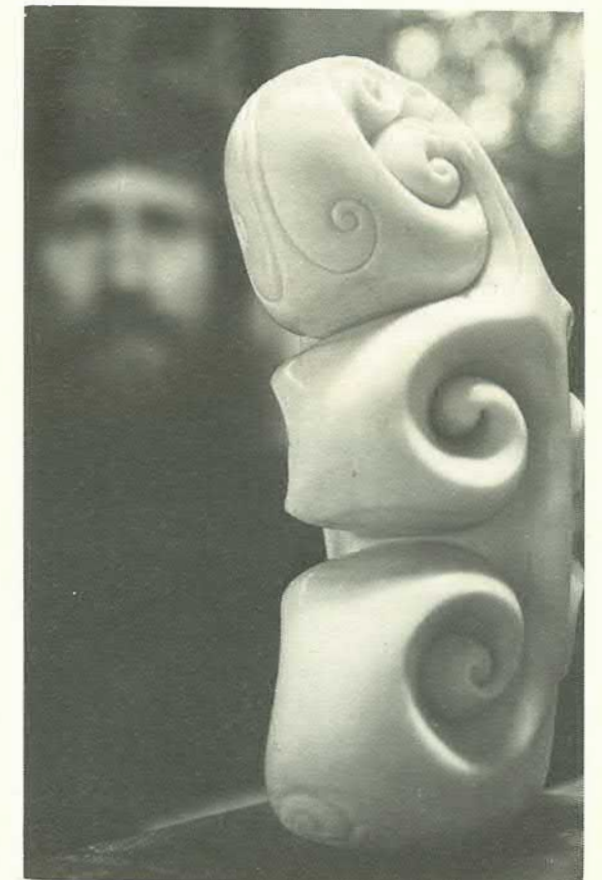
He has been a professional designer for films and TV and still enjoys work on set designing and animation.

He has exhibited nationally and overseas and recently had work in the 'Small Treasures for Japan' Exhibition at the Dowse Gallery. He will also be one of three craft-people representing New Zealand craft in the 1982 Brisbane Games Arts Festival.

*Hei Manaia amulet.
Whalebone, 1980.*



*Totem amulet.
Whale Ivory 18cm.*





On a leisurely sunny afternoon I sat and talked with Owen about his work and inspiration.

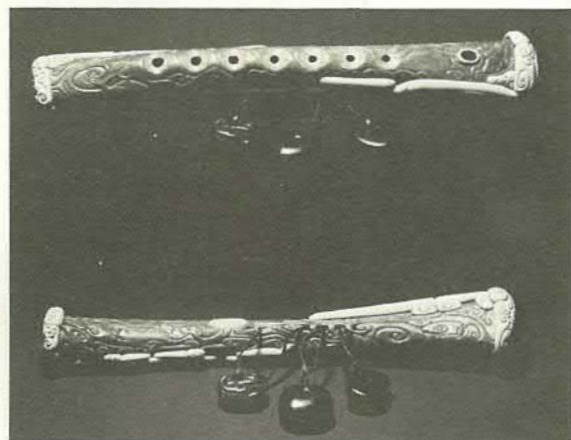
Owen how did all this begin?

My first carving was an old whale tooth. I worked with a pocket knife, more as a distraction from the boredom generated by a dead-end job.

But there must have been some earlier inspiration.

I've always 'whittled' things. I grew up on a farm just out of Blenheim and we were always investigating, finding things. I'm keenly interested in my environment and always knew what lived where — I would notice anything foreign or out of the natural order to the environment. This I think is a real asset. I would find old Maori tools around the sand dunes and I became familiar with the tools that made the tools and artifacts. All these things were early inspiration, though, of course, I didn't realise that at the time.

Human bone and ivory flutes, 1980.



Those formative years produced the inspiration to carve, as well as the subject matter.

Yes, I had a fascination with the artifacts I found particularly the jade, ivory and bone amulets. It was a natural step to begin copying and then developing my own designs.

My own ancestry is Viking, which itself has a rich carving tradition, but I am a New Zealander and grew up in a mixed culture, consequently my influences are part Maori whether deliberately or subconsciously. My interest in my Viking background remains, but it's the Maori cultural environment which is the strongest influence at present.

In relation to the traditional Maori carvings another bone carver explained to me that the spirals and curves dominant in Maori carving are also the logical refinement of bonework and are a natural reflection of the medium as much as the culture.

That's exactly correct. Anybody who works with bone or ivory eventually finds the curves and flowing line best enhance the medium.

Regardless of that observation, your interest in Maori culture extends beyond just carving. You have been a member of the Maori Artists and Writers Society since 1976 and also have an interest in Maori Spiritual beliefs. Not a lot was recorded regarding Maori religion. It is animistic, though they recognise a supreme being Io. He, however, is the god of the upper class. They believe that all objects have a spirit, the spirit of the hills, trees, weapons, etc. Both good and bad spirits exist and life involved maintaining a balanced life, placating the evil and worshipping the good. This process is reflected in their carvings and daily ritual, the understanding of which is necessary for an appreciation of Maori art.

I find the desire to achieve that balance a good way to live and my work strives for the same balance. I believe in the magic of the piece as the Maori do, and in a way I'm creating amulets that have a spirit of their own.

For all that I'm not superstitious.

Your first carving was done with a pocket-knife but your tools now are different.

Yes, I started with a pocket-knife, not the ideal tool. I also used files and rasps.

Up until about ten years ago most bone was carved as the Maoris had done with chisel, mallet and files, the same as woodcarving. Then I had a friend stay and when I saw him using metal engraving tools I realised their potential for bone. I believe I was the first to begin using them in New Zealand for bone but because they are easier to use and provide better control many carvers now work this way.

While I have used power tools to remove large areas, I mostly use hand tools, all of which I fit into a box 45x30x7 cm. These include small chisels, gravers, files, rasps, a bob drill and a saw for holding different blades. However, I only use two main tools for 90% of the work.

By using hand tools you are forced to understand your material better, to make better lines and rounder curves.

What about finishing?

I like to take the piece as far as possible with the carving tools, bad chiselling can't be hidden by sandpapering so it's imperative that the tool work is as complete as possible. Then I finish it using progressively finer sandpaper to remove all faceting. I polish using Brasso, and then a buffer to bring the piece to a fine sheen.

You don't work in stone?

No, I haven't worked in stone much. I'm not set up for it, it requires different tools. Also I've often worked in with Donn Salt for exhibitions and consequently our work complements the others. It's a good relationship and I can recommend Donn if people want work in stone.

Have you any preferences in the materials you use?

I prefer whale ivory, cow bone is brittle, while ivory is actually flexible. Within ivories though, there are many sorts each with its own distinctive grain.

Well then, how do you go about procuring your materials?

Bone, of course is easy to get but the ivory comes from many sources. I import some Mammoth ivory. It comes from Alaska and is over 20,000 years old — obviously no threat to present mammals! The rest of the ivory is mainly whale and comes from New Zealand through natural beach strandings. The little elephant ivory I use is all old, from junk shops, people's homes and garages etc. and it's been in the country from 50 to 1000 years.

Do you get any flack from conservationists for using ivory?

I am personally an active member of a conservation group. The plight of the whale worldwide concerns me as it's now critical, some species facing immediate extinction. Elephants aren't endangered to the same extent. While some African nations have virtually exterminated their elephants, the more stable ones almost have a problem over population in their game parks, and occasionally have to cull to achieve supportable elephant populations.

In the United States there is bad feeling directed towards ivory carvers, but here it's not quite the same although some people unaware of my sources have been critical.

What objects do you make?

I like to think of my work as miniature sculptures. While the majority of my pieces are worn some are just for handling or looking at. I find that calling my work jewellery limited it.

I have also made some flutes and am working on some larger pieces like a bowl I have in progress.

A matter that concerns all craftspeople is how they sell their work. How did you start selling yours?

Elva Bett saw some of my work and she, along with Anneke, pushed me to exhibit my work, so I did and it was a sell out.

The craftsman's dream! What about now?

Well I exhibit of course. Recently I had pieces in the 'Skin Sculpture' at the City Art Gallery, and in the 'Small Treasures for Japan' exhibition at the Dowse Gallery, but most of my sales are by word of mouth and private commissions.

I'm fortunate to be in a craft which is very popular, yet has few exponents. Consequently, there is a real demand for good hand carving.

We talked earlier regarding the various Maori influences on your work. What about other less obvious ones. Does your wife's work influence you?

No. Her influences are European reflecting her Dutch childhood, although some have seen Maori influence in her work — the circles and spirals. In fact, at one stage, the Maori Artists and Writers asked her as a guest exhibitor for this reason.

You have an interest in Zen.

I find Zen best explains my environment. It provides me with a framework within which to live and increases my awareness of my surroundings. I don't just see a tree, but all the implications of that tree, what else lives there and why. Zen encourages contemplation and meditation, both real assets for the craftsman.

Finally. Where do you see things going from here, what of the future?

That's not easy to answer. Obviously I would like to continue doing what I am. I enjoy both the carving and the lifestyle and it provides me with the most satisfaction.

I would like to see better communication between Maori and Pakeha achieved and I think carving can help bridge the gap, because it gives New Zealanders a better appreciation of their Maori heritage.

Travelling has got to be a priority, my previous journeys have benefitted me greatly and I enjoy travelling a lot.

Ultimately I'd like the freedom to create exactly the pieces I wish, rather than always producing for public taste.

I guess the ideal is finding a rich patron.

Grant Finch



Photography Mike Langford.

LEATHER

The State of the art in New Zealand

Craftspeople often like to consider their craft preceded all others. The blacksmith says man first needed tools, the weaver, clothes, the potter utensils, but of all the crafts surely work with skins pre-dates the rest. From the incident recorded in Genesis, when God provided man with clothing to hide his 'nakedness' to the present day, mankind has been using leather in one form or another.

The development of leather began early, in fact the bark tanning methods of today differ little from that developed by the Hebrews over 5,000 years ago. Most cultures have a history of leatherwork. The ancient middle eastern cultures made armour, sails, tyres, clothing, footwear, shelters and containers from this versatile medium. The red Indians of the plains had a total dependence on buffalo hide which provided all their clothing and housing requirements.

European history is replete with references to leather and leatherwork. The Venetian's early cannons were even made with leather and there were, of course, many utility items — chests, bottles and cups all made from skins.

Even in early New Zealand, leather was used extensively with tanning methods and tanners being brought here from England to cure hides from the growing number of livestock. However, like most western nations by the end of World War II leather's use was declining as it became purely a fashion medium, and as an ever decreasing component in the footwear industry.

The hippie 'renaissance' of the mid sixties with its rejection of modern society and man's alienation from nature opened long shut doors as people began to find their 'roots' and derive satisfaction from a lifestyle as opposed to money making. As a flow-on from the hippie ideals leather came into prominence and by the early seventies most New Zealand cities had leather shops, indicating that leatherwork was in vogue. The work was the hand tooled, handstitched, solid leather variety and the quality varied, but in a climate of 'if it's leather it'll sell' it didn't really matter.

Unfortunately most of those working in leather did not change with the times and demand, and as the counter culture waned so the shops shut. Those that remained did so by producing sophisticated socially acceptable products.

However interest had been generated and because of its relatively low cost and ease of teaching it became the

'in' craft for the hobbyist and the last few years have seen the rapid expansion of 'leather working' (most secondary schools now teach it as an art and craft subject). Unfortunately it has been learned from the do it yourself books and along with the standardized stamping tools the work produced has only detracted from those of real ability and leather's unique qualities.

I have been speaking generally regarding the state of leatherwork in New Zealand and it would be unfair not to mention that there have been a core of leatherworkers continually producing quality articles and extending their own 'style' in discovering leather's potential.

A couple of recent events bode well for a renewed interest in leather especially in regard to its development as an art form and its here that leather's latent potential can be realised.

A recent visit by Canadian leather craftsman Rex Lingwood (reviewed following this) has given impetus to the development of leather as a creative medium. As a direct consequence of this an Association of New Zealand Leatherworkers (name yet undecided) has been formed to encourage support and pool the resources of New Zealand's leather workers.

Further information regarding the Association, and a bibliography of leather books is included on page

The address for the New Zealand Association of Leatherworkers is C/- North Taranaki C.A.C. 7-9 Currie Street, New Plymouth. Address all correspondence to Oliver Millington and should you wish to join, the fee is \$5.00.

While most leatherworkers (at least all the ones I know) have a reticence to belong to an organisation such as the Association, I believe the possible advantages far outweigh the negative aspects, and I urge all fellow leatherworkers to join. A recent conference in the U.S.A. attended by over 100 leather craftspeople saw the formation of an American Association.

Well known Author, Don Wilcox, opening the conference dealt with the problem affecting all leather craftspeople. That of crafts domination by the big four — clay, fibre, metal and wood and how this has prevented leather being taken seriously in galleries and museums. Obviously leather is at a similar point world wide and it's only through a united front that our craft can receive the recognition it deserves.

LEATHER AS ART

ESSAY by Grant Finch

Leatherwork is at a crossroads.

Most people see leather as a utilitarian medium — a 'humble' craft — and ignore its creative potential. Some of this attitude may be valid, it could be argued that the zenith of leathercraft is an immaculately worked saddle, a hand-crafted shoe, a well designed handbag and that leather is not for 'art'. Unlike some other crafts leather has no real precedent for its emergent creative direction. Pottery, weaving, ironwork, glass, to mention but a few, all have a history and modern directions may vary only a little or continue a direction previously established (do I hear denials?). While leather's history may be long, only now is its ability to form, and retain shape being explored creatively. This lack of precedent leaves the field totally open presenting both advantages and disadvantages. There is no exponent to imitate, no style to copy, the field is totally blank — "Get out there and do what you like!" This is the obvious advantage and I'm sure craftspeople in other mediums have often wished for a clean slate, something that hasn't been attempted before. Overseas leather has been successfully combined with all manner of other crafts and materials including wood, clay, metal, bone, paint, glass, but few craftspeople are working expressly in leather.

For all the unlimited potential presented by this situation there are some obvious disadvantages. The customer who had \$100 to spend on a bag "Do it any way you like" was more difficult to satisfy than the one who presented you with some guidelines and the same type of situation exists in creative leatherwork.

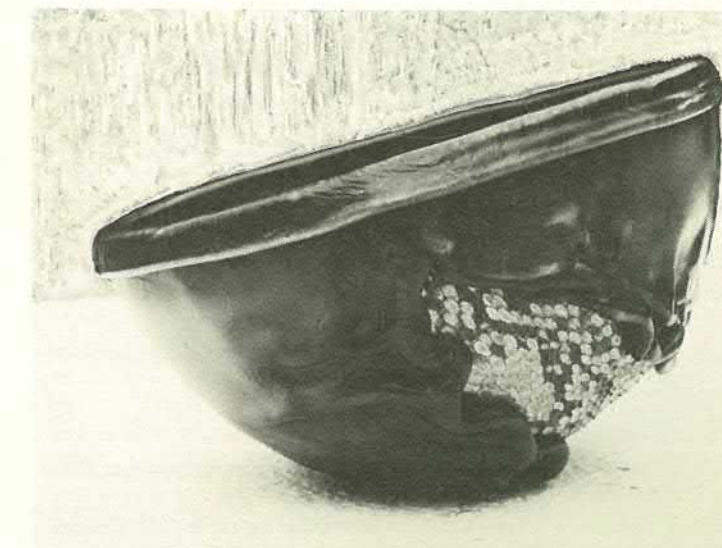
Where to go and why? As a consequence of this it's easy to become flighty continually flying from one idea to another, never developing any to its fullest, why should one idea have more validity than another?

Also there is the continuing problem of art/craft. While to some this is merely an academic argument on a pragmatic level, it has some substance. How does one earn a living from creative leatherwork. Again there is no precedent. The artist sells from galleries, the crafts-person craft shops (excuse the generalisation) but other than doing bags or belts, does the leather artist have to live by exhibiting, a daunting and impractical possibility in New Zealand at present.

Of course one real answer to the dilemma lies in the medium itself. Modern leatherwork has generally been a situation of the worker imposing his will on the passive medium, leather. Yet this is only using leather's potential at its most basic. By developing a feel for one's medium and 'listening' to what it says a harmonious relationship can develop with the artist working hand in hand with the leather. This certainly must be the starting point, as it's only in the development of this relationship that any creative potential can be released.

All this argument in no way detracts from the exciting possibilities that leather presents, rather it gives an insight into an emergent craft, its potential and problems and in hindsight, will provide a basis for assessment of leather's development and direction.

Leather and snakeskin bowl 28cm diameter. Grant Finch.



CHRISTCHURCH LEATHER WORKSHOP

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Periodicals

"The Craftsman: — The Leather Craftsman Inc., P.O. Box 1386, Fort Worth, Texas, U.S.A.

(compiled by QEII Arts Council)

Twelve leatherworkers recently attended a three day experimental workshop in leather forming techniques. Held at the Christchurch Arts Centre on April 19th, 20th and 21st this was one of two such workshops held in New Zealand.

Both were arranged by the Crafts Council of NZ and tutored by visiting Canadian leather artist Rex Lingwood.

During the course students worked not on set projects but on any idea which came to mind and would allow practice in the techniques illustrated and discussed by the tutor. These techniques covered the use of various heat sources to alter the structure of the material so as to allow it to be formed and controlled as desired. Hot water, oven baking, heat from the flame of a torch were some of the sources used. Wet forming over plugs and lasting were other techniques discussed.

The use of spirit dyes, acrylic paint, water based dyes and other colouring agents was an important part of the workshop and students tried their skill at air brushing.

Slides were shown illustrating the work of students in some Australian workshops and the work of Canadian and American artists as well as that of the tutor, Rex Lingwood.

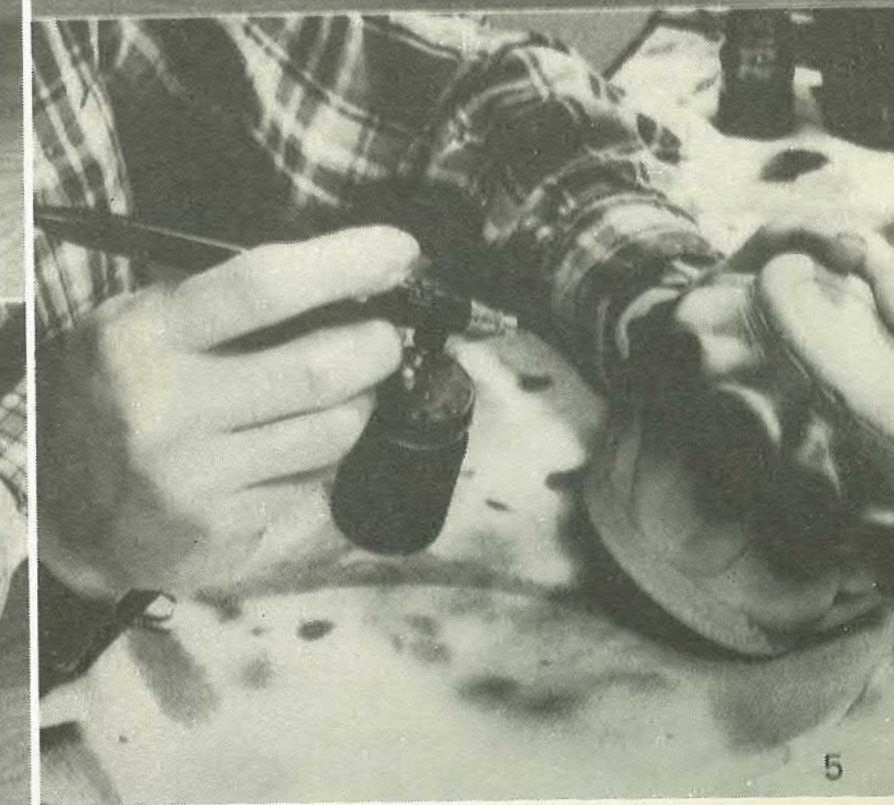
Mr Lingwood, who lives in Ontario, Canada, has been working in the field of sculptured leatherwork for 13 years. His income is derived solely from exhibitions and conducting workshops and over the past four months he has toured Australia holding workshops similar to the recent two in New Plymouth and Christchurch. Rex is the son of noted leather artist Daphne Lingwood and as a young man grew up very much exposed to the material and the great possibilities it offered for sculptural work. His own work is highly original and in the main consists of sculptural bowls, boxes, masks and wall hangings. His metier is forming using various heat sources to help alter the structure of the material so as to allow it to be stretched, shrunk, and otherwise formed. He does not adhere to what he calls "the imperative moral" philosophy where leather "should" be this or "should" be that. To Rex leather can be hard, soft, smooth, textured, dyed, painted — whatever the artist wants and the material will allow. Leather is a material which can be formed into effective sculptural pieces having the same considerations of unity, balance, cohesion as we expect in pottery or sculpture.

To the students at the workshop this offered an opportunity to get exposure to ideas and techniques which are not often attempted but which, when mastered, give a broadened vision of what leather allows to be done outside the utilitarian products sold at craft outlets. There seems no reason why New Zealand's top galleries and exhibitions should not have formed and sculptured leather work just as they now show turned wood or formed clay objects. Once the techniques are mastered one only needs imagination and self discipline.

James Bowman

Left: both lasting and free-form shaping technique can be used to create a work. In this piece, "Puzzle Box", the leather was first pressed over the top of a pipe, stretching it so that it took its shape. It was then secured with string carefully wrapped to leave its imprint in the surface. 1 Next, it

was shaped free form. Then, 2 the leather was pressed into the end of the pipe and 3 a modeler was used to clearly define its presence. 4 The bottom was then bound to the last and shaped so that it interlocked with the top. 5 An air brush was used to colour the box after shaping.



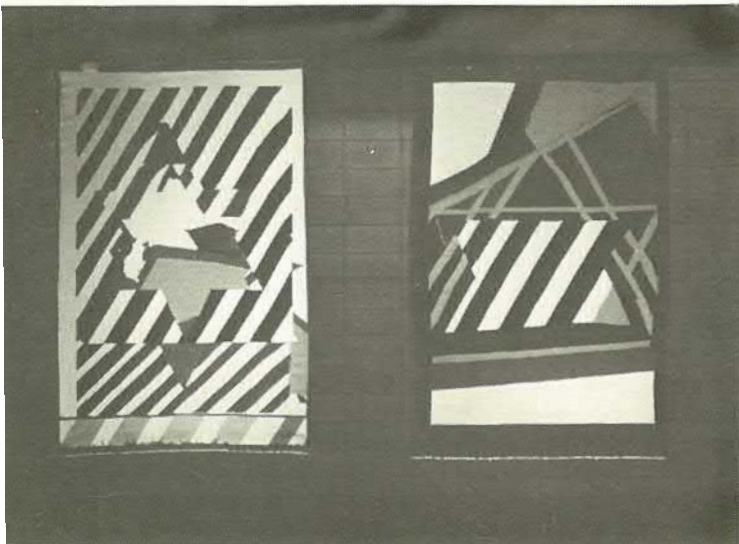
FOUR VOICES — Tapestries at the Dowse Gallery

Directions for weaving in New Zealand, discussed at the recent national Conference of the Spinners, Weavers and Woolcrafts Society in Lower Hutt, were reflected in a national exhibition. Further testimony has been added to this discourse with an impressive exhibition at the Dowse Gallery.

Honour was paid to the distinguished English visitor Theo Moorman, whose experiments in weaving techniques, over several decades, have had an important influence on modern weaving. Modest in scale, quietly but surely coloured, her understated pieces float like delicate veils over a distinctive view of the world. In several works, she has introduced free, detached warps, moving out of the two-dimensional plane in the manner more aggressively developed by weavers, such as Peter Collingwood in his "macro-gauze" cat's cradles. Her images are wrought with inlaid coloured wefts, set into a fine gauzy weave of neutral-coloured linen yarn. Subtle colour blinds are achieved by an impressionistic mingling of hues laid side by side.

Similar in feeling are Margery Blackman's small, precise tapestries. Here the dense texture of wool achieves the same gentle effect, disciplined by a clean geometry and meticulous technique. Within a strict format, using raw silk, and occasionally a lacy weave similar to traditional needle-weaving, Blackman creates monochromatic mosaics of texture. In others, eschewing strong colour transitions, complex prismatic shapes interlock.

Gordon Crook Tapestries "STAR SERIES"



In striking contrast are the tapestries woven by Lesley Nicholls to designs by Gordon Crook. These are large, dramatic works, using intense colour in exciting, abstract dispositions. Crook who is himself an accomplished weaver, has produced brilliant, small mounted tapestries, with the coloured warps of silk and cotton continued into long fringes, laid over hand-made paper mats. But for the execution of his large works he calls on other professionals. The series of banners commissioned for our Embassy in Washington, for example, were carried out, in applied cotton, by Nancy Seaton and her staff at the N.Z. Ballet and Opera workshops.

There is always a possibility that a certain loss of vitality can occur in the transition from cartoon to finished work when interpreted by another hand. This, however, has not happened in Nicholls splendid renditions, in which the lively texture of the tapestry slits animate the whole surface. Here the effects, proper to weaving as a medium, replace the surface peculiar to the cut-paper collage of Crook's designs, (displayed in conjunction with the works). It is interesting to study these cartoons, which relate to Crook's screen-prints (shown elsewhere in the gallery) — these, too, use layered torn-and-cut paper resists and photographic screens of newsprint, with the exuberance of a Matisse. The cartoons, and their magnificent realisations, give food for thought regarding the possibilities of such creative co-operation.

As we are often reminded, not all craftsmakers are as accomplished in design as in technique. Yet much can be gained from such a fruitful partnership between designer and maker and, here in New Zealand, with our wealth of material and skills, one can envisage the foundation of a successful weaving industry.

These thoughts are reinforced by a group of tapestries worked by Swedish secondary scholars in an experiment inspired by a famous programme from Egypt. Here an Egyptian Architect set up a weaving school in a small impoverished village near Cairo. The village children lacking intense exposure to visual images developed their own idioms and created a successful village industry.

The Swedish children's work includes crude early efforts, and none of the tapestries show high technical competence. (This surprises, considering the strong weaving tradition which one has always associated with Sweden). But in the work of some of the older students, who had stayed with the scheme — increasing skill has given the means for expressions of exhilarating imaginativeness. This seems a rather more satisfying way of dealing with adolescents than packing them off into military camps as recently suggested here.

JOAN CLOUSTON

The President's message in the last "News" listed the people who will not be standing again for the Executive Committee, either because they have served three years or more or because they have other commitments, but NGAERE ADAMS' name was missed out. Ngaere has been the Treasurer (and latterly Secretary) for three years and has had the responsibility of keeping track of our finances as they grew more and more complex. We expect that she will remain closely involved with the Crafts Council.

EXECUTIVE COMMITTEE NOMINATIONS: 1982/83

Enclosed with this issue is a form for nominations for the 1982/83 Executive Committee of the Crafts Council. The election will be according to the new Constitution — eight Committee members, plus a President, will be elected. This will be the first time the President has been elected directly by the membership. Other changes are that there will be no regional representatives, or national body representatives. The national craft organisations have been invited to consider nominating representatives as 'candidates', to be voted for by the whole membership. They have also nominated people to act as liaison persons with the Crafts Council to ensure that communications are strengthened.

As a national organisation, with members in 25 crafts, we hope that our Committee will reflect the range of our members, both geographically and in the different crafts.

NOMINATION FORM FOR 1982/193
CRAFTS COUNCIL PRESIDENT/EXECUTIVE
COMMITTEE MEMBER (delete one)

NAME:

ADDRESS:

CRAFT/INTEREST: TEL:

NOMINEE'S SIGNATURE:

NOMINATED BY:

SIGNED:

SECONDED BY:

Each nominee must submit a personal statement of not more than 100 words which will be circulated to members to assist them in their voting.

Return the nomination form + personal statement to the Crafts Council, 135-137 Featherston Street, WELLINGTON by 6 AUGUST 1982.

If a nomination is on behalf of a particular group, please indicate this.

CRAFTS COUNCIL OF NEW ZEALAND INC.
135-137 Featherston Street, Wellington 1, New Zealand
Telephone 843-735, 72-018

ARE YOU INTERESTED IN:
POTTERY, WEAVING, SPINNING, BATIK, CANE, METALWORK,
LEATHER EMBROIDERY OR ANY OF THE 25 CRAFTS WE HAVE LISTED?

JOIN THE CRAFTS COUNCIL

THE CRAFTS COUNCIL IS THE NATIONAL ORGANISATION OF CRAFTSPEOPLE

- An information service on the crafts.
- A library of slides & magazines on the crafts in N.Z. & overseas.
- A gallery showing the best New Zealand craft.
- A bi-monthly magazine to members.
- A bi-ennial conference.
- Close co-operation with craft groups.
- Monitors central & local Government activities to protect craft interests (Sales Tax, Apprenticeships, Town Planning).
- Links with World Crafts Council.

JOIN US NOW —

RETURN THE FORM BELOW TO OUR OFFICE WITH YOUR CHEQUE

Crafts Council of N.Z. Inc.
135-137 Featherston St.
WELLINGTON 1

NAME:

Address:

Craft/Interest:

SUBSCRIPTION 1982/83: \$20 (reduced to \$18 if paid by 31 August)

No receipt issued unless requested.



Queen Elizabeth II Arts Council

The Council has a variety of schemes which assist:

- Individuals — Overseas study
- Advanced training
- Vocational training
- Equipment grants
- Major projects
- Groups — Projects

The Arts Council incorporates the Maori and South Pacific Arts Council, which funds individuals and groups in its area of interest, and the Northern, Central and Southern Regional Arts Councils, which fund individuals and groups in regionally-based projects.

In assessing applications, the Arts Council looks towards the development of professionalism in the arts as one of its major criteria. The number of applications far exceeds the amount of money available so comparative assessments must be made.

For full details of the Arts Councils's grant schemes, write to them (PO Box 6040, Te Aro, Wellington) for their free "Funding Guide". They also publish "Incentives and Assistance", a directory of agencies which can assist artists and art groups. The Arts Council has offices in Auckland, Wellington and Christchurch.

Department of Internal Affairs

The Department has a number of schemes which are intended to assist recreational and cultural projects, youth groups, co-operatives etc. These are detailed in the publication "Towards Community", available from the Department of Internal Affairs, Private Bag, Wellington.

The schemes which are most relevant to craftspeople are:

SCOPE: this scheme encourages the development of small co-operative business ventures. (A co-operative is two or more people with equal shares in the project.) The assistance may take a wide range of forms:— grants or soft loans to buy equipment, rent premises, provide working capital and so on.

The scheme is intended to help unemployed people create their own jobs through working together.

YOUTH INITIATIVES FUND & YOUTH SERVICES DISTRIBUTION COMMITTEE: these two funds assist projects which benefit young people.

CULTURAL FACILITIES SCHEME: this scheme provides a subsidy for equipment or buildings used for cultural activities in the community. It has been used by craft groups and associations.

The Department has offices in Auckland, Rotorua, Wellington, Christchurch and Dunedin with advisory staff who are able to advise and assist individuals and groups.

Department of Trade and Industry

REGIONAL DEVELOPMENT PROGRAMME: this programme offers financial assistance for establishing businesses in designated priority regions. The assistance usually takes the form of a suspensory loan to cover part of the costs of buildings and equipment. The ventures must be able to demonstrate financial viability. A number

Do you need:

- money to help your co-op?
- money to study overseas?
- money for new equipment?
- money to support you while you learn/experiment?
- money to establish your craft business?
- money to carry out a craft project?

If you have ticked one or more of these questions, then this article is directly relevant to you. However you'll probably find it interesting even if you have no need for it at the moment.

There are several places where a craftsman can apply for financial assistance for the kinds of activities set out above. There's no such thing as an assistance scheme aimed specifically at craftspeople (we're still trying) so you have to look around at all the schemes to see how they fit in with your intentions — or vice versa.

There are three main agencies which assist craftspeople:

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of craftspeople have received help through this scheme.

For more information, write to the Department of Trade & Industry, Private Bag, Wellington, for a copy of their booklet, "Regional Development Programme", or contact their offices in Auckland, Wellington, Christchurch and Dunedin, or the Regional Development Councils in Whangarei, Te Kuiti, Gisborne, New Plymouth, Wanganui, Masterton, Blenheim, Greymouth, Timaru, Dunedin and Invercargill.

There are, of course, other agencies designed to assist craft, local communities and small business. They don't give individual financial assistance but their advice may be beneficial so we have included a list below:

Small Business Agency (A division of the Development Finance Corporation).

The Small Business Agency provides advice and assistance to small businesses (including craft business) and has organised seminars for craftspeople. Advice is available on the financing of business and there is provision for the S.B.A. to guarantee loans from other financial institutions.

The S.B.A. has offices in Auckland, Hamilton, Tauranga, Palmerston North, Wellington, Christchurch and Dunedin.

Local Recreation & Community Development Scheme

The main objective of this scheme is the building and strengthening of the community through financial assistance for recreational personnel programmes and facilities and related activities.

Community groups catering for arts, culture and sports of a non-private, non-profitmaking nature can apply.

For further information refer to the "Towards Community" publication available from Department of Internal Affairs.

Department of Maori Affairs

Has various schemes designed to help people of Maori descent in the field of Arts and Crafts. Further information is obtainable from the Department's offices in Whangarei, Auckland, Wiri, Hamilton, Gisborne, Rotorua, Hastings, Wanganui, Palmerston North, Wellington and Christchurch.

**Department of Labour
Community Employment Initiatives Fund**

(C.E.I.F.)

This fund provides grants of up to \$10,000 for non-profit community based organisations with constructive proposals for promoting and creating employment. An organisation of artists or craftspeople would consider applying to C.E.I.F. if it can use the money to create employment.

Young Persons Training Schemes (Y.P.T.S.)

This scheme comprises 3 different programmes. Exploration, Supervised Operator Training, Training in employment.

Trainees have been placed with craftspeople under the Supervised Operator Training Scheme whereby the trainee is paid an allowance and the employer is paid a subsidy for up to twenty weeks.

For further information contact your local Department of Labour offices.

Should none of these financial or advisory agencies be of assistance, or if your problem is a technical one, contact us at the Crafts Council and we will endeavour to find the individual or organisation who can assist.

Presentation

If you decide to apply for assistance, it's important to make your application a good one. There are plenty of other people in the queue, so your application should:

- fit the criteria of the scheme (make sure you mention all relevant facts)
- be accompanied by a realistic budget and details of the financing of the venture (if appropriate)
- give details of your standing as a craftspeople (training, experience, exhibitions and so on)
- if possible supply a portfolio of good photographs or slides of your work (the QEII require this)
- be concise, logical and well-presented.

It pays to take time and think it all out and to discuss the application with the appropriate advisory people before you put it in to them. We at the Crafts Council will also be glad to give advice where we can. When it comes to looking at applications, it's harder for the people to say no if it falls within their scope. Also they have better things to do than try to figure out what a person really wants when they can't read the handwriting in any case.

Don't be hesitant to put yourself forward — all these schemes are there to be applied for. And no-one else will do it for you.

Craftspeople are reputed to be anything but 'figure conscious' (the arithmetical kind I mean), so this article is intended to give a broad outline of our financial affairs for those of you who find conventional Annual Accounts boring or totally incomprehensible or just don't want to be bothered with the fine details. It is still June as I am writing this article, so you will probably find that some of the figures may differ slightly from the final ones shown in the Annual Accounts which will come out in a couple of months. I'll try to make it all as simple as I can.

Firstly: WHERE DOES THE MONEY COME FROM?
This year it has come from the following sources:—

	\$	%
Lottery Board Grant	65,000	65
Subscriptions & donations	8,500	8
Slide Hire, sales books, kitsets etc. and 'NEWS' ads	2,000	2
Interest on term deposits	5,000	5
(we make our money work for us)		
Balance of funds from last year committed to forward projects	20,000	20
	\$100,000	100

It looks a lot of money but is really not enough for an active organisation such as ours. As you can see, unless we can increase our income from other sources, we are very dependent on the goodwill of the Lottery Board. Consequently, for the coming year, we are increasing our subscriptions and making a charge for our services where possible.

Secondly: WHERE DOES THE MONEY GO?

We are, first and foremost, a service organisation. The gathering and dissemination of information is naturally a labour-intensive operation, so that salaries and such service items as reference books and magazines, promotion and publicity, slide bank, photographs and films, and the 'NEWS' naturally make up the major portion of our expenditure.

Our staff are not on high salaries — in fact they definitely come under the description of 'overworked and underpaid'!!! We are fortunate in having such capable people to run our affairs. We would like to pay them more but are restricted by our funds. We also make use of P.E.P. workers and students where possible.

(By the way, we are not in the business of handing out grants to individual craftspeople. That comes under the umbrella of the Q.E.II Arts Council.)

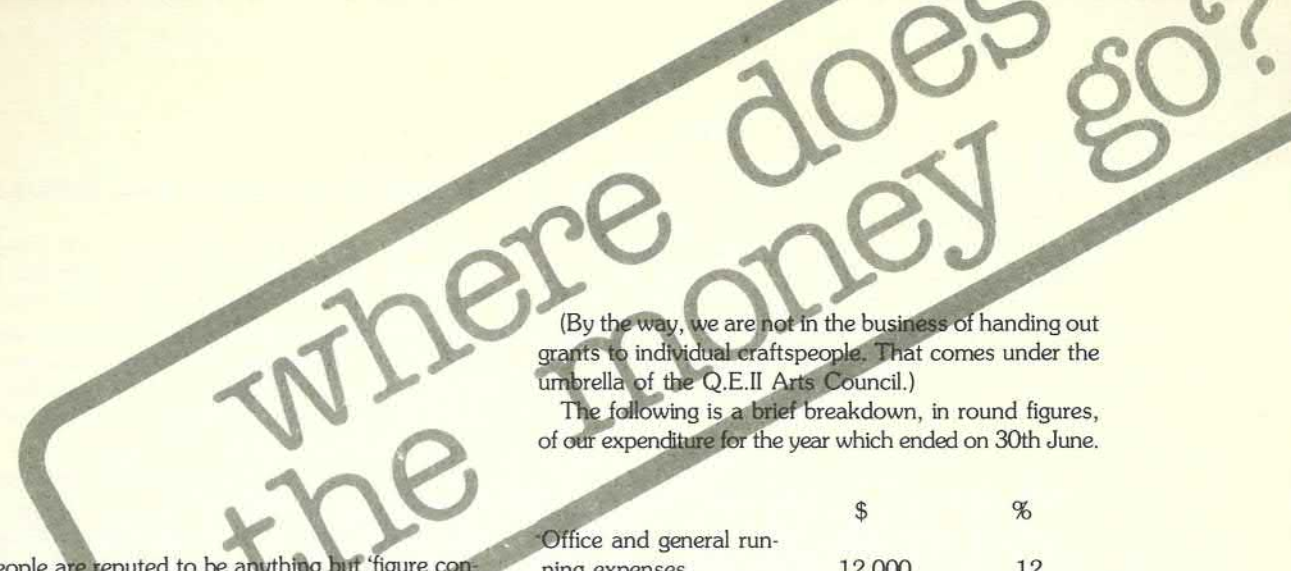
The following is a brief breakdown, in round figures, of our expenditure for the year which ended on 30th June.

	\$	%
Office and general running expenses	12,000	12
Rent	5,000	5
Services: Ref. books and mags, promotion & publicity, slides photos and films, 'NEWS'	15,000	15
Salaries	37,400	37
Travel and Regional Expenses	12,000	12
World Crafts Council — contribution & travel to Regional meetings overseas	3,300	3
Office and other equipment (after subsidy), Honoraria and accounting and miscellaneous items	4,600	5
Conference and workshops	6,700	7
Craft Centre	4,500	4
	\$100,500	100

Travel has been an expensive item this year. Eight of our Council live away from Wellington, and while this gives a good coverage of the country, it has made council travel to meetings rather costly. With a smaller council in the coming year, this figure will be less. We will also have to cut travel to W.C.C. meetings overseas and so lose valuable contacts unless we can fund this from another source.

The biennial Conference and associated workshops cost less than we budgeted for but were still a fairly expensive item. We have a policy of catering for some of the crafts with a smaller number of participants, such as woodworking, which need our help at this stage, and this consequently costs more than if we concentrated only on the 'larger' crafts which are already well established.

One of the questions often asked about the Crafts Centre — is it losing money? Of course it is, or, at least, it costs us money to run. It cannot possibly make a large profit by selling to such a limited market. We aim to reach a break-even point as soon as we can, but there is more to the Crafts Centre than just this. We regard the Crafts Centre as a part of the general Crafts Council publicity and it is the only place where a comprehensive range of high quality N.Z. crafts is available for visitors to see 'all under one roof'. The budget for the Crafts Centre for the coming year has been cut along with other expense items.



Budget for the coming year 1982/83

This year we have had to appoint a 'Razor Gang' to cut our budget down so that we can live within our income. Although we will receive more from the Lottery Board than last year, it is considerably less than we asked for. This is most unfortunate as we are at a stage where there is more and more demand for our services. We want to go forward — not back! Also, for the next financial year, which begins on 1st July, we will not have the benefit of funds from the previous year which were available to pay for projects carried out this year.

I happen to have been a chartered accountant for years before I gave it up to become a potter and have the bad habit of not always realising that other people are not so experienced as I am at interpreting 'figures'. I try to explain things so that a lay person can understand them but do not always succeed. If you have any questions you would like answered, write to the Crafts Council and I will do my best to explain what it is all about.

Ngaere Adams
Treasurer

From the Executive Committee

CREDIT UNIONS FOR CRAFTSPEOPLE?

At the recent Executive Committee meeting, the subject of Credit Unions came up for discussion. There have been suggestions that the Crafts Council should look into the formation of a Credit Union for craftspeople. Credit Unions are, in effect, a kind of bank run on behalf of the depositors — money deposited with the Credit Union is lent out to people approved by the Union. To be successful, they depend very much on the ability and willingness of people to deposit with the Union. There must also be an organisation which undertakes the administration of the funds.

The major drawbacks would be that it is difficult to attract deposits at a time when interest rates are so competitive, and that to be really worthwhile there must be a large number of people committed to saving with the Union. They also seem to work best when the depositors are close together, e.g. a church group, or employees of a company.

Nevertheless, it was felt that this was something to bear in mind for the future — craftspeople must look to ways and means of controlling their own fate. Although the Crafts Council at the moment would not be able to put its resources into investigating and establishing a Credit Union, we do not discard the idea and will look at it again in the future. What do members think?

TAXATION ON CRAFTS

"If indirect taxation, at any level, is imposed on crafts they will suffer incalculable harm," said Christine Ross, Executive Director of the Crafts Council of New Zealand Inc. "The crafts make a significant economic and cultural contribution which was recognised when the Government in October 1979 decided that all craft good subject to sales tax should be exempted up to a turnover limit of \$50,000 per annum."

This decision was based on the report of an Interdepartmental Committee on Sales Tax on Crafts, which examined the craft sector in depth, and recommended to Cabinet that crafts (where taxable) should be exempt sales tax for a number of reasons which remain valid, notably that the cost of collecting the tax would be far more than the revenue gained.

The 1979 exemption provided a climate in which the crafts are able to develop without marked constraint and since then there has been a tremendous growth. "The Minister for the Arts, Mr Highet, has referred with pride to this growth in several public statements," said Ms Ross.

"We have called on the Government to give positive encouragement to the crafts through the taxation system. The current regulations work reasonably well, but there is considerable room for improvement; for example, a craftsperson loses his exemption if an apprentice/trainee is taken on. This is clearly a disincentive to pass on craft skills. In addition, the turnover limit was set at \$50,000 in 1979 and has not been adjusted since then. Its value has thus been seriously eroded by inflation," she said.

The Crafts Council of New Zealand Inc. is the national body of craftspeople, representing the interests of the 45,000 craftspeople estimated by the Interdepartmental Committee to earn all or part of their income from selling crafts.

Some interesting facts included in the sheet released with the above Press Statement.

- Government in 1979 exempted sales tax on craft (where applicable) up to a turnover limit of \$50,000 per annum. It found that the cost of collecting sales tax would cancel any revenue gained and could even prove to be a net loss.
- The report of the Interdepartmental Committee on Sales Tax found that there are about 45,000 people who are professional or semi-professional craftspeople selling work. More than 2000 of these would earn a full-time income as self-employed craftspeople. There are more craftspeople in New Zealand than in England, Scotland or Australia.
- In Nelson 64 full-time potters have an annual turnover of more than \$1 million, and much of this is contributed by tourists. In the Canterbury area, 25 full-time woodworkers have an annual turnover of \$1.25 million.
- Percentages of craftworkers involved in main craft activities: Pottery, 50%; Woolcraft, 23%; Fabric Printing, 5%; Woodcraft, 5%; Leatherwork, 5%; Jewellery, 5%; Other (Cane, Glass, Enamel, Macrame etc.) 7%.
- There are more than 800 shops and galleries selling craftwork. The owners and employees depend on sales of craftwork for their livelihood.
- The crafts are labour-intensive, low-capital, low-energy activities which use natural resources — all part of the Government's stated national development objectives.
- Craftworkers do not enjoy a high return for their labours. Their overheads and materials constitute about two-thirds of their turnover — so a \$50,000 turnover limit does not allow for a high net return.

The following article was written by GRAHAM LINWOOD (President of the Hawkes Bay Association of Potters) regarding their local zoning problems. While Town Planning may appear to be of little consequence to you as a craftsperson, just wait until you come up against a zoning which restricts your work and lifestyle — better read this now, it may help to prepare you.

POTTERS & TOWN PLANNING or TOWN PLANNING & POTTERS

Society is a meshing together of people with dissimilar cultures, interests, lifestyles and needs and no two people will give you the same answer when asked to outline their "ideal society".

In fact, in the context of modern society we have a lot to offer as a group and as individuals. Economically our effect will never be that of an aluminium smelter or a synthetic petroleum plant but on a personal level the significance can be great enough to support a family. Employment wise we have a role to play. We can employ ourselves and train others to the level that they can be self sufficient, within the framework and limitations of the markets of course. The style of life is different from the normal 9.00 to 5.00 and adds a touch of character to our dull suburbia.

Traditionally Town Planners have broken our towns, cities and rural districts into distinct zones with closely defined and restrictive use of rights to protect the main interests of the zone. This restrictiveness is now giving way to a more broad minded and enlightened approach accommodating many of the once forbidden uses. To say forbidden is not quite true because at all times any Joe Citizen has had the right to make application for use rights by making A Specified Departure Application. To many people, this is a forbidding task and one that leaves you a bit at the mercy of the Council.

One of the major forces affecting the change is the Town & Country Planning Act 1977 that lays down certain factors that the Council must consider and heed in producing their District Scheme Review. The District Scheme of a City Borough or County is the document that lays down the policies for the Council to follow, the Code of Ordinances outlining the permitted uses and restricted uses and the Planning Maps that outline the different zones of the Council so that the Ordinances can be applied to a site depending on its zoning; i.e. Residential, Rural, Commercial, Industrial, Recreational or whatever. Unless the scheme states that a use is allowable

it is automatically not allowable and special application via a Specified Departure must be sought.

What we have undertaken to achieve in Hawke's Bay is to arrive at four District Schemes without any clauses or lack of inclusion that can adversely affect Artists & Craftspeople. Although we are undertaking the work from within the Association of Potters we have called a meeting of all interested Artists & Craftspeople in Hawke's Bay and gained sanction to undertake the work on behalf of all so as to give us much more influence and overcome the possibility of another group acting separately and in any way countering our efforts. We have adopted a mild mannered but firm approach with the Town Planners and Councils and from the outset we offered them a set of clauses to insert in their ordinances that was a compromise we felt we could live with. The Hastings City Council felt that some form of Council control was necessary and they made a change to their Scheme including this. We objected and won on a technicality. The cost of our lawyer was well worthwhile in this case.

We have objected to the Proposed Scheme Review of the Hawke's Bay County Council over three or four matters but the bulk of their Review was acceptable. Napier City Council have adopted a more restrictive attitude without granting open allowance. To this we have objected firmly. Havelock North have yet to produce new ordinance but have inclusion at present as a conditional use i.e. a Notified Planning application requiring consent of council. Ahead of us is a long encounter with hearings and hopefully we can convince them of the advantages to society of granting our requests.

A lot of work has been carried out in Wellington by Queen Elizabeth II Arts Council and Crafts Council who have gathered a team of professionals to research the question of Town Planning reform and they have published a package called "Town Planning and The Arts". This book outlines the steps that private individuals can and have the right to follow to protect their interests at the

OVERSEAS COMMENT

Craft Burnout by R. Clayton Baker

A Deadly disease is sweeping the craft studios of America, and it is time to put aside the heartbreak and shame and bring this subject into the clear light of day. Symptoms of this crippler vary, often masquerading as other diseases. There may be a drastic loss or increase of appetite; often the early phases are accompanied by a blank countenance or a lack of enthusiasm. These symptoms may go away without treatment, but can be followed by permanent damage with symptoms which include cynicism, divorce (God forbid), entry into real estate sales or some other unrelated field, even general nastiness. Doctors call it *craftus combustibilitus* (we call it craft burnout) and it is communicable (no matter what they try to tell you), sometimes transferred through intimate or public conversation from craftsperson to craftsperson. Sure, it may start out harmlessly enough. What danger is there in hearing for the 200th time about how much bad pottery is "out there"? But when the causes add up, craft burnout takes its toll. Severe cases may result from excessive imbibing of high-potency craft philosophy, from the unrelenting pursuit of craft peasantry, from the production of excessive vessels, the excessive production of vessels, or the partaking of the rarified air of one too many ceramic stick sculptures. Anyone still making ritual objects, particularly those starting to perform the rituals (*craftus ritualitis absurdus*), should seek help immediately. This disease seems to feed on itself — a little craft burnout leading to more and more until the victim simply can't stop. Excessive craft paperwork or simply too much exposure to craft can contribute significantly to craft burnout. And yet the innocent victims go untreated because, to the carrier of craft burnout, the symptoms are often quite vague, so insidiously slow have been the ravages of this malady.

What can be done? Initially, we must recognize it as a problem, not a moral or ethical issue. Ignoring it will not make it go away. If the patient does not recognize the symptoms, then it is up to the family and friends of the burnt to confront them with the ugly truth. This must be accomplished without criticism because craft burnout victims may go over the brink if they hear one more comment about criticism — particularly the aesthetic kind.

If treatment is refused, then there is little that can be done until life becomes so dismal that there is no way but up. If treatment is accepted, then we're stuck with a real mess, since there are few community agencies qualified to treat this ailment and many perfectly good victims have been mistakenly diagnosed as having everything from psychosomatic illness to being entirely vegged out. Perhaps our great schools of medicine will soon begin to educate craft burnout specialists. In the meantime, we must hope for some research breakthrough and offer the only medicine available for symptomatic relief: the optimism and enthusiasm of caring friends. A dog helps in some of the more severe cases. If we could only enlist the support of some celebrity. Perhaps a telethon . . .

time of a District Scheme Review. This Review process takes place five years after a scheme is made operative. If you miss a Review and harsh restrictive ordinances are initiated it could be seven or eight years, at least five before you get another bite at the cherry. Some Councils as in the case of Hastings City, will make changes to accommodate your needs mid stream if they see merit in doing so.

The Town & Country Planning Act is explicit in its requirements that Councils follow set procedures allowing public participation in planning matters. Unless the public and specifically potters get involved in these procedures they can be affected in the future. The methods and necessary procedures that must be followed may seem totally foreign to craftspeople and another piece of bureaucratic red tape. In fact this is only partly true. We're part of the overall society with all the modern day problems of that society necessitating some overall direction. We are capable of adjusting those directions to accommodate our needs and we must do so.

If a District Scheme Review is imminent in your area go and talk to the Town Planner or arrange a meeting with their Consultant Planner if they have one. They're usually approachable and must give you a guide as to what deadlines must be met and what information they would like to see. If in doubt consult your solicitor or write to QE II.

From our experience in Hawke's Bay we would advise any individual contemplating an approach to a Council to get together as many interested bodies as possible and get a co-ordinating group to work on the subject. We have a committee of ten and from this a three person scribbling and hammering team. We've become very close knit because of this and we can now prepare a submission without the same bother we had three years ago. We've had quite a bit of help and we've never been afraid to ask for it from Town Planners, Solicitors and QE II.

Graham Linwood

President H.B. Association of Potters

RESOURCE NEWS

The articles cited below are from journals recently received by the Resource Centre. The journals can be seen at the Resource Centre or copies can be obtained from us. Requests for photocopies should be accompanied by payment, 20c per page and a stamped addressed envelope.

Ceramic Sculpture — USA

American Craft. "Clay at the Whitney" Feb/March 1982. p26-31.

A review of a major exhibition featuring works by Voulkos, Arneson, Mason, Prize, Gilhooly & Shaw. Described as "an impressive demonstration to the art world that clay in the right hands is art".

Ceramic Sculpture — Education — USA

Ceramics Monthly, April 1982 p50.

Details on a course of ceramic sculpture at Syracuse University.

Craft Aesthetics

Crafts "With or Without the Arts" March/April 1982 p25-25.

An examination of the relationship between "arts" and "crafts". A US writer on the subject concludes that "art" and "craft" refer at the same time to contrasting ways of bringing to bear, in particular work situations, the standards of utility, virtuosity and beauty and to contrasting situations of work.

Craft Business

Craft Victoria "Bibliography on Craft Business and Marketing" May 1982 p6.

Craft Co-op — UK

Crafts "Sold on Self Help" Jan/Feb 1982 p15.

Crafts History — UK

Crafts "Happy Myth of the Artisan" Jan/Feb 1982 p16-17.

The authors describe the image of the crafts today and the recent crafts revival. They believe that "there is far greater scope for skill and craftsmanship (now) than in any previous society". "... the history which underpins much of the craft revival is in fact, nostalgia masquerading as history."

Crafts — UK

Crafts "For Better or Worse" Jan/Feb 1982 p14.

Edward Lucie-Smith urges craftspeople to recognise the practical difficulties facing them and to discard the attitudes of the '70s.

Embroidery — UK

Crafts "Constance Howard" March/April 1982 p32-34.

Constance Howard talks about her ideas on embroidery and her involvement with education for embroiderers.

Marketing — UK

Crafts "Agent for Craft" March/April 1982 p55.

A couple in London are offering an agency/managerial service to craftspeople. They will deal with galleries, public relations and tax.

Musical Instruments — Dulcimer

Fine Woodworking "Making a Dulcimer" March/April 1982 p68-70.

Pottery — Glazes

Oxidation Glazes for Porcelain. Ceramic Monthly Feb 1982 p46-47.

Pottery — Kilns — Soft Brick

Ceramics Monthly "Soft Bricks & Salt Glazing" April 1982 p43-47.

Potter Anne Shattrick talks about salt glazing in her soft brick kiln. This combination reduces firing time and requires less salt and less fuel.

Pottery — Kilns — Wood Fired Raku Kilns

Ceramics Monthly April 1982 p38-40. Provides dimensions.

Pottery — Throwing

Ceramics Monthly "Bigware" Feb 1982 p 65-71.

Joel Coffet talks about throwing a 500lb pot.

Pottery — UK — 1980's

Ceramics Monthly "British Ceramics Today" Feb 1982 p54-60.

Michael Casson talks about the seminal influence of Wedgwood, Leach and W.S. Murray. And the emergence of a new direction which includes Astbury, Britton, Fritsch and Poncelet.

Textile Crafts — India

Shuttle, Spindle & Dyepot "The Web of India" No.50, 1982 p38-41.

Article concentrates on the manufacture of saris.

Weaving Looms — Jacquard Looms

American Craft Feb/March 1982 p6-p10.

The operation of a Jacquard loom is described and also its use by a number of fibre artists.

Weaving Techniques — Card Weaving

Shuttle, Spindle & Dyepot "Card Weaving" No.50 1982 p42-43.

Cardweaving is also known as Warp Twining.

Woodwork — Green Woodworking

Fine Woodworking "Green Woodworking" March/April 1982 p50-56.

An account of a workshop in green wood working which includes descriptions on how to make chairs from green wood. Includes diagrams.

Woodwork — USA

American Craft "George Nakashina" Feb/March 1982, p14-19.

Nakashina is a leading US woodworker and furniture maker. He is a fellow of the American Crafts Council.

Woodwork — Wood — Drying

Fine Woodworking "Air Drying Timber" March/April 1982 p88-89.

NEW BOOKS

PRICING AND PROMOTION: a guide for craftspeople by E. Patrick McGuire and Lois Moran — New York: American Crafts Council, 1979.

Examines various methods of setting prices, Ad Hoc Pricing, Going Rate Pricing, Cost Plus or Full Cost Pricing, Marginal Cost Pricing and the factors that should be considered when setting prices. Labour costs, Marketing costs, profit. Why and how to raise prices, reduce prices and experiment with them. Under "Promotion", the Development of a Promotion Strategy, Brochures, Design & Production of Promotional Materials, Press Releases, Design of Exhibition Booths, Portfolios, Mail Advertising are discussed. A useful bibliography of American publications is included.

SAFE PRACTICES IN THE ARTS AND CRAFTS: Gail Coningsby Barazani. — Chicago: College Art Association of America, 1973.

The format of this book is a number of studio guides that provide information on various crafts. Crafts are dealt with separately detailing substances and processes commonly used or performed and the effects of over exposure to them. Information is provided on how to avoid over exposure and what general precautions should be routinely observed.

Crafts discussed are: Ceramics, Collage, Dyes, Fibres and Fabric, Glassmaking, Cold Glass, Stained Glass, Leatherwork, Metals: Foundry, metals: Welding, Brazing, Soldering, Painting and Drawing, Photography, Plastics, Printmaking, Woodworking.



"Pablo Ruiz with Itch" 88 inches in height handbuilt earthenware, by Robert Arneson 1981. American Craft "Clay at the Whitney" Feb/Mar 1982.

LUCIE RIE: A survey of her life and work/edited by John Houston — London: Crafts Council, 1981.

This work is the record of Lucy Rie's retrospective exhibitions at the Sainsbury Centre, Norwich and the Victoria & Albert Museum, London 1981/82. 250 photographs (some colour) over work spanning 50 years. Includes a bibliography and contributions from Victor Margrie, John Houston, Doris Kuyken-Schneider, Lord Queensberry and Janet Leach.

HEALTH HAZARDS MANUAL FOR ARTISTS: Michael McCann — Second Edition, rev. — New York: Foundation for the Community of Artists, 1981.

This booklet is arranged by craft, listing the major hazards in each craft. Includes a bibliography. Available from the Foundation for the Community of Artists, 280 Broadway, Suite 412, New York, New York 10007, U.S.A. US\$3.50

HEALTH HAZARDS IN THE ARTS & CRAFTS: Proceedings of the Society for Occupational & Environmental Health edited by Dr Michael McCann and Gail Barzani Washington, D.C.: Society for Occupational and Environmental Health, 1980.

Includes papers on Lead Intoxication, Hygiene in a Stained Glass Workshop, Rock Dust Exposure to a Sculptor, Safety of Children's Art Materials.

APPRENTICESHIP IN CRAFT: edited by Gerry Williams Goffstown, New Hampshire: Daniel Clark Books, 1981.

This volume is made up of papers most of which were presented at the National Conference on Apprenticeship 1978. Apprenticeship is dealt with at four stages.

Finding — what does it mean to be a master or apprentice. Setting goals. Trial Period.

Keeping — Securing the apprenticeship. Types of contractual relationships. Types of payment and non-payment.

Nurturing — Working the apprenticeship. Education and Training Programmes.

Releasing — Ending the apprenticeship. Placement. Preparing for marketing.

One of the aims of this collection is to examine the subject so that it can be "transformed from a Medieval concept which is tied to the past, to a twentieth century concept which looks toward the future".

The volume includes an extensive bibliography.

MAKERS: An illustrated guide to the work of more than 350 artist craftsmen. Crafts Council of U.K. — London: Crafts Council 1980.

A directory of some of Britain's leading craftspeople. Arranged by media, it gives biographical details, illustrations of work and names of shops where each craftperson's work is available. Contains a list of shops in U.K.

HELP FOR THE EXPORTER: Is a small booklet published by the B.N.Z. covers Finance Services, Methods of Payment, Export Incentives and a comprehensive guide to other agencies that provide assistance to exporters. Available free at B.N.Z. Branches.

All the books cited above can be consulted in the Resource Centre, please do come and use them.

CRAFT CENTRE NEWS

Exhibition

The response of members to the invitation to exhibit in the 'SHIMMER & SILK' exhibition in June has been marvellous. It was always hoped that the Centre would represent craftspeople from all over New Zealand and not just those who lived in the Southern half of the North Island. In 'Shimmer & Silk' we see work from as far South as Dunedin and all the way through to Auckland.

As we go to press the exhibition is yet to be mounted but on paper it looks stunningly attractive — silk dresses, silk tapestries, hangings, scarves, cushions, jewellery and metal work in all shapes and sizes. The open gallery space gives ample room for a good display and the combination of fluorescent and spot lighting makes for a nice light.

Let us hope the following exhibition 'WINTER GLOW' will stimulate the same response. We are planning to open it on 17 August to coincide with the visit to Wellington of a group of North American tourists on a craft tour. We are looking for an exhibition that will glow with warmth and colour. We are hoping for weaving and spinning, quilting, and patchwork, knitting and embroidery. If you feel attracted by the theme please let us have a sample of your work by 17 July.

The exhibition will be open throughout the school holidays when we hope many Wellingtonians and visitors will come to see it. Local spinners have been asked to set-up their wheels in the show room so that we will have a very active as well as attractive display.

Betty Aikman

CONSTITUTION AMENDMENT

At the 3 May Special General Meeting, the revised Constitution was adopted, subject to the following amendments:

Clause 3 (a) to read as follows — "to promote, foster and develop (i) crafts, arts and related fields of design, (ii) a high level of performance in crafts, arts and related fields of design and (iii) public appreciation and awareness of crafts, arts and related fields of design".

Clause 9 (line 3) and Clause 10 (line 4) should have the words "and levies" deleted.

Clause 12 (line 7) the words "seven days" should be altered to "ten days".

Clause 6 to be amended as follows — (a) to be deleted, commas added after the words "person" and "corporate" and that a final sentence "Each member shall have one vote" be added.

Clause 23 should have the words "(except as set out in Section 5 of the Incorporated Societies Act 1908)".

Please amend the copy of the Constitution sent out to you before the SGM accordingly.

The Constitution comes into effect on 1 July 1982.

ADVERTISEMENTS

Jack and Paul Laird at Waimea Pottery, Richmond Nelson, New Zealand (established 1964) have room in a very well equipped studio workshop, with its own showroom in a popular tourist area, for an experienced and productive domestic ware potter.

This opportunity would suit a potter who is able to earn a living in an independent manner, on a strict cost sharing basis, without outlay of capital and in a very supportive situation. They would need to be relaxed, friendly and empathetic to the Waimea tradition in handcraft pottery.

Full details to all appropriate applicants. All letters will be answered.

The FRASER Enamelart kiln for metal enamelling again available. Also full range of W.G. Ball Ltd lead-free enamels. Details from: E.H. Fraser, 29 Glen Road, Raumati South. Ph. 84054 or 86150.

MISCELLANY

'Hastings Craftworld' has just opened. Proprietor Mrs Eileen Braddock is interested in obtaining high quality crafts and would like to hear from potential suppliers. Telephone: Hastings 88393.

Erica Foisy is interested in coming to New Zealand and working with a New Zealand potter. She would like to hear from any potter interested. Erica Foisy, 17 Winthrop St., West Newton, Mass. 02165 USA.

'Trappings' New Zealand's first specialist outlet for textile arts has recently added a new dimension to their current involvement in the exhibition and sale of this medium. They have established a Resource Centre and commission service, designed primarily for architects, interior designers and business people in the belief that most clients have a particular setting in mind and that such an individualised service will be welcome. The service was launched with a promotional week from 19th - 26th June and featured work by prominent textile artists.

The Canterbury Guild of Woodworkers, has begun a 'Logging Branch'. At a meeting in December 1981 a group of the members decided to pool their resources in the collecting and milling of trees. A fund was established enabling the group to cover initial costs, and then sell the milled timber to its members at a reduced rate. This way the group can have the timbers they want cut to the dimensions they require.

It's encouraging to see craftspeople branching into all areas of their craft giving control of the product from nature to finished article, surely a craft ideal.

EXHIBITIONS

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|----------------|---|----------------|---|
| July 3-25 | A.N.Z. Art Awards. Art forms in Fabric & Fibres. Academy of Fine Arts, Wellington. | Aug 1-21 | Charcoal & Clay by Mary Rathbone. Pottery by Alec Musha. Northland Society of Arts, Reyburn House Gallery, Whangarei. |
| July 4-10 | Weavers of Wellington & Sculpture by Helen Beck. Villas Gallery, Kelburn, Wellington. | Aug 8-19 | Holly Blair, Batiks, and Mel Simpson, Glass, at Antipodes, Wellington. |
| July 7-25 | Hansell Sculpture Award Exhibition. Exhibition of entries for New Zealand's premier Sculpture Award. Waikato Art Museum, London St. Hamilton. | Aug 15-21 | Dianne White at Alicat, Ponsonby, Auckland. |
| July 8-25 | Wanganui Potters Society Annual Exhibition. Sarjeant Gallery, Wanganui. | Aug 17- | "Winter Glow" — Weaving Knitting, Fabric Art, New Zealand Craft Centre. |
| July 9-18 | Exhibition by members of the Dunedin Spinners & Weavers at Shona McFarlane Gallery, Dunedin. | Aug 16-27 | John Parker at Pots of Ponsonby, Ponsonby, Auckland. |
| July 10-18 | Anzas Weaving Exhibition and Exhibition of Works by Dunedin Spinners & Weavers, Dunedin. | Aug 21-Sept 12 | B.N.Z. Art Awad. Pottery, Sculpture, Prints. Academy of Fine Arts, Wellington. |
| July 11-17 | Peter Lange Exhibition at Alicat, Ponsonby, Auckland. | Aug 29-Sept 11 | Chester Nealie "Out of the Fire". Alicat, Ponsonby, Auckland. |
| July 13-17 | Ashburton Art Society Annual Exhibition Tinwald Memorial Hall. | Aug 31-Sept 26 | Exhibition of the Permanent Collection of Costume. Waikato Art Museum, Hamilton. |
| July 16-25 | Fibre Exhibition. Weaving, Basketry, Leatherwork, Embroidery by well known West Auckland craftspeople. Organised by Titirangi Community Arts Council at Titirangi Beach Hall. | Sept 3-11 | Anzas Tapestry & Weaving Exhibition. Northland Society of Arts, Reyburn House, Whangarei. |
| July 17-18 | 'Winter Show' at Country Arts, Muriwai Beach, Auckland. | Sept 5-11 | Pots by Raeburn Laird, Blown Glass by Elizabeth Glass, Prints by Susan Skerman. Villas Gallery, Kelburn, Wellington. |
| July 19-Aug 6 | James Bowman — Handmade Leatherwork. Penny Farthing Gallery, Dudley St, Lower Hutt. | Sept 5-22 | Arts of Indonesia. Auckland Institute & Museum. |
| July 20-Aug 1 | Ten Canterbury Potters at the Suter Art Gallery, Nelson. Including Frederika Ernsten, David Brokenshire and Lawrence Ewing. | Sept 6-17 | Marie Abbotts — Weaving — Tapestry Wall Hangings, at 'Trappings' Gallery. |
| July 21 | Canterbury Potters Exhibition at the Canterbury Society of Arts Gallery. | Sept 20-Oct 8 | Marie Potter — "Leather — Beyond Bags & Belts" at 'Trappings' Gallery, Karangahape Rd., Auckland. |
| July 25-Aug 7 | West Coast Show, Alicat, Ponsonby, Auckland. Includes Hardy Browning, John Crawford, Grant Hudson, Bruce Williams. | Nov 10-14 | Quilts '82. An exhibition of quilts held in the Centre Gallery, Arts Centre, Christchurch. The organiser would like contributions from patchworkers and artists who work with quilts from throughout the country. Quilts may be for sale or not for sale. Further information can be obtained from: Garden City Patchworkers — Quilters Guild, PO Box 4155, Christchurch. |
| July 25-Aug 4 | John Hadwen Tapestries at Twelve Potters, Remuera Rd., Auckland, also — Sue McLeod Earthenware with Lustres & Enamels at Twelve Potters. | | |
| July 25-Aug 7 | Keith Blight — 'Retromorphosis'. An exhibition extending Keith Blight's Impression of Nature. Slab Pots and Wall Plaques. Held at 'In One Era and Out of the Other' Gallery. (Above Gregory Waite Antiques) 6 Ponsonby Rd., Auckland. | | |
| July 28-Aug 22 | Greer Twiss: A survey 1959-82. Waikato Art Museum, Hamilton. | | |

WORKSHOPS

- July 24,31** **Throwing and Finishing Largeish Pots**, 20-30lb. with Chris Cockell. \$30 fee. Limited numbers. Contact Auckland Studio Potters, PO Box 13-195, Auckland 6.
- August 2-6** **Workshop for Organisers and Planners:** in Community and Continuing Education and Development, Rotorua, Contact David Scott, PO Box 640, Gisborne.
- August 14** **Chemical Dye Workshop:** Tutor Jill Dando. Fee \$6.00. Contact Christchurch Guild of Spinners & Weavers.
- August 28-29** **'Slip & Slab, Throw & Gadget' Weekend** with Una and Frank Sharpley. Learn to make and use some simple and useful gadgets. A good weekend for medium stage students. Ability to throw is required. \$30.00 for weekend. Contact Auckland Studio Potters, PO Box 13-195, Onehunga, Auckland 6.
- Sept. 11-12** **Screen Printing Workshop,** Ashburton Society of Arts. Tutor Betty McCowell, PO Box 261, Ashburton. Ph: 4878.
- Sept. 11** **Demonstration of Mould Making, Slip Casting and Decorating** with Howard Williams. Fee \$12.00. Contact Auckland Studio Potters, PO Box 13-195, Onehunga, Auckland.
- Sept. 17-19** **Northern Region Spinning School:** N.Z. Spinning, Weaving & Woolcraft Society, Lopdell House, Titirangi. Tutors Joan Fletcher — Linen and Silk, Judith Plowman — Handweaving, Elaine Soames — Wool Knowledge, Margaret Wilson — Mohair, Angora. Enquiries to Lucy Abel, Fairview Ave., R.D.1, Albany. Ph: Ak 4159-006.
- Workshop planned for late November or early December. Two weekends with Chester Nealie building and firing a new salt glaze kiln. Contact Auckland Studio Potters, PO Box 13-195, Onehunga, Auckland 6. Ph: 663-622.
- Sept. 11-12** **Southern Regional Arts Council Conference in Ashburton.** Theme the "Artist in the Community". PO Box 845, Christchurch. Ph: 62-337.
- October 22-25** **National Ceramics Convention,** Auckland. 24th National Exhibition of the N.Z. Society of Potters. Contact PO Box 13-195, Onehunga, Auckland 6 for more information.

EVENTS TO ENTER

FLY-TOWER MURAL COMPETITION Putaruru Plaza Theatre.
Entries close 30 September 1982. Details from Community Arts Council, PO Box 306, Putaruru.

NATIONAL CITRUS FESTIVAL DECORATIVE WALLHANGING AWARD

This award is for a wallhanging in any medium other than a traditional painting. The finished work should be no larger than two sq. metres. All entries should be for sale.

1st prize \$800

2nd prize \$100

Entry forms available from Community Arts Councils and Wardenburg's, Box 356, Tauranga.
Entries close 9 August 1982.

AWARDS

B.N.Z. ART AWARD 1982

Pottery, Sculpture and Prints.

Last day for receipt of entries, July 27.

Exhibition date: 21 Aug — 12 Sept.

Academy of Fine Arts Wellington

RADIO N.Z. HANDWEAVING AWARD

Two categories — Floor rug

— Wall hanging or Fibre sculpture.

Entries restricted to members of the N.Z. Spinning, Weaving & Woolcrafts Society.

Closing date for entries 15 October.

Receiving date for entries 18 October.

Contact Radio Northland.

WILLIAMS ART AWARD

Exhibition of Painting, Sculpture & Drawing to reflect the highest level of attainment in the traditional and contemporary manner. One award \$750.00.

Receiving date September 14.

Exhibition 9-31 October.

Academy of Fine Arts Wellington

HANDWEAVING UNLIMITED

A national exhibition of weaving.

Organised by The N.Z. Spinning, Weaving & Woolcraft Society.

Auckland Institute & Museum.

October 17 last day for entries.

Exhibition date: 6-24 Nov.

LOMBARD ART AWARD

Two \$750.00 prizes are offered to "Craftspeople who have attained the highest national standard of craftsmanship and design in their particular field will be invited to exhibit."

November 2 last day for entries.

Exhibition date: 27 Nov-19 Dec.

Academy of Fine Arts Wellington

