

NEW ZEALAND

Crafts



Soapbox

There are a lot of things that stir up craftspeople — and this column is the chance to air some of them. Aucklanders, for example, are constantly bemoaning the lack of suitable exhibition space in the city which means that they miss out on major craft shows and have to try to catch up with them elsewhere. A disgrace for our biggest city with the highest concentration of craftworkers, and a good number of our best craftspeople. What do you say?

One thing that is stirring us up here at Crafts Council is Sales Tax. In 1979, most people just breathed a sigh of relief that the war had been won, and left aside the remaining battles. However, there are a number of things that need to be sorted out so that craftspeople get the kind of regulations which mean that they are able to develop without hindrance.

We've been told that some people are finding that they make up to the \$50,000 turnover limit figure well within the year — what do they do then? Do they stop working and become unproductive, or do they pay the sales tax (which starts at the first \$1 of production) and thus become uncompetitive vis-a-vis their colleagues? It seems that this limit, which seemed almost unattainable in 1979, has become a serious disincentive for quite a lot of people.

And of course, the craft jewellers (those who work in precious metals and stones) have always been in an anomalous position. Most have had to resign themselves to the fact that they have to pay tax — yet they are craftspeople and the spirit of the regulations is to exempt sales tax on crafts.

And so on. As I have said elsewhere, we will be making a strong push to Government to try to get these things sorted out. Please support us by giving any information which you think would help the case.

While I am on the SOAPBOX, I'd like to make a plea for more of your contributions to the magazine. We would like reviews of exhibitions in your area, news and description of events, articles, whatever . . . Be sure to let us know what you want to have in your magazine.

And let's have lots of opinions for the SOAPBOX.

Christine Ross

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The theme for this the second issue of the Crafts Council Magazine is cooperation and collaboration.

We're well aware that craftspeople have found a lot of value in collaborating in work, exhibitions and retailing their crafts, so our stories hopefully give an insight into just what's possible when the options are explored.

Front Cover

Our front cover for this issue is the candlestick made by Anneke Borren and her teacher Lily Ter Kuile.

It was photographed by John Ashton.

And as many of our readers must have realised, our cover on the last issue was a Gordon Crook tapestry photographed by Joe Hughes, Photonews.

Publication dates

Looking to the future we have set our publication dates for the rest of the year.

These are:

The first week in May (copy deadline 25 April)

The first week in July (copy deadline 25 June)

The first week in September (copy deadline 25 August)

The first week in November (copy deadline 25 October)

20 December (copy deadline 15 December)

President's Message

In a letter which led off the 'Letters to the Editor' column in the 'Herald' recently, the correspondent urged a recognition of the true value of the artist in our society, saying

'I am becoming more convinced that it is the artist and craftsman, rather than the politician, who may lead the world to its salvation. Art and music know no barriers . . .'

Now I'm not at all sure that many artists are interested in leading the world to its salvation, and even less certain about the motives of politicians. Indeed most artists that I know are decidedly reluctant to become involved in any arena that relies on formal structure and ceremony to achieve its results. Our position is rather nicely expressed in these lines by one Jonathan Williams, who may have unsuspectingly set himself up for a place in history by saying

'To invite a poet to a conference is like asking Banquo's Ghost to the banquet, or the Red Death to the masquerade. Everybody knows that poets are idiotic, not politic. A poet will try to convince you that he represents the cause of serious child's play, and that imagination can do the work of the will.'

Some of us enjoy this image of the artist as social renegade or curiosity, out there on the fringe of society doing things our own way, and will occasionally go to great lengths to cultivate it. One does not like to even consider the day when we might be afraid to demonstrate the alternatives that we believe in.

Yet there is another aspect to the role of the artist in society that we should not forget; very beautifully described by Soetsu Yanagi in his essay on artistic responsibility. Yanagi put the ideal of artists working together in and for the society they live in right up there with the other ideals that he expressed so well. Using the example of oriental countries (our neighbours, remember?) where many handcrafts from ancient times are still in existence and the artist sometimes has the responsibility of leadership, guidance and protection of towns and village, Yanagi says,

'when tradition has died it is necessary for individual artists to work in place of the tradition, but with a strong social consciousness. Otherwise society around them is not helped even though they attain a personal salvation. Without social salvation the kingdom of crafts shall not prosper.'

Though Yanagi was writing in Japan 30 years ago his comments are no less appropriate to us in New Zealand now. Except that we are not talking about rebuilding traditions, for we do not have a craft tradition in this country. The only truly traditional crafts practised here are those of the Maori people and the current emphasis on their revival is something that we can all delight in. The rest of us, products as we are of a uniquely post-industrial society, are definitely in the business of building a craft tradition, and I can find no better way to express the validity of an organisation like the Crafts Council than as a co-ordinator of this process.

Yanagi affirmed that co-operation was an essential component of this revival. It takes energy, to be sure, and a sense of common purpose, but the results are always rewarding and sometimes spectacular.

In this issue we bring you some examples of cooperative efforts within New Zealand, and refer too, to our participation in a conference in Asian regional members of the World Crafts Council. This was, as always, an immensely productive yet enjoyable forum, which affirmed that none of us are alone in our aspirations, and sought to discover ways through which we might collectively achieve common goals. The Regional Assembly is the vehicle through which we, as craftspeople, express ourselves at a more international level, and it is hoped that future conferences will see greater participation at an individual level. Can I encourage you to set sights for Indonesia in 1985? **Carin Wilson**

Letters

Dear Editor,

I am writing to congratulate the Crafts Council on its December magazine.

The overall quality is excellent. If this standard is kept up I believe there could be a great demand for it, in various bookshops and craftshops.

Has a gift voucher (tear out scheme) been considered to further promote subscriptions? Also sincere thanks to the staff of the Craft Centre. I wish we had something similar in Auckland! Has the Crafts Council given any thought about opening a branch office up here?

It is my opinion that Auckland desperately needs a professional *craft promotion centre*, and I would suspect that all main centres catering to overseas visitors, similarly need better promotional facilities & materials etc than is currently available.

I would like to request that the Executive and the magazine step up its role as the prime movers in 'craft promotion generally'.

Some ideas here are that the Crafts Council vigorously liaise with the Government, the Arts Council, the Tourist and Publicity Dept and any other appropriate bodies to investigate the following:

- The possibilities of 'in-flight' movies about the wealth of New Zealand craft being done in New Zealand to be shown on international flights.

- The possibility of each city having an attractively designed information kiosk containing visuals and information about local and regional crafts. This may include audio visual material. Such kiosks could be located at international airports, P.R. information centres, and major tourist spots.

- That more attractive and informative literature could be made available to visitors showing maps and descriptions of the work specialist craft shops are selling (such brochures could also be available at tourist hotels).

- That it may be feasible to design and develop specialist display units, stands etc. incorporating lighting etc. that can be rented to various craftspeople, studios, and organisations to promote craft work in a wide range of locations.

- That the Crafts Council put together a decent article on 'display of craft work' for craft shop proprietors. I am continually appalled at the complete lack of sensitivity and standards of display in many of our craft outlets. e.g. Some major outlets have not changed, rearranged, upgraded their premises for years and the typical impression of such shops is decidedly seedy!

In conclusion, I hope promotional aspects can be improved considerably. There is some fantastic work being produced here yet everyone is struggling to make a subsistence living.

Better promotion of our work is our only chance of survival. (Note, also that a vital educational role will be fulfilled at the same time).

Mel Simpson
Glassblower

Dear Editor,

May an English visitor congratulate you on the very interesting December issue of the Crafts Council magazine.

Several of the articles are pertinent to my visit. I saw the work of Gordon Crook whose career I have noticed for a long time and find his response to New Zealand most exciting. I have also spent a few hours at Ohaki. It is a place of such beauty and value that I am deeply concerned about its success. I wonder if there are those with the power and means to assist.

The article on Korowai Weaving was a joy. I could hear Digger's voice all over again and feel her hands teaching my fumbling fingers how to feel the flax and twist the fibres.

I have taught Woven Textiles in England for 30 years at the highest level of Art Education (excepting the R.C.A.) and have just completed a workshop tour of all New Zealand starting in Invercargill on October 4 and organised by the NZ Spinning & Weaving & Woolcraft Society.

Consequently I have met weavers at many levels of achievement, and seen Art and Craft exhibitions of many kinds. I have also, through staying with people rather than living as a tourist, felt the impact of the country at many levels.

My workshops, though referred to generally as concerning colour and design, are really an attempt to get those who can weave to look at their equipment, materials and techniques with more perception, so as to work with more confidence and originality — and to take inspiration from their surroundings — searching for images to which a weaver, understanding the disciplines of his media, can respond.

So you said what I have been formulating in my mind and trying to express to people that this is a Polynesian country with a few rather tiresome Anglicised trimmings, full of extremes of weather, geographical uncertainties, exotic plants, and saucy architecture. I could write at great length about this but I am taking up too much of your time as it is.

Of course the great lack in New Zealand is for educational courses in which painting and drawing are as much part of a textile artists training as the things belonging directly to their craft. I don't imagine that in the present financial situation and with the limited outlets available to artists designers, there is much hope of establishing such courses. But I do welcome your assertion, and endorse it, that people have no need to parade the diffidence they so often express, or excuse themselves on the grounds of distance, or of limited resources.

This may be one country that could develop a culture not overlaid with the international (and mainly American) influence which lends predictability to so many exhibitions. I don't know why I am telling you so clumsily what you have already put so well except that I want to thank you very much for doing it.

Yours sincerely,
Enid Russ

From the Executive Director

The week before Christmas was an eventful one — firstly, the publication of the magazine on which we had all worked so hard; and secondly, a letter from the Minister for the Arts announcing a special grant to cover three things:

- ★ a grant of \$4104 for the President and me to attend the seventh World Crafts Council Asian Region Assembly in Thailand from 23 — 29 January.

- ★ a grant of \$4000 to Carin Wilson to enable him to write a report on the results of his visits to educational institutions during his 1982 overseas study trip.

- ★ a grant of \$2500 to enable us to computerise the Resource Centre register of craftspeople.

WCC ASIAN ASSEMBLY

There were representatives of ten countries at the meeting which was held in Chiang Mai, the centre of Thailand's handicrafts. The meeting (which was called at very short notice) devoted itself from the outset to working out how ideas could be translated into action. There are two projects which will be implemented as soon as possible. One is a global study into the role of crafts, and New Zealand will be one of seven countries taking part in the pilot study, using the data collected in the CCNZ/VTC study. This project was put forward at the UNESCO Cultural Policies Meeting last year and endorsed by the New Zealand Government then. It is the major focus of the WCC. The second project is a wide-ranging one for the Asian Region, and will comprise programmes in education and information exchange. The Vice-President is working with a representative of a UN agency to examine ways and means of funding the projects. The Kuala Lumpur Secretariat will be issuing a regular bulletin of regional news which will be passed on to you through the magazine.

The WCC representative from New York brought news of the next General Assembly which is to be in Greece in September 1984. There will be a number of associated activities organised by the Greek hosts. The next Asian Assembly will be held there, and the one after that will be back in the region in Indonesia in September 1985. They are planning on a major regional crafts 'event', with seminars, exhibitions, displays, and workshops to which craftspeople from all over the region and other WCC regions will be invited to attend. As more details are available on both these events, we will publish them.

CCNZ/VTC SURVEY

The response to the survey has been very good, with about 1000 questionnaires filled in. These are now being coded and the preliminary report will be ready by the end of the month for sending out to all those who

filled in the questionnaire and inviting them to attend a meeting to discuss the report. We will be holding about 25 meetings around the country in April/May. These meetings are not confined only to those who qualified for the survey — we would welcome any others (people whose interest is a leisure one, craft retailers, craft educators) who would like to take the opportunity of making their views known. In each area a local person has been asked to act as the meeting convenor, and will be advertising the meeting. If you would like to make sure of attending the meeting in your area, please write to us and we will let you know of the arrangements.

Either Philip or I will be at each meeting and we would like to take the opportunity to meet as many of our members as possible.

EXECUTIVE COMMITTEE MEETING

At the recent Committee meeting in Wellington, 'Ideas' for 1983 were put forward so that we could plan and set targets for the year. The commitment to the followup on the education survey was confirmed. The question of craft marketing and whether the Crafts Council has a role to play in developing the market was looked at. It was decided to call a meeting of representatives of all crafts to look further at the question and discover what their attitudes and responses are. There are a number of options which have presented themselves and we feel it is important to consult with the crafts representatives before we decide on any action.

In the marketing discussion, it was decided that we would organise a National Craft Week — a week-long celebration of the crafts through publicity, exhibitions, a Craft Fair, all at the local and national level. This is a long way in the future at this stage, but we will start now to develop the concept.

A project we will be investigating is the feasibility of publishing and marketing a 1984 Craft Calendar — featuring outstanding craft works by Crafts Council members. If any members have slides of work they would like to have considered, please send them in to us clearly marked 'Calendar'. We are working out costs etc. at present, and the next magazine will carry fuller details. It is intended that this should be a fund-raiser for the Crafts Council.

At the meeting, the need to make urgent representations to Government to resolve the anomalies in the Sales Tax regulations was reiterated, and we will do so. If readers have anything to say on this — how they are affected by the regulations — I'd like to hear from them. Any details will of course be kept confidential.

NEW VICE-PRESIDENT

Margery Blackman submitted her resignation from the Committee as she will be overseas for the rest of the year on a QEII study trip. She was warmly thanked for her services to the Council and we will no doubt be hearing from her while she is away. Suzy Pennington was elected Vice-President in her place. Continuing liaison will be sought with both the Dunedin area and with the NZSWWS.

Christine Ross

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Potter's Collaboration

A three week stay with a former teacher in Holland led to Anneke Borren staying for a total of nine months as the two potters worked in collaboration on candle holders and tea sets.

And Anneke described the experience as "exhausting but very satisfying."

The whole idea came about when Anneke revisited Holland with her husband Owen Mapp and their first small daughter Tahli.

They stayed with a former teacher of Anneke's, Lily ter Kuile, who is a well known Dutch sculptural potter.

"I considered her still to be my mental teacher even though I'd been living in New Zealand and had set up a studio here," Anneke said.

Anneke "borrowed" her studio to make some pots for an exhibition in Mississippi to which she and Owen were invited and paid to go. And when she asked what the other potter would like as a thank you present Lily suggested a handcrafted tea set.

"We ended up doing two sets together, just working out the shape with me throwing and glazing them and Lily decorating them.

"We decided to work with new glazes neither of us had used before and there was a lot of experimentation.

"We used a French grés clay which was unfamiliar to me.

"It was more plastic than others I'd worked with, and we used an oxidation and reduction glaze to give contrast.

"I glazed and Lily decorated with wax, and double dipping, and we fired together."

When these sets were complete they were seen by a gallery, and the idea of an exhibition at a later stage was put to the two women. And so they set to work.

"We stayed for nine months and we worked a very intensive system," Anneke said.

"I would do three hours throwing in the morning, then Lily would work for three hours in the afternoon decorating.

"And in the evenings we would work again together, and all the time alternating looking after Tahli."

Owen was also involved as he did some lathe work, turning lids in ivory or wood for some of the pieces that went together to make up the sets, as well as bone spoons.

"We decided to make everything we could think of, in the end, so there were biscuit barrels and tea containers, tealights and tea-sieves as well as cups and tea pots and we put them altogether on big trays," Anneke said. "Some consisted of 26 pieces".

"It was a very intense experience because we were living in the same house all the time and working in a small studio with little 2'ft and 4'ft electric kilns," she said, "Lily with a grown-up family of four children and a very busy life next to the pottery, and Owen and I, as back-pack travellers with a year old child, standing still awhile in our four years journey."

But after nine months of work the two potters had turned out 36 sets, and after the exhibition they completed orders placed for a further six.

There were many rejects to start with as Anneke hadn't worked with gas reductions in electric kilns before.

"And progress was slow as the kilns weren't large enough to fire a whole tea set at once, and we were very critical of our work," Anneke said.



An Afterthought

Anneke says that the candle holders came as an after thought.

"Once we'd agreed to the exhibition we knew that it was going to be held in the Christmas period, she said.

"And candles are very much a part of Dutch life then." So the idea came about of one angel as a centrepiece playing different musical instruments.

"Some had violins and trumpets," Anneke said.

"My one came to New Zealand with me because we realised when it was finished that the hands are round the wrong way on the flute, so we didn't want to sell it."

The exhibition was held in the Delft Tile Museum, a three centuries old house.

"Nothing was changed about in the museum so the tea sets and candles were just placed around it on mantelpieces, tables and sideboards," she said.

It wasn't known what sort of reaction there would be to the work as the Dutch generally explore clay in a much more sculptural sense rather than using it for domestic ware, (which is left to the ceramic factories).

It was decided to include a more practical element in the exhibition by offering all the people attending it a cup of either Chinese, herbal or Indonesian tea from one of the cups.

This idea came up a week before the exhibition, "So I made another one hundred cups for use there in a hurry," Anneke said.

"We felt that it was introducing a more familiar atmosphere to it, more like a New Zealand exhibition, without the preciousness that can occur."

Mentally In Tune

Anneke said that to get involved in the type of cooperative venture she did, the two crafts people would have to be "mentally in tune as a whole, and respect each other totally, because the crux of the matter was our both working on the same pots, again and again!"

"While we had our differences, there never was a confrontation," she said.

"We were extremely aware of the time we worked together and we were discussing other interests as well as our work, continuously."

But she doubts that there would be many people who would be able to work on this sort of level.

"It worked because Lily and I had separate spaces in which to concentrate and do our part of the whole, and our separate rhythm. If one had a more intense relationship, like a marriage situation, it could be more difficult, I think".

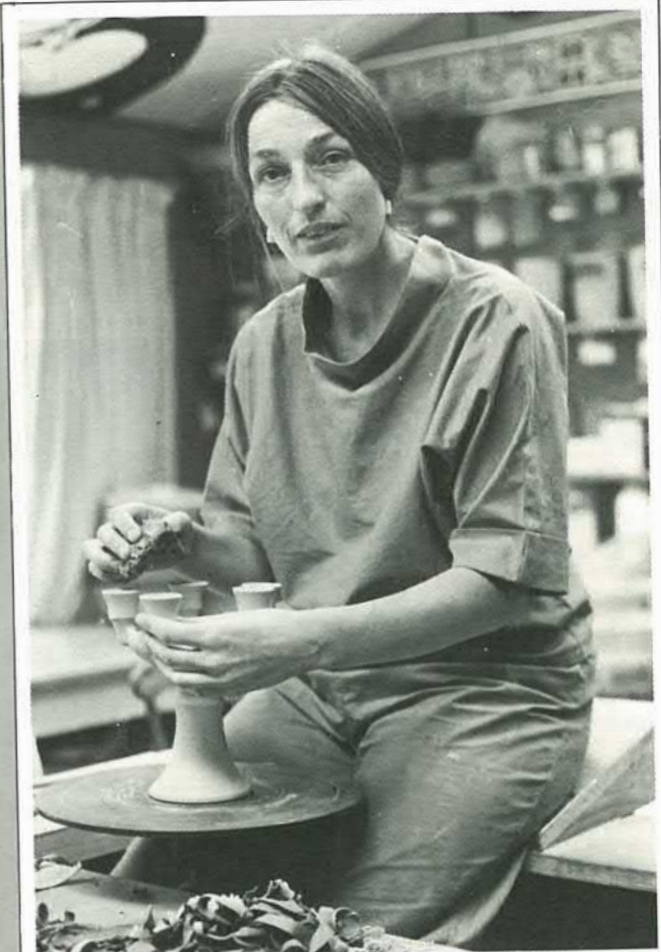
She admits that she learned a lot from working under these circumstances and knows that her partner did as well.

"Usually Lily makes pots and sculptural pieces that are unique," she said.

"She didn't believe that the twentieth pot off the line could be more beautiful than the first one.

"Because each tea-set was approached as a sculptural unit, a visibly belonging one, we had long discussions on our ideas of shape, content, practicability and of course these were compromises within each pot that we worked on together. It was often easier to try it in clay rather than verbalising about it.

"But I'd quite like to work like this again. There was an incredible sense of achievement and gratitude that it was possible to do it."



Anneke Borren in studio



Candle holder

Potters Promotion

Cooperation and collaboration for a crafts group with the same interest can lead to people knowing each other better on an individual level and also bring in benefits to the group and region as a whole. This is what the Nelson Potters have found and they think opportunities here for other craft groups are ready and waiting.



Peter Gibbs and Julie Warren

The Potter's Association was originally formed through a combination of two hobby groups of potters, the Crafts Potters based at Hope and the Community Potters from Nelson itself.

And with the sales tax question coming up in 1979, this led to an increasing awareness of how important it was to work from a group base.

Julie Warren became secretary and Peter Gibbs started putting out the newsletter for the 90 members, "and that's the way it's stayed."

With hindsight both Peter and Julie say that there were obvious advantages in Nelson for this type of organization getting off the ground.

The region is fairly small and most potters are concentrated within a few miles of each other. And many were in contact on an informal level anyway, and had similar ideas about what could be done to promote pottery from the Nelson area.

"We'd always known there was potential but we never consciously grabbed at the idea of Nelson pottery and not just potters who happened to be living in Nelson," Peter said.

And while before the forming of the Association there were events that used to draw Nelson potters together, it was felt that they didn't bring in all the variety of opinion.

Potters Party

"We used to have a potters party once a year and that got people together, but they all knew one another," Peter said.

"But getting into exhibitions and that sort of thing made people more aware of what was going on and they made friends because of that."

But now they say that there's hardly a month when some events not organised which brings the craftspeople together.

To start with they started to organise exhibitions on a more professional basis both in Nelson and at galleries in other cities.

The Wellington Collection in the Cultural Centre was one of the first activities they got into here and this was followed by two exhibitions of their own work at the Suter Art Gallery in Nelson.

Then last year there was an exhibition in Auckland and this year there will be one at the C.S.A. Gallery in Christchurch.

"There's no other individual pottery group which does this sort of thing," Peter said.

But the really big event which drew all the Nelson Potter's resources together was the staging of the convention of the New Zealand Society of Potters in 1981.

Julie explains how Auckland was to stage the conference then at the last minute found this was impossible.

"So we only had nine months notice," she said.

"We hadn't agreed to have it but it was really neat.

"It was a very exciting event."

This gave them confidence to go on.

Not Confident

"Before the convention people weren't confident that if we did something it would work," Peter said.

But with the profits from the convention they were able to get a glass display case of Nelson pottery on show at the Suter Art Gallery, with a notice saying that it had been donated by the Potter's Association.

Long before this they'd made strides towards collectively promoting themselves though.

Back in 1980 the idea came up of a map of the area showing exactly where the different potters worked and what hours their workshops were open.

The idea was to encourage the large numbers of visitors to the Nelson area over the Christmas and New Year periods to go on the Pottery Trail — something like the popular Wine Trail promoted collectively by vineyards in Hawkes Bay.

So a pamphlet was produced giving all the relevant details about potters working locally as well as a map showing their exact location.

Both Julie and Peter think the opportunities are open for other areas to get into a similar promotional scheme.

"They're looking at it in Hawkes Bay at the moment," Peter said.

It was obvious to the Nelson potters that people from other cities specifically bought their pots because they came from Nelson, so they decided to produce a sticky label as well for when pots went out of the district.

"There's no use going to all the effort of making pots without people knowing about them," Peter said.

"It's a physical thing because our area is very defined and we are cut off from other regions and the work going on in other places."

"Isolation usually works towards unity but in some cases Nelson pots are criticised because of their stodginess and lack of excitement."

Not Modest

Another important thing the Nelson Potters have learned is not to be modest about what they're up to.

"You have to ring up the local radio station and newspaper and let them know what's going on," Peter said.

As well as the more major events there are the regular monthly meetings which the Nelson Potters try to vary with guest speakers.

A recent meeting where Neville Boyce from the Small Business Agency spoke was attended by 50 people. As well as occasional raku firing there'll be film evenings, dinners and picnics organised.

There's also outside involvement with other groups. The Potters were approached by the Nelson Polytech and have decided to do a mural at the entrance to the building.

"They let us use their rooms for next to nothing so we decided to do the mural for them," Julie said.

They've also been asked by the Founder's Museum about the possibility of a cooperative pottery there. The idea is that it could be incorporated into a job training venture for PEP workers, and the potters have thought about the idea of specialise in bricks or tiles with a crest in the middle of them.

But they're still negotiating on this one.

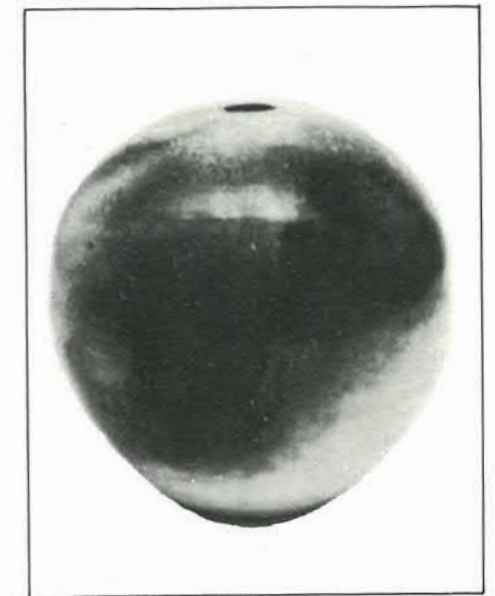
An activity many of the members are keen on getting involved with is getting visiting potters to the area.

"We'd really like to see outside potters coming in," Peter said. "Ray Rogers is coming and two Auckland potters as well. It's good to get people here in the flesh rather than just talking over the phone."

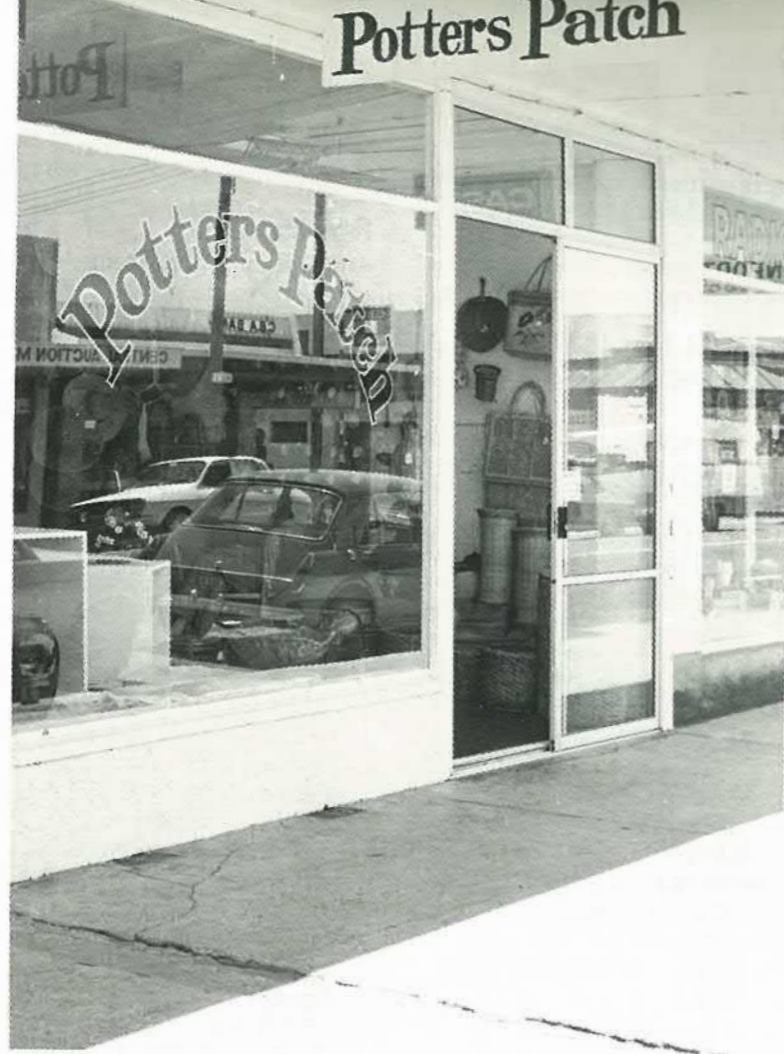
With the convention in Taranaki it's hoped that some American potters attending it can come down to Nelson for a small workshop.

"There'd only be about six people there and the idea would be to interact closely on our work and then have a firing at the end of it," Peter said.

"We're a unified group and we get together quite a lot. The newsletter provides contact and there's no rivalry. No one's trying to be top dog. It's just a nice easy atmosphere."



Burnished Porcelain, Sphere, by Peter Gibbs



Co-operation may well be the key for craftspeople who can get together and run a shop to retail their crafts. And a group of 11 potters running the "Potters Patch" in Motueka are an example of just what's involved and how a co-operative can serve craftspeople's needs.

They have been operating for just on a year now and are enthusiastic about the possibilities in this area for other craftspeople, or in fact any group with a common product to sell.

Initially, the 11 members of the group got together through meeting at the Motueka Potter's Workshop.

"There were always people coming and going from the group," explained Pauline Samways.

But there ended up being a group of 11 who wanted to put their work up for sale on a regular basis.

They are Barbara Wilson, Joyce Stevens, Ann Heywood, Mary Shee, Lorraine Long, Elaine Gamlin, Pauline Samways, Mavis Rowntree, Bev Blackmore, and Toni and Paul Maurenbrecher.

First they tried a community marketplace run in Motueka, but then decided they needed more space and their own shop was the answer.

"We felt we didn't have enough control at the marketplace," Pauline said.

"We didn't arrange our own pots there, and we were moving up to the stage where we were getting more confidence."

Although members of the group had been looking out for premises for quite a while, actually getting established in their High Street shop came about very quickly.

"There was only about two weeks' time between the idea of renting this shop and the front door being opened," Mary Shee said.

"We had a meeting at my place and some people were

uneasy.

"They didn't know whether things would go all right, but if we didn't act, we wouldn't get the shop.

"So we decided to give it a go."

When they took over the premises, which had been a motorcycle shop, there was some work to do.

A partition was moved further to the back, and shelves had to be built to put pots on.

"But someone knew someone who worked at a sawmill and we were able to get the wood through them," Pauline said.

"The really co-operative part was getting the shop set up."

When it came to formally setting themselves up in business as a co-operative, one of the members, Lorraine Long, was in touch with a Nelson representative on the Arts Council.

Kit

They gave her a Crafts Council kit giving a variety of information for craftspeople interested in the co-operative set up.

Booklets on legal structures, running a co-operative crafts shop, marketing your craft and managing the money, were all prepared by Bevin Fitzsimons, and copies of these are available from the Crafts Council.

"Then we found a solicitor in Nelson who was sympathetic to the idea of co-operatives," Lorraine said.

"And he was able to set us in the right direction."

The shop had been operating for a short time when it was realised that extra stock would have to be bought in to supply demand over the Christmas period.

A decision was made that as well as selling their own pottery, the group should also sell some cane items to keep turn over up.

A cane shop in Nelson was able to supply them with stocks, but quite an outlay was involved.

Loan

So members approached CELT (the Community Enterprise Loans Trust) for a loan to help them over this hurdle.

"We received \$1000, which wasn't really an establishment grant," Lorraine said.

"We might have got it at the outset if we had tried, but we're in the process of paying it back now anyway."

Now the Potters Patch is over a year old and the co-operative system is still working well.

Set duties are assigned for each member — like serving in the shop for half a day a week, and taking turns on a Saturday morning and a Friday night.

Money was contributed by each of the members on loan to establish the shop, and now they continue paying a fixed contribution per week for rent, overheads and so forth.

Both full and half members are included in the co-op, depending on the financial contribution they originally made, but all do the same amount of work in the day to day running of the premises.

Shelf Space

The money contributed also entitles people to a set amount of shelf space in the shop, with half members getting half the area of the full members.

And shelf space is regularly changed around so that no one person is sitting on a prime site just inside the door the whole time.

The whole system is flexible though.

With one member away overseas, others pitched in to share the work she would have otherwise done.

Another full member's husband started making slab pots, so he took over a half share from her.

The whole set up is co-ordinated at monthly meetings where the chairman's job is rotated amongst the group.

"Anything that's come up over that month is discussed then," Mary said.

"But there's always a shop co-ordinator who'll deal with anything that comes up in between meetings."

Other jobs in the shop such as book keeping, pricing, etc. are swapped around members every six months.

Here it was found that some members already had particular skills that they could pass on to others who could be trained up while they did the job.

"Everyone had something in particular to contribute," Mary said.

"One was good at book keeping, and another one had a background in printing, so she could turn out posters and cards for us."

This adds a nice personal touch to all items bought at the Potters Patch, as they come complete with a card that has a drawing of pots on the outside and inside, the individual potter's signature.

An important job is ordering potters' supplies such as corks and cane handles, which if bought co-operatively through the shop, can mean quite a discount for the individual potters.

Quality Control

Quality control is left up to each member and if there are any queries about doubtful pots, these are discussed at the meetings.

The monthly meetings are also the time when potters are paid for their sales, less overheads.

In a co-operative situation involving creative people, you wonder what effect this environment has on their work and whether the creative process itself tends to become more co-operative with some members shying away from certain shapes and sizes of pots, "because someone else is doing that."

But they are adamant that they all had their own style before the co-op got off the ground and, "have just kept on being different."

"People always comment on the variety of work here," Pauline said.

The decision was taken soon after the shop got under way, that the only crafts they would deal in would be the pots themselves and cane.

One member also does some oil paintings which are sold through the shop. Before being bought, they serve a double purpose of decorating the walls.

Turned Down

"We've had lots of approaches from woodworkers, jewellers and so forth," Pauline said.

"They've made really nice things, but when they've asked about selling them here, we've always turned them down.

"We just want to stick to the pottery and the cane."

The cane is very important to boost sales through the winter months when there isn't so much tourist traffic in Motueka.

But as the first shop selling cane in the town, there's a continued demand here.

So far, most of the money which the members have received from sales of their pots through the shop, have gone back into improving their own potting set up, so that more pots can be turned out.

"We used to use a workshop kiln when we were in the potters' workshop here, and only five of our members had their own kilns when we started up," Mary said.

But three more have now realised to supply the shop, kilns of their own are a necessity.

There is the worry that possibly the pots are priced too cheaply.

"We don't have the overheads, so it is cheaper priced pottery than in some other places," Mary said.

But she adds that none of those involved in the shop are making a living out of it, as there's other money coming into their households.

Give A Lot

At the moment, they are not thinking of enlarging the group of potters in the co-op.

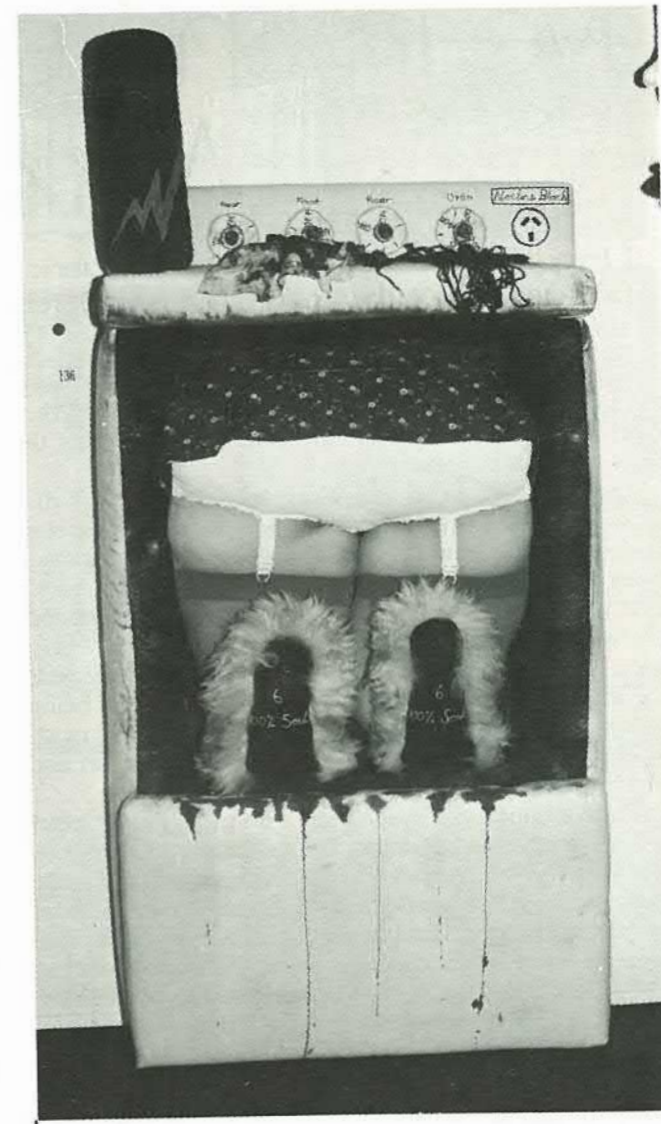
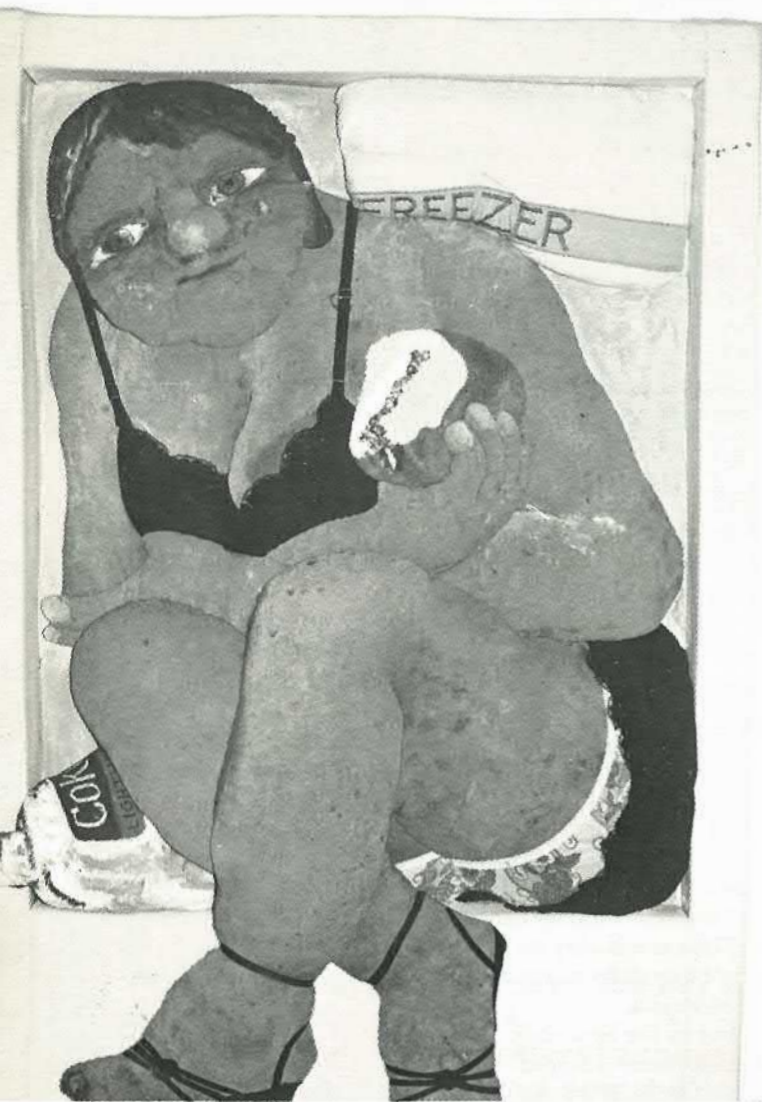
"We'd only find someone else if one member pulled out," Pauline said.

"But lots of people have asked about joining us.

"You can't just put your craft in and that's that — you have to give an awful lot of your time."

And their advice for any other group thinking of getting into a co-operative venture like this?

"Get to know each other first, follow the rules, but give and take and sort any problems out in the open."



The Fabric Art Co.

The Fabric Art Company was formed by a group of seven women who became dedicated (or addicted) to fabric art after attending several WEA Fabric Art Workshops taken by tutor Joan Beattie, a recent recipient of a BNZ Art Award for Fabric and Fibre at the Academy of Fine Arts.

After working together on several large pieces, individual styles of working have developed, using many techniques.

This can be a problem when working on only one piece of work, placing restrictions in some areas although extending other skills in making a piece come together as a whole.

The main problem we have as a group is one of distance, restricting us getting together as often as we needed to finish one piece.

So we decided to do a work with individual pieces

that had an overall theme.

The 'kitchen environment' concept started with a great deal of excitement and enthusiasm, taxing everyone's artistic and technical knowledge to the full.

In planning sessions, ideas flowed freely as we all identified with the kitchen and its appliances that tend to take over our lives so readily.

We wanted to have fun, but underneath make a serious social statement about women, and for us as women as artists fighting to find the time to work in a demanding domestic chaotic environment.

We felt we succeeded with our weeks of hard work as we observed viewers' reactions to the exhibition.

We all made many visits to the Academy of Fine Arts to watch the many visitors come up the stairs and gasp or titter at the unexpected — an unforgettable experience for us, the artists.

Noeline Black



Members of The Fabric Art Company

Live-in Shared Fabric Arts Workshop

I have always been aware that other fabric artists exist in New Zealand besides myself.

However, it took the Crafts Council Conference in Hamilton to finally bring several of us together at the right time and at the right place.

The Carmon Slater Workshop was the main attraction for all of us and it was this workshop that provided the catalyst for us to become involved in discussions of materials and method.

Apparently none of us is alone in our search for the ultimate dyestuff and it was through these talks in the sun and over meals that the idea of a shared workshop was born.

It was obvious that each of us had some specialised knowledge and experience that would benefit others in their growth as artists and that time and distance were the main obstacles preventing these benefits from being shared. By the time the conference was over we had made a decision to get together before the end of summer and work our ways through some of these issues.

The commitment now made, it took much letter writing and often expedient phone calling to work our ways through the organisational details that would make our time together worthwhile. Because of the large size of my workshops and the way they are set up to take several people, it was decided to hold the workshop here, in Okaihau. Some of the people originally involved in the Hamilton discussions couldn't make it due to other commitments but the hard core of Nancy Curry (Taumaranui), Susan Poff (Thames), Jill Totty (Auckland), and myself seem determined to carry it off. Daniella Sperber (Auckland) came in later via the Craft Dyers Guild.

Common Bond

So it was we five that finally rendezvoused here on Wednesday March 24th. The fact that we were all women seemed relevant but no sexism was intended.

Although we each work very differently with our fabrics, and Jill in a different medium, we all share the common bond of being not only self-taught, but also working full time at our craft.

This was not to be a teaching situation, but a learning one, with each of us bringing into the group specialised knowledge that we have gained through working experiences. Thus, we had no real predetermined programme as such except to get together and allow the workshop sharing to lead us. There was the loosely formed idea of an end work that we had all participated in, but that had to be allowed to evolve freely according to the abilities and personalities within the group.

Jill, Daniella and Susan travelled up together from Auckland and arrived with a carload of food and with what amounted to several workshops full of gear. Nancy arrived alone but bringing more food, workshop gear and even a spare sewing machine.

We turned our living room into a wall-to-wall bed and spent the first afternoon organising the workshops and the evening in sorting out some kind of approach for the following day. Susan suggested that it might be interesting to work with a live model so I arranged a local girl to

model. Over the next two days we drew and drew in a variety of settings and began our fabric interpretations of the subject. As each of us had our own supplies of preferred dyestuffs and fabrics we began by working in our particular ways. Jill Totty had only had brief batik experience but with her graphic abilities had soon mastered the Chanting and with the group's help quickly became involved in dyeing processes.

Susan's recent trip to Indonesia gave us a working insight into the use of many types of wax mixtures. We spent a session on making up a variety of waxes for our use. Between us we had the necessary ingredients and had soon made up quantities of cracking and non-cracking wax, soft and hard wax, and blocking and covering wax. The usual beeswax/paraffin wax that most of us use is referred to as 'junk wax' by the experts.

Interesting

I have been using a variety of fibre reactive dyes over the past ten years and Naphthol dyes for the past three so it was interesting to learn from Susan the way in which the Indonesians use their Naphtols. Daniella uses Sennelier silk dyes of which I had a supply that I hadn't got around to using. They overdyed well on silk but don't have particularly good light fast qualities in New Zealand's high u.v. conditions. They also don't stand up to boiling so alternative wax removal methods have to be used. She also had some strong Swedish dyes that seem to require a single bath procedure. The colours are strong, have excellent build up properties and withstand the boiling off. However, getting supplies could prove difficult. Nancy is really into silk and uses both Naphthol and fibre reactive dyes. We learned from her that to get really strong colour on silk in a dye bath process, the dyes are best used at a temperature slightly below that of the wax melting point. The warm dyes really absorb into the silk but a strong wax needs to be used.

Direction was now becoming evident and we decided to do a group project that would show the variety of methods and personal images that were being explored. Using a uniform sized piece of cloth (40cm. square) we committed ourselves to producing four pieces each that would later be sewn into a panel. The choice of fabric and dyestuffs was arbitrary but variety was sought. One of the squares was to depict our model, another a personal image, the third a soya dyed piece and the fourth to contain a personal statement through word and image of our feelings of the experience we were sharing in.

Free-Flow

Apart from that plan we worked alone and together, and after three days an amazingly free-flow situation had developed. The domestic side was handled efficiently and sensitively. Appetising meals appeared spontaneously without any undue pressure being felt. Bob quietly and unobtrusively documented the whole week on slide film.



The completed panel

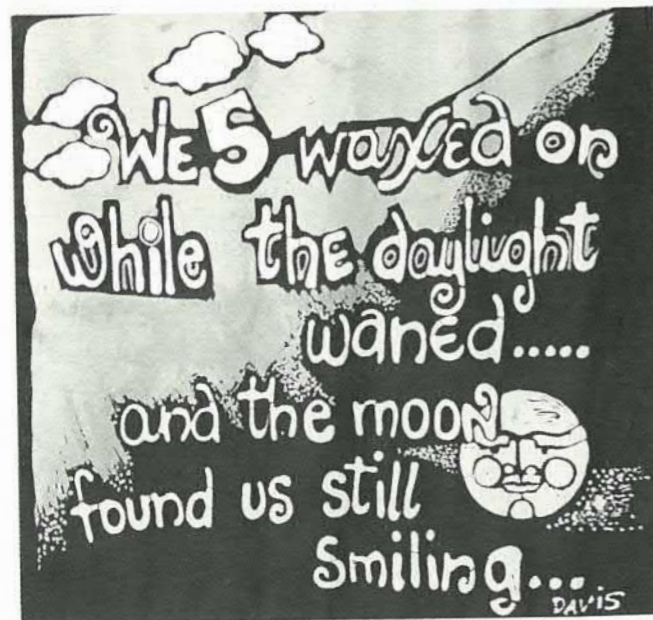
Together we taught ourselves the Soga process. I had imported the Soga dye some time ago and had all the required chemicals but hadn't had the time or necessary motivation to teach myself. Group enthusiasm and pressure got this underway, and armed with a fairly loose set of instructions we began. The fabric is first dyed in the 'Soga' solution, allowed to drip during which time it turns deep orange. Then it is dipped into a Diazo bath of a combination of black and red salts. This turns it a rich chocolate brown. Once rinsed and dried the design is then waxed onto the cloth. All of us by now are so used to working in the negative image with batik that we found it to be a real turn-around to be working in the positive. The waxing done, the cloth then goes through another double dye bath process which bleaches out the Soga dye. The first bath contains potassium permanganate and the second, sodium hydro sulphite. Here, timing is the critical factor as the bleaching process is rapid. We bleached black to white very quickly with our first attempts and later as we worked out the timing we were able to control it so that we could bleach black in stages for greater tonal range. The wax needs to be used hotter than usual as the Soga dye has an inhibiting effect on the wax penetration. Nancy Curry took the whole thing a stage further by over-dyeing the bleached areas with subtle Naphthol shades. Our attempts to use this process on silk were unsuccessful. Apparently this is possible but we are obviously missing some vital information.

Discussion times around the fire at night were as vital a part of the week as the actual working. The economics of being a full time craftsperson, the commitment required and the support needed especially for women, craft education and the continuing need to have opportunities to work together at times were topics discussed at length.

On the final day, the following Thursday, it rained for the first time after a week of late summer sunshine and perfect working conditions. As the last car departed, I felt, as the others did, a full range of emotions... exhilarated, exhausted, empty and full and knowing that as much was given as received, always with mutual respect, understanding and trust.

The completed panel will be on display at the Crafts Council in Wellington and will be available by arrangement for loan by interested parties. The slide kit of the week is also available at the Resource Centre.

— Carole Davis —



Embroidered History for Masterton Library

"I've just had a good idea!"

A phrase that those who know now greet with a variety of emotions.

In April 1982 a meeting was called to discuss ways in which local societies and clubs could contribute to the refurbishing of the new Masterton Public Library.

Curiosity overcame caution, so I attended and...

After meetings and discussions with the Chief Librarian, architect, Borough Council and appropriate committees, it was agreed on 9 June that the newly formed Wairarapa Embroiderers' Guild's offer of an embroidered hanging depicting the history of Masterton be accepted.

The size, construction and method of working the hanging has been a major logistical exercise.

Length is 23.46m, depth 1.4m (75' x 4').

It has been divided into 102 panels so the 90 plus members of the Guild can work freely — members living throughout the Wairarapa region.

How to get that amount of embroidery done and hung, so that on H-Day it will fit, made the method of construction the vital key to the basic design.

The panels vary in size from 350mm x 350mm to 1000mm x 700mm and will be positioned so the hanging will be either two or three panels deep throughout.

Inside each panel, along the top and bottom, will be an anodised aluminium strip.

These take all the weight and distribute it evenly because the ties and loops joining the panels are attached to them and not the fabric.

The first row of panels is suspended via loops around the top aluminium strip and then around a large wooden rod running the length of the wall.

In turn, the bottom strip has the panel beneath suspended, with ties attached to its top strip.

Each panel will be removable, quite independently for cleaning or repair.

For the background fabric I have chosen to use 100% evenweave linen and to have it dyed Wairarapa colours to allow a co-ordinated flow.

Research and certainly research of the social history, has been all absorbing with wonderful visits into books, memories and the Alexander Turnbull Library with one extra beneficial offshoot.

The Oral History of Masterton has now been launched with four weeks of important work by Judith Fyfe and a hard core of enthusiastic recorders left to carry on.

All of this has been funded so far by local businesses, clubs and individuals, plus a \$300 grant from the Community Arts Council. Fabrics, threads, lace, buttons and beads have been donated by 'locals' via a collection box in the new library.

For those who will be faced with the cleaning and repair problems, a record is being kept of fabric and threads used on each panel, plus a list of those who worked on them.

Quite apart from these records, there will be a written explanation of each individual panel's pictorial content.

The actual working will start as this goes to print and will gradually build up till every member of the Guild has been seen, consulted and is working on their bit.

I wonder if 1984 will see any more 'good ideas'?

Liz Greville

Quilt Ripeness is all

This project was a true co-operative venture in that there was no chain of command or regimentation nor was any assessment of relative value of contribution in time or ability found necessary.

Once the group had accepted the basic idea of a fruit quilt (initially it was a response to James Mack's "Taste Before Eating" exhibition), a small sketch was prepared and a colour scheme was determined which would emphasise the harvest festival quality of the work.

To this end oranges, yellows and reds were chosen to predominate contrasted with khaki greens.

At this point one person drew the main lines of the design full size with "land mark" fruits positioned.

Twenty different people then opted to make a variety of fruit in diverse sizes and diverse techniques, including the key pieces of predetermined size.

Use of a method learnt at Heather Dorrough's workshop gave a three dimensional form to the dyed, batiked, patchworked, stuffed, quilted, surface stitched and other embroidered effects employed.

Three members then dyed the background material in shaded tones from khaki green to pale peach, in order to reinforce the ripening effect and create an interesting surface.

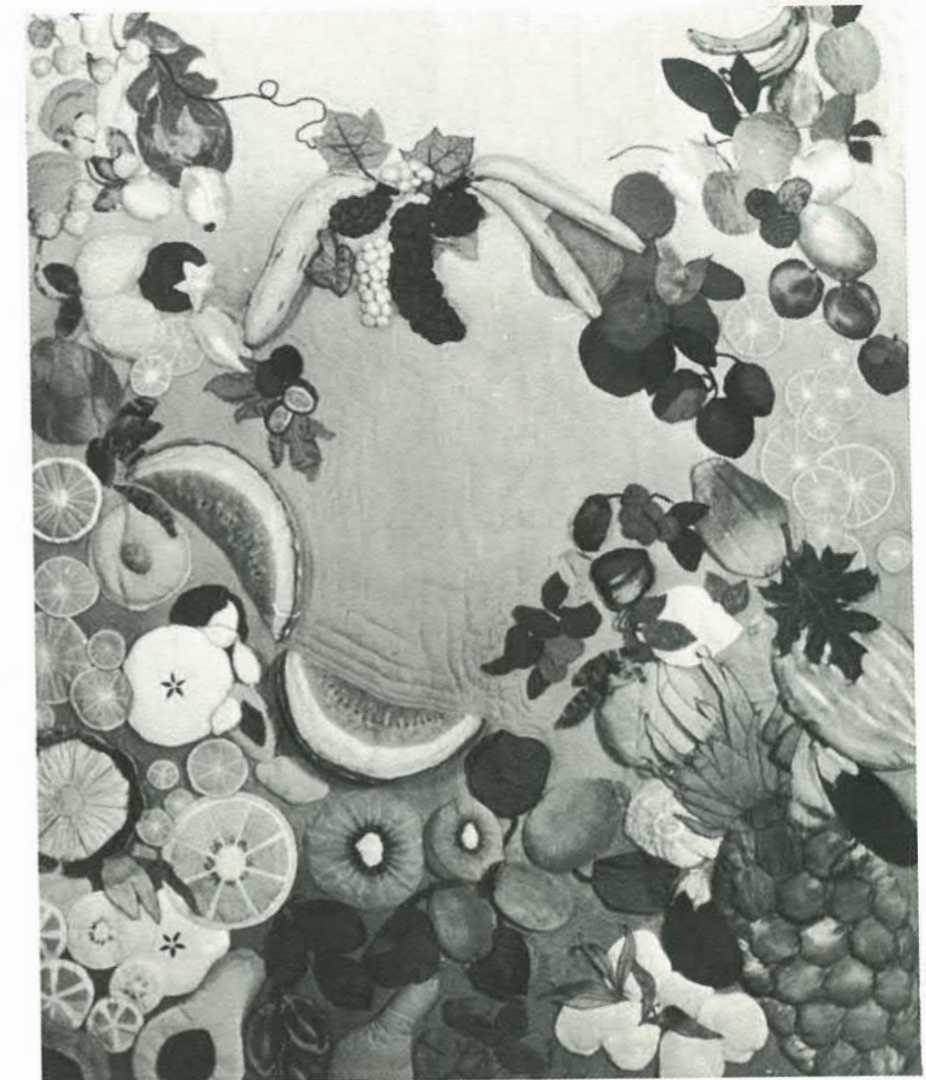
Next, the fruits were arranged on the main flow lines with a receding size and tonal scale from bottom to top.

Then the wadding and backing was tacked in place, again about six working simultaneously.

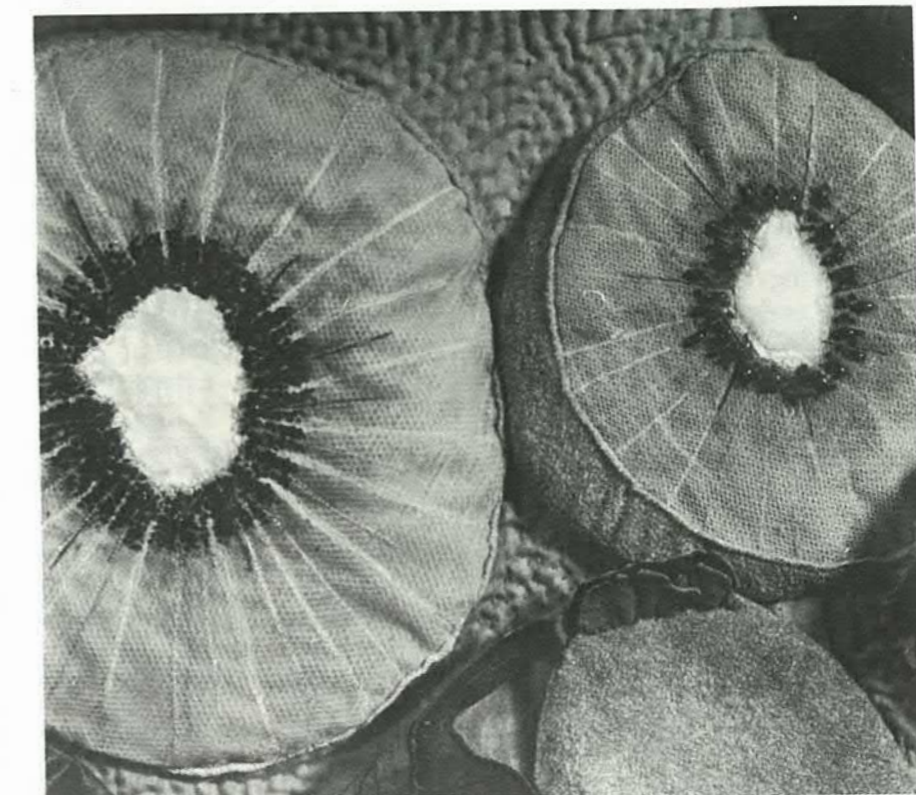
Finally, the background was quilted to enhance the applied shapes by those who found they had the greatest facility at quilting — rather fewer than expected.

Obviously there were differences of opinion throughout, but the work was completed and exhibited and the 127 group is still working as a group.

Gill Williams
127 Group



"Ripeness is all", completed quilt



Detail showing kiwi fruit, using towelling, net fabric and machine stitching

Quilt

Wellington hills

The Wellington Hills quilt was designed and made by a group of six Wellington embroiderers, S. Dixon, A. Howard, F. MacDonald, P. Natrass, T. Read and F. Stone.

The aim was to create an original design with a New Zealand theme using traditional pieced and quilted techniques.

To achieve this a design based on hill shapes was created, which is typical of many parts of New Zealand, but especially of Wellington where the group lives.

However, most important was the selection of the colours.

Numerous green fabrics were used for the hills and the choice of turquoise for the sky reflects the colour that is so often seen over Wellington.

The distinctive shape of the fantail was chosen to make a feature of the quilting in the plain fabric areas.

The quilt was made by using the traditional American method of piecing cotton and cotton mixture fabrics.

The accurately cut pieces were hand stitched together and assembled with borders.

The top, dacron filling and backing were quilted together by hand, and finally the quilt was completed by binding the edges and the workers embroidering their names and the date on the back.

The makers of the quilt are all skilled needlewomen and during the 18 months from planning to completion of the Wellington Hills quilt, also worked on their own quilts and embroideries.

One evening a week was devoted to working together on the quilt and indulging in the traditional quilters' pastime of combining work with a good chin wag.

The quilt was first exhibited in the Wellington City Gallery in July 1982, and has since been on display in the Taranaki Museum Gallery.

Peggy Natrass



Wellington hills quilt



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A Carver In A Carver's World

"A carver in a carver's world."

That's how Steven Myhre felt when he visited Papua New Guinea recently on an Arts Council Grant. For he found that often the best way to relate to what was going on around him was to "just sit down and make myself comfortable somewhere and start carving."

"I tried to be more of a passive observer," he said. "I saw a lot of people with cameras round their necks who were immediately identified as tourists.

"But I kept mine hidden away.

"I'd start working in the villages and just mind my own business.

"Then the village would sort of get back to normal and they'd forget that I was a foreign person."

Steven's main reason for his trip to Papua New Guinea was to study carving techniques used and look at the work produced.

"It's probably the newest culture to influence Western Culture, although the technology and the way they do their work has a lot of stone age influences," he said.

"The carving is extremely vigorous. They've carved this way for generations back into time."

And while he says that there are a lot of new influences such as the tourist trade, "some of the new things aren't bad".

"Some of the newer carvings are quite good," he said.

"They're exquisite really. And of course not all the carving's influenced by the tourist dollar."

"The mastery of the carving was made more amazing by the cultural vacuum that some of the carvers work in.

"They're not aware of other cultural systems or styles," he said.

"There's not really an interchange of information on a village level, but that's breaking down on an educational level in some cases."

In Papua New Guinea he found that very few men didn't know how to carve.

"But 70 to 80 percent of them wouldn't be very good," he said. "They're not sensitive to carving. But the top 10 to 20 percent are just outstanding."

"It's expected of all the boys that they start to learn to carve at about seven or eight, and they move through carving a set number of different objects. They start with a crocodile and move up to more complicated designs."

Freedom

"There's a freedom of expression within prescribed forms because each village has its own specialities like masks or bowls.

"And all the members of that village will do that particular carving.

"There's not many carvers who are successful at this level because it's too constrained, and the kid who is bored with carving crocodiles just won't do them."

While training doesn't seem to have a formal basis Steven said most of the time "the kids just seem to soak it up."

"It's like an osmosis process," he said. "I don't know whether they get any direct encouragement. In many cases it's just part of the family economy, but not as much as it used to be.

"You've got to remember that these people are only one generation away from the stone age. Metal tools have only been there for 50 to 100 years, and in some places only 30. And now they're watching video."

In the process of coming into the 20th century with a bang, Steven says there's been a lot of "systematic desensitizing and deprogramming of a lot of the culture."

"But while you'll see a young boy walk down the street in a tee shirt and jeans he might have a blade of grass or a feather stuck in his hair," he said. "The personal decoration is amazing — dressing up is always like going to a party; it's a cultural activity."

Steven was involved in a short workshop at the National Art School in Port Moresby while he was there. This was part of a three year university course for a diploma, and Steven found it a good opportunity to get to know the students.

"They came from very isolated communities to finish their exams, and they came with all the knowledge of their particular village system," he said. "But there weren't many women. They take second place in society and are treated like objects of exchange."

"But they're tremendously creative in their own art forms like their beautiful weaving. There's a whole art form within their making of string bags called billums. Different sorts are woven in most cultures. The design and pattern changes for different life stages, and it's a sign of respect to have larger and larger ones as you get older.

"Now they are made in very bright colours with synthetic twine and wool and nylon."

"And the patterns have freed up as well."

Steven was interested in the whole creative process in all the art forms, particularly carving.

"I was looking at the technology of managing to get a big tree down to smaller pieces to begin carving," he said. "The actual managing of the materials formed a big part of why I was there — I was looking at the aesthetics and the cultural value of what they were doing.

And he found that there were a lot of similarities with his own work. "Wood doesn't come sawn up in little blocks," he said. "It's found in demolition sites or in the bush, and it determines its own form."

He was also very interested in how people saw and valued their carvings in their own society.

"At first they were completed for cultural objectives rather than material ones," he said. "They were used as adjuncts to ceremony, but now they're made for the tourist money. But there's still the magic there; the tourist money hasn't stripped that away."

"Some of the heights aren't really perceived by the artists themselves," he said. "Some of the things that I saw which most excited me weren't the most expensive or best executed. They were well planned blunders if you like within the confines of a particular form."

While Steven said that the country was too large to really collect information about carving in a documentary type of way, he found more of a social intimacy with the people in finding out more about their craft.

"I was there as an observer to look around, move about and make friends," he said. "Once I'd been in a place for a couple of weeks I became part of the furniture. I was carving. I was doing something they were doing."

He found that there was a good deal of professional curiosity about what he was doing.

"The other carvers looked at how I was doing my carving and the tools I was using. And they liked to have a go," he said.

"They were looking at my work with quite a critical eye. The relationship would have been quite different if I wasn't a carver and didn't carry my workshop around on my back," he said.

"There was a strong bond built up over my stay, just

knowing we were all carvers. I did a bit of an exchange with some of them and left my carvings for hospitality in some of the villages."

He made a special effort to learn pidgin English while he was in Papua New Guinea, and says that this was one of the most important factors in getting to know people on a more intimate level.

Now Steven is back in Paraparaumu, and he says it will take him around a year to two years to sort out all the information he gathered in the time he spent away.

"It was an intense time, and things were at a very high level," he said. "I've got to find a peaceful space and sort things out now."

When it comes to influences on his own work Steven says he was really amazed at the use of shells in Papua New Guinea.

"That was the biggest thing," he said. "It's given me more impetus to work with paua shell that's been bastardised by the tourist trade."

"I learned some fairly simple things there I'd like to try and translate into paua shell here. Like cutting it up but not putting it in resin which is usually done. That's just one of a number of things that I've thought about."

A lot of the shells that he saw being used were tropical water shells which are thicker than shells found around New Zealand.

"And then there's Mother of Pearl which is beautiful stuff," he said. "There's both contemporary and modern designs with it which are both very fascinating."

He has brought back a number of the shells shaped as spoons, but the only wood which he brought back was a piece of ebony which came from another island.

"But we have hardwoods growing here like they used over there," he said.

A couple of projects which Steven's looking forward to getting into this year are writing a "How to . . ." book on carving, and looking at the possibilities for cooperation amongst New Zealand carvers.

He says the book will be, "small scale, not coffee table," and that it will give basic information on tools, supplies and techniques used in carving.

And he maintains that cooperation with other carvers must also work from a basic level.

"It can start with just getting together on a one to one basis," he said.

Through both these projects he says his aim is to "make more carvers".

"The more carvers there are the better the world would be," he said. "Carving has soothing, healing properties that make people move more slowly."



Carved pendant by Stephen Myhre

This article on Pricing is the first in a series investigating marketing outlets available to craftspeople. Further articles in this series written by John Clacy will be published in the magazine, and all will be available from the Crafts Council as a publication in May.

Pricing And The Craftsperson

Pricing, is becoming more important as the effects of inflation affect business. The purveyor of non essentials; and unfortunately the craftsperson would fall under that heading is most vulnerable. In an uncertain economic climate it is essential that people who make things are able to cost them accurately.

There are two main reasons for this:

- They are able to charge consistently.
- They know how much room they have to negotiate in each transaction before it starts to be unprofitable. I accept that craftspeople pursue their interest for reasons other than commercial, but to stay in business a certain degree of hardheadedness, I think you will agree, is necessary.

Pricing techniques tend to be used in conjunction with one another. A craftsperson may feel that his or her experience will negate the need to have a system of pricing. In that case the craftsperson is using what is commonly called "Ad hoc". This is the most common form, generally it is used with modifications. A rule of thumb with a little bit of science somewhere along the line!

• **Ad Hoc.** Intuitive feel for what the market will take. Uncertain technique as it leads to variations in price. It can cause confusion if the craftsperson forgets what he charged last time. The retailer won't, he will have records and will probably query the difference if it is in the craftsperson's favour. This can lead to the loss of a customer.

• **Going Rate.** Charging what the others charge. Marginally better than ad hoc. If the buyer needs some justification for the quoted amount this can be embarrassing. Most businesses use these first two examples together.

• **Cost Plus.** Using the traditional costs from the last batch, run etc. and then adding a desired return for effort.

This technique has the advantage that it gives the craftsperson a desired result numerically but only if the costing is correct and the articles sell. To keep to this system can mean that with each price rise the pricing will change in an uneven way. For example the cost of petrol will have an effect on the cost of a leather belt. But the minor adjustments needed to keep up with the increase would be difficult to monitor. This system is better geared to larger costs than those suffered by the crafts person. A builder faced with a twelve percent increase on wood for example can adjust his prices more directly. A mug or article using wool is more difficult. The one exception to this is possibly jewellery.

• **Marginal Cost.** Multiplying the costs by a traditional amount. This is similar to cost plus, but is less rigid.

• **Cost Estimate.** Taking the traditional returns (ie costs incurred last time) based on cost plus and expecting a certain yield to be increased by bulk manufacture. This is a slightly more businesslike approach. It is used in the crafts sense by more than one person working on the same line. For example a potter employing an apprentice to throw the simpler pots to minimise costs by saving the master craftsman time. The articles will be priced as having all been made by the more expert person. In this situation batches often run into the hundreds; and the margin for expected profit increases proportionally.

Benefits Of Pricing

A sound pricing technique will enable you to price consistently and to be able to show justification for these prices.

Through the use of batch pricing you will be able to pinpoint your true rate of return.

• **Batch pricing,** will keep your records current, it will give you an appreciation of profit and cost centres and will enable you to compare the profitability of lines. This comparison can be helpful in re-emphasising your output. Allocation of time to produce the most profitable lines will leave you set amounts of time to do the things you enjoy.

• **Pricing can help to isolate your costs.** This information will help the craftsperson see when and where the money goes. In this way savings should be made with judicious planning. Vehicle and premises sharing are obvious ways. Some weavers exchange dyes and materials. It is easier to **save** than **make** money.

• **Pricing helps you to set goals.** In the article following I will set out a system which I have devised for running the small business through pricing. In a simple way a craftsperson can set up a recording technique which will allow him or her to examine cash flow and times taken to produce an article and compare these figures as the business matures.

The Elements Of Pricing

• **Materials.** Self explanatory. The consumable requirements of the manufacturing operation. Points to note. Always price per unit on materials. If old stock is used always price on the latest (highest price). For each article take into account the wastage/yield factor. (See exercise one.)

Exercise 1

Devising a yield factor.

For example a woodworker takes 45 square feet to make an adze table. The table traditionally consumes 60 sq ft ie a wastage of 15, yield factor is therefore $60/15/60$ times $100/1 = 75\%$. When pricing for example the wood costs \$1.50 per sq ft the materials charged should be \$90.00 — the \$1.50 will include transport, handling time and other costs associated with preparing the wood for use.

Always treat these factors as components of the materials cost. Without them the materials would not be available.

Exercise 2

Pricing materials using an inflationary factor.

The woodworker from example one is asked to produce 40 tables. He will be paid at the end of the run although tables are delivered in batches due to shortage of workshop space and customer requirements.

Rate of inflation	18% PA
Three months	4.5%

Costs related to purchase of materials

Materials 60 sq ft by 40 by \$1.50	\$3600.00
------------------------------------	-----------

Extraordinary Costs

Unloading — 3 hours by \$7.00 per hour	\$21.00
Transport — Via supplier	= 8.00
Ordering and selecting time 1.5 at \$7.00	\$10.50

Total

Adjustment $100/100 + 4.5/100$ by total	\$3803.28
Per table	\$95.08

Note. Diligence in this area can save money. Your supplier will be passing on to you the increases.

Exercise 3

Determining an hourly rate.

Investigate —

(a) Overheads.	
Total expenses for the last 12 months	\$4000
Adjust by inflationary index ie by 17%	\$4680

Divide this by probable working hours
49 weeks by 4 days at 12 hours and
1.5 days at 10 hours = 63 hours by 49 = 3087
\$4680/3087

$$(a) = \$1.52 \text{ per hour.}$$

(b) Labour.

To decide on required earnings.

Last years earnings by inflationary index (suggested)
 $\$14,000 \times 1.17 = \16380

To calculate the hourly rate divide by 3087

$$(b) = \$5.31 \text{ per hour}$$

$$(a) \text{ plus } (b) 1.52 + 5.31 = \$6.83 \text{ per hour.}$$

With these fundamentals it will be possible to set up a simple pricing structure.

If the articles are not on COD always adjust the price by the inflationary index. (You may decide not if payment is within the same month.)

• Labour. Your total input.

Points to consider. Assiduously charge all time. Charging only the time actually taken at the bench wheel or loom is self-defeating. A rule of thumb is to decide whether or not your actions make the creation of your craft possible. Accounting, telephoning, collection of resource material all go toward your making a living as a craftsperson. A mechanic will charge you not only for the time spent on your vehicle but for the incidental times. This is the only realistic way a business can be run.

Take a weekly record of your activities and prepare a flow chart of your activities — you will be surprised. If you spend **half** of the time given as "work time" at the bench etc. you will be doing well. You may be surprised at the **total** hours spent in your work. This seems to be part of being a craftsperson. It may be a good idea to talk to others in your field and to compare their output.

Labour is your most valuable asset. Determine how much to charge and work **only** on that basis. (See exercise three.)

Overheads

The costs of the operation which make it possible to provide labour and the facilities which enable the craftsperson to fashion the materials into goods. This sounds complicated but it isn't. Overheads can be seen as any costs which are not direct material costs. The owner of a business does not normally regard his own salary as an overhead but will put under that heading the wages of his employees.

It is important to list all the possibilities for tax purposes. However, there are uncertain areas — telephone and allowable depreciation of clothing.

There are five things to remember with overheads.

- Repairs and maintenance time is often overlooked — charge it out and also keep receipts from tradesmen.
- Hopefully your incidence of bad debts is kept low but those that do occur are chargeable to the business in terms of being an overhead. Time spent in debt recovery also falls under this heading and should be charged as unproductive time.

• Help given by friends and family can be charged as wages even if money does not actually change hands.

• Intangibles such as light and heating are often missed.

• It can be more sensible to upgrade equipment or clothing regularly than to keep them. The tax advantages of depreciation allowances often minimise the difference.

Two examples of pricing.

(1) Cost Plus

A craftsperson decides that it will take an hour to produce one article

	\$7.00
Overheads (for example) including materials	\$2.85
Direct Cost	\$9.85

From experience he knows that 60% of his selling cost is direct cost therefore selling price will be —

$\$9.85/60$ times 100/1	\$16.42
-------------------------	---------

Will the market stand it?
Retailers cost to purchase time
(70% Mark Up) \$27.91

From this consideration the craftsperson must reflect if his/her prices are realistic.

(2) Marginal Cost.

An apprentice jeweller is to make a small bangle.

Labour	\$3.00
Materials	\$3.75

The crafts person then adds on the mark up multiplier which is the result of deducting the mark up for profit and overhead and dividing by the cost of labour.

For example the bangle sells to the jeweller for \$11.25
 $\$11.25 - 6.75$ divided by $\$3.00$ 1.50
ie 1.5 is the mark-up multiplier.

The apprentice can now charge by this factor when pricing.

To give another example.

He will make a ring.

Materials	\$6.00		
Time — 2 hours	\$12.00		
Cost = Materials plus labour plus 1.5 by labour			
= \$6.00	\$12.00	\$18.00	\$36.00

This is an approximate method and has the limitations set out in the beginning of the article.

Conclusion

If this article has a pompous sound to it, apologies. In meeting with people who struggle to make a living by making and selling craft I've become aware of the difficulties involved. The irony of craftspeople having to be businesslike when partially they have become craftspeople to escape the same pressures has something of the grit in oystershell about it. It must be satisfying to adopt an independant lifestyle and survive. I believe adherence to a few straightforward business principles, including careful pricing, will help achieve this goal.



John Clacy

new

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Exhibition Review

The Bowl — Asian Zone



Jenny Patrick

The last exhibition I reviewed (the annual N.Z. Academy Craft Invitational) left me with indigestion from an intake too varied and too large.

I came away from the Asian Zone Bowl exhibition feeling decidedly undernourished.

The modesty of this exhibition surprised me.

Two years ago the New Zealand Crafts Council staged its own Bowl Exhibition in Wellington to select eight top bowls as our contribution to the exhibition currently touring New Zealand.

The N.Z. 'Bowl' was a prestigious affair, with awards, business sponsorship and an imaginative display of 100 rigorously selected bowls at the Wellington City Gallery.

Perhaps my involvement in that exhibition colours my view, but I found the New Zealand show more varied and more stimulating than this Asian Zone Touring Exhibition.

Of course there are many good reasons to limit the size of a touring exhibition — economy and availability to small galleries are two of them.

Also with only 60 bowls from 10 Asian countries there is a chance to appreciate with care and at leisure all that is on display.

Some of the pieces are well worth the scrutiny.

New Zealand's own contribution (what's left of it after breakages en route — another whole story) is cause for pride.

Donn Salt's exquisite jade jar, Rick Rudd's cheeky indentation in a rough Raku wedge, and Debbie Pointon's trickle of silver down a smoky porcelain bowl all surprise and delight.

The elegant lines of Tanya Ashken's silver rocking bowl (featured on the catalogue cover) and Beverly Luxton's porcelain lustre bowl are also fine examples of New Zealand craft.

Disappointing, though, not to see Maori craft represented.

A carved feather box — Whakahuia — could surely have just crept in as a bowl — there were some fairly free interpretations from other countries.

Surprisingly, Beverly Luxton's bowl was about the nearest thing in this exhibition to the traditional rice bowl.

One would expect an Asian Zone bowl exhibition to be crowded with them.

Even the Japanese, who revere the simple rice bowl as an art form, ignored it and sent four superb large bowls.

These included the most dramatic piece of the exhibition, Toshihiko Takahashi's magnificent laquered dish, the lip of which undulated with unnerving simplicity.

The whole exhibition shows the diversity of attitude towards craft in the Asian Zone. Japan, Australia and New Zealand exhibit bowls that are individual, by named artists and tend towards an international style.

Fiji, Western Samoa and Papua New

Guinea present the traditional large ceremonial bowls of the Pacific — fine strong designs that have remained unchanged for generations.

Jonate Hawea's Bird Dish from Fiji is a particularly striking example.

India, Pakistan, Thailand and to a certain extent the Phillipines also present traditional bowls — more sophisticated and intricate in decoration than those of the Pacific Islands but with the same value set on the old designs and the same lack of interest in innovation or named artists.

What a pity Malaysia and Indonesia, both countries strong in craft and staunch supporters of the Asian Zone Crafts Council, did not contribute.

I have a feeling that 'bowl' is not after all a particularly common traditional craft form in the Asian Zone. 'Container', 'Basket' or 'Human Figure' might all be more universal.

Among the traditional Asian exhibits, my decadent Western eyes valued particularly a silver plated bowl from India.

Mrs Arnwas Vasudevan used traditional techniques in a non-traditional design to make the only signed piece in the Indian collection.

Perhaps, however, the truly traditional pieces, to an Indian were of much greater interest and excellence.

To be honest (perhaps unwise) I found the traditional bowls in this exhibition rather humdrum.

And yet I usually appreciate and value traditional crafts.

Perhaps an exhibition of mixed international/modern and traditional craft is awkward visually; (though not always. I've seen it work in small-scale New Zealand exhibitions).

Perhaps the traditional bowls in this exhibition are humdrum — I would not be qualified to say; though I could not avoid a feeling that we were not seeing the best from some countries.

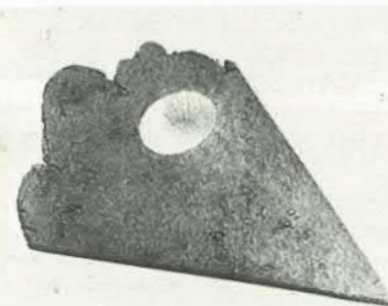
Whatever the answer, it's a thought-provoking exhibition with some fine pieces.

Thanks to the Australian Crafts Council for initiating it and well done B.P. for backing the New Zealand tour.

Jenny Patrick



Tanya Asken's Silver Rocking Bowl, N.Z.



Raku Bowl by Rick Rudd, N.Z.



The Bird Dish by Jonate Hawea



Trevor and Helyne Jennings

The Miniaturist and The Minimalist

"The miniaturist and the minimalist".

These were the names given to Helyne and Trevor Jennings while they were studying at the Royal College of Art in London.

For she was doing embroidery work on a very small scale and he was making jewellery reduced to its simplest forms.

They visited New Zealand recently and spoke about some of the work they're now involved in.

Helyne had completed a Bachelor of Arts degree at Loughborough before she went into the Royal College, but after two years of learning techniques of embroidery and then a third year where students were left to experiment more on their own, she was uncertain of which direction to go in.

"I was interested in illustration and was doing a lot of drawing when I finished the course," she said.

"But I ended up applying to go to the Royal College in their tapestry course," she said.

"When I applied I wasn't sure that my work was going to fit in, and at the interview I didn't know what I was letting myself in for. When you think of tapestry you think it's going to be great big woolly wall hangings. But I found out that the name had just come about because they had to find a name for the department and it was on the textile floor. Some people were doing things not at all related to textiles."

In her year there were only four people involved in the textile area, and the working environment was one without rules and regulations.

"It was a very free course," Helyne said. "We had our own area where we could just let things rip. And although we didn't have a lot of contact with the other textile people there were other areas where we could envisage something and

get hold of technicians there and they would sort it out."

"There were lectures each week by experts in their field and they would explain to you about their techniques," she said.

Beautiful Fabrics

While Helyne was completing her embroidery course she'd become interested in very small intricate designs sometimes taking up only half an inch or so.

Hence her nickname "The Miniaturist". And she had started to use beautiful fabrics such as pure silk, vellums and kid skins.

At the Royal College of Art she says she spent half the year looking for more of these fabrics which were not just "beautiful in themselves", but which could be made to have the qualities of other materials.

"I collected different swatches and I worked with shellacs, varnishes and plaster to try and get a suedey quality to the materials. I brushed them with wire brushes and rubbed them with graphite or other colours," she said.

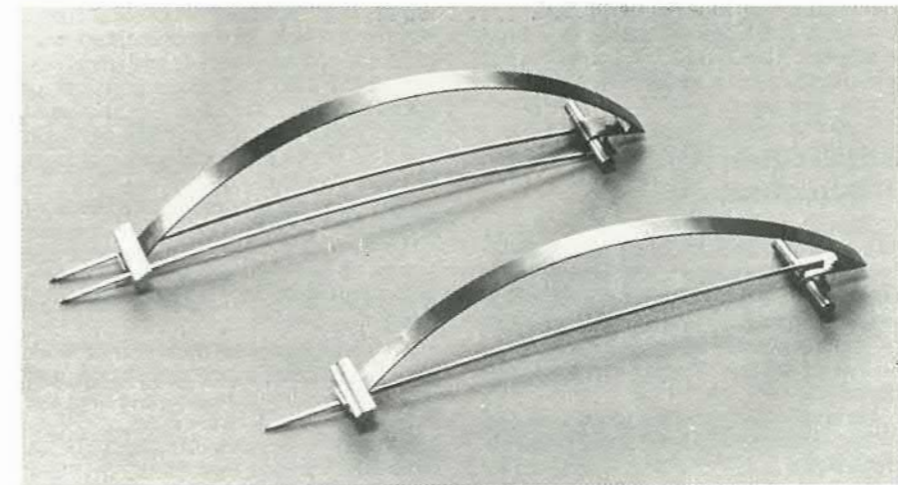
"I was trying to push the materials to become something different. I scored some fabrics quite hard so they looked like anything but textile but still were. Only by looking hard at it do you realise that it's a textile doing something else."

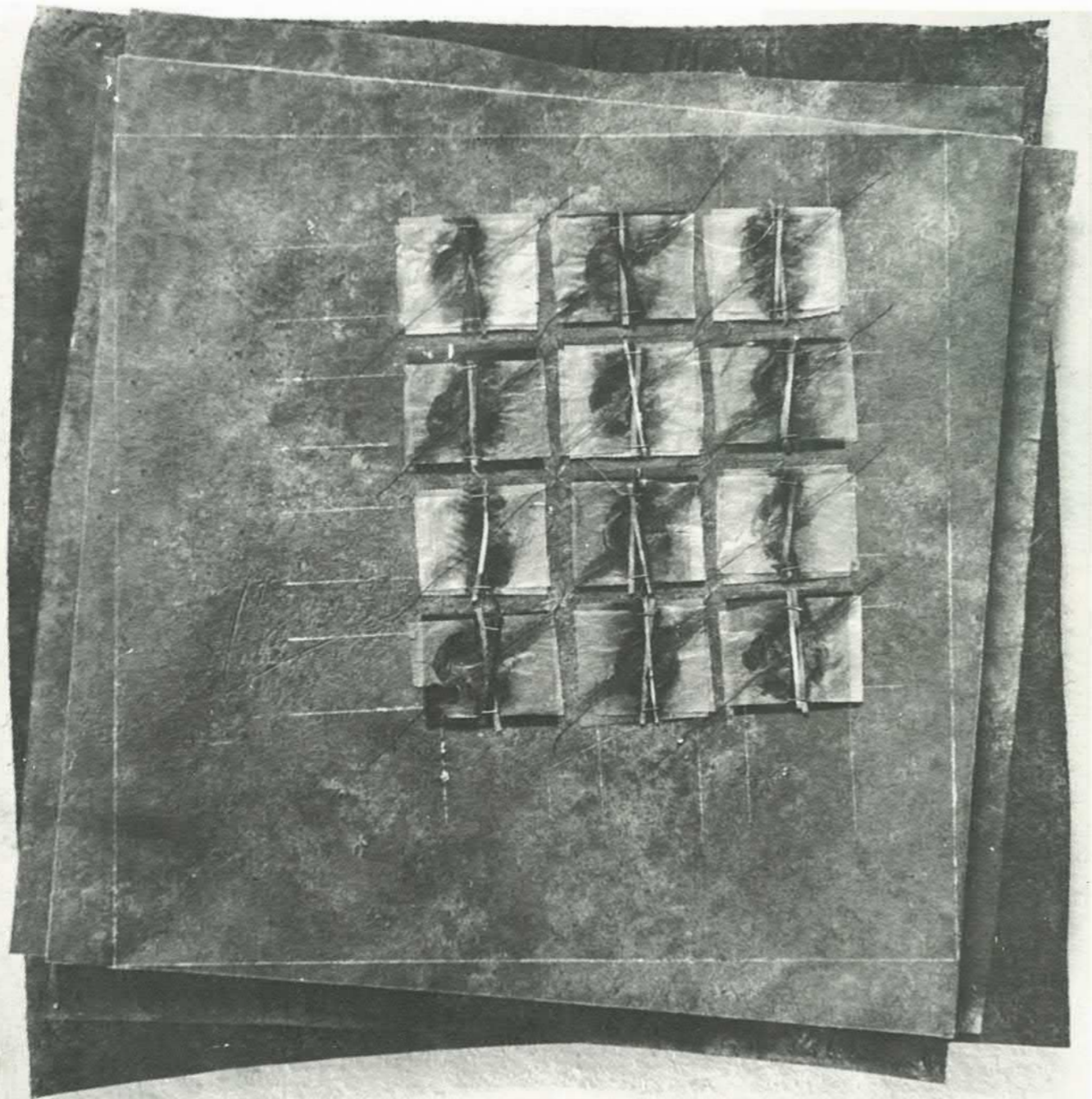
She experimented with rubbing different pigments into cloth even though some of them wouldn't last long. And she also tried shining lights through different fabrics to give slits and shadow effects.

"Now I'm experimenting with assimilating surfaces onto things so they peel like sheet metal," Helyne said.

"So the effect is that you know that it's not metal but you don't know exactly what it is."

At first she found she had a problem trying to work on a larger scale than she had with her embroidery.





"You can't use fabrics on a small scale, so it was an obstruction at first, but I've overcome that to an extent now."

"It's a challenge to work on a large scale, but now I want to simplify what I'm doing and cast out the things that are overcrowding it."

Elimination And Minimalisation

This has long been her husband Trevor's aim in his jewellery design.

Elimination and minimalisation have been his aims in trying to get each of his pieces of jewellery to become a creation of the most potent economic statement. So here's where "The minimalist" title comes in.

He completed a three year Bachelor of Arts course in jewellery at Loughborough then had a year off before going on to

the Royal College of Arts course.

He worked with mixed materials during his B.A. including wood and ivory, but for his M.A. he experimented with different coloured metals and ceramics.

"I used gold and silver and lots of stainless steel," he said. He also used monel metal which is an alloy of nickel and iron which produces earthy colours through flaming.

"My jewellery is more like items of sculpture," he said. Figures are reduced to dots, and everything is part of the whole sculptural piece. Like with a brooch the pin isn't a separate part of the whole piece."

He found that in his third year of work his work became much more active and physical. Metal was heated and then left as it was and not cleaned off.

Because of the sculptural nature of his work when it came to the final two week

exhibition at the end of the course, Trevor was keen to exhibit his jewellery more as sculptural pieces.

"I wanted to take them away from people their clothes, and have them viewed as free-standing objects," he said.

This was one area where he and Helyne collaborated as he required a surface behind the jewellery which would show it off to its best advantage.

So Helyne was able to contribute a piece of her textile work that he particularly liked to complete the display.

"We haven't done combined pieces," she said. "But we do find that each other's work does have its uses."

Most of the two months they were in New Zealand was spent with Helyne's parents in Nelson. And on their way back to England they were to spend time in Indonesia.

Resources

The following articles have appeared in journals recently received at the Resource Centre.

These journals can be seen at the Resource Centre or copies of articles can be obtained.

Requests for copies should be accompanied by payment of 20 cents per page and a large stamped addressed envelope.

CRAFT BUSINESS — PACKAGING

Craft Dyers Guild News "Presentation, Packaging & Pricing" no 3 p2.

Note on what information should accompany the craft object sent for exhibition.

Information on how to clean, hang items plus the appropriate equipment.

CRAFT BUSINESS — PUBLICITY

Crafts "The Crafts of Application" no 59 p55-6.

This short article contains suggestions on what should be included in a publicity kit. Slides, business cards, press clippings.

CRAFT PHOTOGRAPHY — METALWORK

Metalsmith "Photography for Metalsmiths" p39-43.

Article is on Composition, Illumination and Reflection Control. Small section on how to construct a light box.

DESIGN

Craft International Oct. 1982.

Contains a number of articles on Craft and Design in Scandinavia. Includes a brief history of Scandinavian design, Finnish design, Furniture design.

EMBROIDERY — TECHNIQUES SMOCKING

Needle Arts "The Smocking Tradition" Fall 1982 p2-7.

Article on the traditional English smock. Includes bibliography.

FABRIC & FIBRE ART — AUSTRALIA

Craft Australia "Recent Work by Heather Dorrough" 1982/4 p30-7.

This article is about a series of large self portraits recently finished by Heather Dorrough. Processes used in the execution of the portraits include blueprinting, Vandyke Brown printing, photographic silk screen printing, machine embroidery, heat transfer printing applique, trapunto and procion dyeing.

EXHIBITIONS — PLANNING

Crafts Report "Banks are Good Places to Stage Exhibitions & Sell Crafts" no 85 p11.

The writer gives ideas on how to approach banks, what to look for in terms of location, how to set up the show, staff it and handle sales. These ideas could be applied to any non-gallery venue.

FURNITURE

Crafts "Sotsass & Co" no 59 Nov/Dec 1982 p38-42.

Ettore Sotsass is the man behind "Memphis", the Italian furniture company whose furniture appears to be in contradiction to what is thought of as "good taste". Article includes illustrations of Memphis furniture & statement of Sotsass's beliefs.

FURNITURE — U.S.A.

Fine Woodwork "The Rise of Artiture" no 38 Jan/Feb 1983 p98-103.

Art Carpenter uses the term "artiture" to describe "artifacts that have the traditional form of furniture, but are not of any practical use." His article reviews a number of exhibitions of furniture and he comments on the shortcomings and successes of artiture. Well illustrated with photographs.

GLASS — BLOWN — U.S.A.

American Craft "Glass Funk: Richard Marquis" Dec 1982 p34-7.

A survey of recent work by Marquis. His pieces which no longer hint at function are blown, cast, slumped, and incorporate found objects such as old glass toys and cruets.

GLASS — AUSTRALIA

Craft Australia "2nd National Glass Biennial" 1982/4 pi-xi (supplement).

Items from the 2nd National Glass Biennial are illustrated against a short text detailing the growth of glass as a craft in Australia. Biographies of leading Australian artists in glass are included.

KNOTTING

Fibrearts "Charlotte Attig; Tassel Maker" Nov/Dec 1982 p26-7.

Short article with illustrations of some of Attig's work. She uses coins, beads, paper, metal and seeds in addition to fibres.

HICKS, SHEILA

Craft Australia 1982/3 p49-56.

Article about U.S. Fibre & Fabric artist Sheila Hicks and her workshop in Australia. The workshop was based around the use of five tonnes of towels and their installation in the Craft Centre Gallery.

LEATHERWORK

Craft Australia "Recent Developments in Leather" 1982/3 p37-43.

Rex Lingwood gives an international view on the state of leathercraft and the development of sculpture in leather. The new developments "Reject conventional views of what art or craft should be and concerns itself with what can be achieved".

MAORI WEAVING

Agmanz News "Feathers & Fibre" v13 no4 p1-2.

Review of a major exhibition at the Rotorua Art Gallery of traditional Maori fibre crafts. The exhibition is the most comprehensive exhibition of Maori Craft ever staged in N.Z.

MORRISON, LOIS

Craft Australia "Lois Morrison" 1982/4 p59-60.

A short article on U.S. Fabric & Fibre artist Lois Morrison who was in Australia and NZ in 1981/2. Illustrated by slides of her exhibition at Janne Land Gallery Wellington.

MUSICAL INSTRUMENTS — U.S.A.

Fine Woodworking "The Guild of American Luthiers Convention" Nov/Dec 1982 p80-1.

Short report on the convention of stringed instrument makers. Gives address of the guild.

POTTERY — FIRING

Ceramic Review "Firing with waste oil" Nov/Dec 1982 p19-22.

Potter Charles Bray gives his experiences of using waste oil as a fuel in his catenary arch kiln. He gives information on burners, oil emulsion & safety precautions.

POTTERY — KILNS

Ceramic Review "Sweet Simplicity" no 77 p23-4.

"Are electric kilns really second best, or as Emmanuel Cooper argues . . . just as capable of producing outstanding work as any other kiln? And, he thinks, it is a debate which in its questioning of the aesthetic criteria of pots, has significance for all potters."

POTTERY — KILNS

CERAMIC FIBRE

Pottery in Australia "A review of the use of Ceramic fibre for pottery kilns." v21 no2 p7-8.

Pros & Cons of the use of ceramic fibre. A short note on health hazards.

"A test kiln using ceramic fibre" v21 no2 p12-5.

Design and instruction on how to make a small ceramic fibre kiln for firing to stoneware temperatures.

POTTERY — PRESS FORMING

Ceramics Monthly "Styroform Press Moulds" Sept. 1982 p74-5.

A U.S. potter describes how he makes moulds out of polystyrene.

WEAVING — TAPESTRY — AUSTRALIA

Craft Australia "Mary Beeston" 1982/3 p33-4.

This article is about the Beestons' commission for a tapestry for Newcastle University. A description is given of the various stages involved, design, maquette, cartoon & execution.

WEAVING — JAPAN

Shuttle, Spindle & Dyeplot "Kasuri, Japanese Ikat" no 53 p22-5.

Kasuri involves the use of yarns that are resist dyed and woven so that a design results. The article gives instruction on how the dyeing is done and how the fabric is woven.

WOODWORK — MARQUETRY

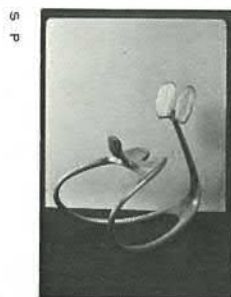
Fine Woodworking "Marquetry on Furniture" no 38 Jan/Feb 1983 p61-5.

The author talks about marquetry, the design, its realization, selection of veneer and the mounting or pressing of the parts. The author uses a technique called the double bevel cut.

Slide Sets

Illustrated below are individual slides from sets available for hire from the Resource Centre.

Write to the Crafts Council of New Zealand, 135-137 Featherston Street, Wellington 1, for a free catalogue of sets available.



Young Americans: Wood Slide Set 49



Lombard Award 1981 Slide Set 13



Anne Powell: "Tree Bowls"



Quilt by Malcombe Harrison



New Directions in Fibre: "Metamorphosis at Wollombi" by Heather Dorrrough Slide Set 39

Slide Hire

Would borrowers of slides ensure that while slides are in their possession they are well looked after.

Please remember to,

- not leave slides in hot sunny places.
- not to leave slides for long periods in warm or working projectors. This occasionally can result in the buckling of the mounts.
- return ALL the slides in each set.
- return the slides in their correct order in the plastic file.

Your co-operation with regard to these points will allow us to provide a speedy and efficient service and to avoid causing any disappointment to the other users of the slide hire service.

Thank you,
Philip Clarke,
Resource Officer.

Catalogues

The following catalogues are available for loan. Borrowers are requested to return catalogues within 14 days of receiving them.

Felting

'Felting' was recently exhibited at the American Crafts Museum. The catalogue contains a short illustrated description on feltmaking and an account of the origins of feltmaking. The catalogue is illustrated by large postcards, some in colour, of the exhibits.

American Clay II: Element of Direction 1982

This colour catalogue documents a nationally selected exhibition of U.S. clay artists. Half of the 20 black and white illustrations are of pots, the other half are of sculptured pieces. These latter works often utilize materials such as paper, wood, neon, metal and leather.

Contemporary Australian Glass: 2nd National Glass Biennial Wagga Wagga AA Gallery 1983

This colour catalogue illustrates Australia's leading glass exhibition. It contains a description of the growth of hot and cold glass in Australia. Many illustrations and biographies of the exhibitors. The catalogue of the first National Glass Biennial is also included.

An Exhibition of Contemporary Japanese Crafts, 1982

This catalogue illustrates an exhibition of contemporary Japanese crafts which has been toured by the Japan Foundation. The crafts featured are pottery, woodwork, lacquerware, bamboo ware, metalwork and glass — a new craft in Japan. There is no text but many lavish colour illustrations.

• Many thanks to Margery Blackman for her donation of catalogues and newsletters to the Resource Centre.

Tapes Available

RADIO NZ CONTINUING EDUCATION UNIT

The Conted Unit of Radio NZ hold tapes of selected RNZ programmes. Those of interest to craftspeople are:

Running a Small Business

This programme is a compilation of ten 3 to 4 minute programmes covering: Keeping Records, Costing, Stock Control, Raising Finance, Selling Your Product. Send 1 C60 blank cassette.

The Clockwork Club Machine

Six programmes of 15 or 20 minutes each on club management. Topics include, Starting a Club, Structure & Administration, Club Night, Special Projects, Leadership and Membership. Send 3 C60 blank cassettes.

Free recordings of these programmes can be obtained by sending the appropriate number of blank cassettes and a gummed, self-addressed label and 60c worth of stamps to

National Film Library,
Private Bag, Courtenay Place,
Wellington.

THE NATIONAL FILM UNIT have recently established a Film Rental Service. A limited range of their most popular titles are available for hire. The only films that would be of particular interest to craftspeople are

"The Adze & the Chainsaw"

This is an examination of how indigenous Maori art has had to adapt to a contemporary European environment.

"Takere Tikitiki — the making of a Maori Canoe"

This unique film traces the construction, under the supervision of Piri Poutapu, of the giant war canoe "Waka Taua".

A free catalogue and further information is available from:

Film Rental Service
National Film Unit,
PO Box 46-002,
Lower Hutt.

Ph. 672-059

Books Available

Craftsmen in Business: a guide to financial management and taxes by Howard W. Connaughton — American Crafts Council, 1979.

This book is written for the U.S. Craftperson but is applicable to N.Z. It covers all areas likely to be of interest and provides detailed examples to work to. Chapters on Going into Business for Yourself, How to keep Books & Records & Accounting for Income & Expenses are especially valuable.

Available from the American Crafts Council US \$5.70.

401 Park Ave South,
N.Y.
N.Y. 10016,
U.S.A.

Photographing Crafts by John C. Barsness — American Crafts Council, 1974.

This book is written by a potter/photographer and is a manual to assist craftspeople to take better photographs of their work. Detailed discussion is given to the following, Equipment, Preparation for a Photo Session, Requirements of Specific Media, Technical & Compositional Problems. If you are interested in learning how to take a better photograph of your work this is the book to buy.

Available from the American Crafts Council US\$5.20 see above for address.

The Craft Collector compiled by Rosanne Raab — Rosanne Raab, 1982.

While the major part of this book is a directory of Craft galleries in New York valuable sections are given over to the following: Museums where craft can be seen, leading craft periodicals and a short bibliography of books.

Available from: US \$9.20

PO Box 1122,
Scarsdale,
N.Y. 10583,
U.S.A.

Display Technology: for small museums by Brian Bertram — Museums Association of Australia, 1982.

This manual was written for exhibition staff working in a small museum. However craftspeople and craft retailers would find sections in all chapters interesting. The text is divided into three parts, Theory, Fixture Construction Methods & Production and Installation Techniques. Section one looks at creating a good environment and general design. Section two examines various types of furniture and how to make them. The third section looks at labelmaking, poster-making, use of graphics, photographs and murals.

Available from Museums Association of Australia Aus \$10.00

Museum of Applied Arts & Sciences
Ultimo,
N.S.W.

Rural Co-operatives in N.Z.: Twelve Case Studies by Janya McCalman and Paul Evans — Community Enterprise Loan Trust, 1982.

This book looks at twelve co-ops of various types such as Work Trusts, Womens Co-ops, A Forest Trust, Small Business Co-op and Living Communities. Activities, Financial Basis, Legal Structure and Relations with the Local Community are points each co-op is examined on. General conclusions are made under these same headings. Useful bibliographies and sources of assistance are listed in an appendix.

Available from CELT \$4.00

PO Box 12-357,
Wellington.

Where to Start: a guide to the establishment and administration of community groups and clubs by Vincent Burke — Dept. of Internal Affairs, 1982.

This book has been written "to help New Zealanders in the initial stages of getting a club, group or organization off the ground. It has not been designed with any particular type of organization or group in mind." It provides information on Setting Up, Legal Structures, Meetings, Roles within Organizations, Publicity, Running Activities, Finance & Fundraising, Law & Constitution. All groups should own a copy of this book.

Available from Government Bookshops \$5.95

Using Film in Teaching by Jim Maxwell and An Introductory Manual for Making Video Tape Programmes by Ham Maxwell. Occasional Papers 7 and 8 — Tutor Training Unit, NZ Technical Institutes, 1982.

These papers present easy to follow practical advice on the subjects each paper addresses itself to. The paper on Using Film lists sources of films for hire.

Both papers are available from: \$2.00 each

Tutor Training Unit,
Central Institute of Technology,
Victoria Street,
Lower Hutt,
Wellington.

Futures Kit prepared by Terry McCarthy and Myra Harpham — NZ Commission for the Future, 1982.

"This Futures Kit has been constructed in the belief that teachers and people who lead and co-ordinate community groups play an important role in developing the processes of thinking that will be used in the future." The kit is based on the belief that to achieve a "good" future, individuals need to think and act with a concern for the future. The contents of kit include sections on the Probable Future, Futures Fiction and Non-Fiction, Escaping from Old Ideas, Values Awareness, Deciding on Directions and Creating the Future.

Available from Futures Kit

PO Box 44107,
V.I.C.
Lower Hutt.

Educational Courses

This list of craft courses continues that begun in the December 1982 issue of "NZ Crafts". All the courses listed are part-time courses, some being taught in the day others at night. Enquire for further details to the organizers of each course.

Any further information or enquiries about craft training should be addressed to:

The Resource Officer,
Crafts Council of NZ,
135-137 Featherston St,
Wellington, 1.

Northland

Northland Community College,
Private Bag
Whangarei.
Ph. 89-659.

Whangarei Area: Small Business Management, Lino & Woodcut Printing, Basic Weaving, Pottery Design and Finishing Pointers, Fleece to Garment.

Kaitaia Area: Silk Screen & Fabric Printing.

Kaikohe-Kerikeri Area: Beginning Knitting, Home Use of Plant and Chemical Dyes, Knitwear Finishing, Silk Screen and Fabric Printing, Progressive Weaving School, Car and Van Customizing.

Auckland

Aorere College,
Portage Rd,
Papatoetoe.
Ph. 278-0347

Courses are offered in Embroidery, Machine Knitting, Patchwork, Woodblock Printing, Pottery, Woodwork, Macrame, Running a Small Business, Batik, Crochet, Stained Glass, Copperwork, Weaving, Spinning & Woolcraft, Leathercraft, Canework, China Painting.

Auckland Society of Arts,
4 Eden Cres,
Auckland 1.
Ph. 795-403/4.

Courses are offered in Printmaking, Sculpture, Stained Glass, Leather Carving, Applique and Embroidery.

Auckland Studio Potters Centre,
P.O. Box 13-195,
Onehunga.
Ph. 663-622.

The Centre offers twelve courses for those at all levels of proficiency. Topics include throwing, handbuilding, porcelain, decoration and glazing. Courses run for twelve weeks.

Edgewater College,
Community Education Programme,
Edgewater Drive,
Pakaranga.
Ph. 564-731.

Courses on Fibreglassing, Woodwork, Basketry, Copper Repousse, Copper Tooling, Jewellery, Leatherwork, Macrame, Patchwork, Embroidery, Stained Glass are taught.

Long Bay College,
Community Education,
Ashley Ave,
Long Bay.

Courses available on Pottery, Leatherwork, Crative Embroidery, Stained Glass, Copperwork, Fabric Painting.

Rutherford High School
Community Education,
Kotuku St,
Te Atatu North.
Ph. 834-7033.

Courses on Basketry, Bobbin Lace, Embroidery, Lapidary, Leathercarving, Macrame, Pottery, Spinning & Weaving, Stained Glass, Woodwork, Small Business Management, Accounting for Clubs are being offered in Term 1 1983.

Selwyn College,
Kohimaramara Rd,
Auckland 5.
Ph. 586-615.

Courses taught include Spinning, Weaving, Leatherwork & Saddlery, Canecraft, Ceramics, Embroider.

West Auckland W.E.A.,
47 Choile Ave,
Massey.
Ph. 833-9158.

Maori Flax & Taniko Weaving, Embroidery & Quilting, Spinning & Weaving, General Courses on a variety of Crafts.

Whitecliffe Art School,
PO. Box 37-036,
Auckland.
Ph. 770-231.

The Whitecliffe Art School is a privately operated art school established in 1983. Courses are offered at advanced and learner levels in Textiles, Stained Glass, Blown Glass, Batik, Jewellery, Bronze Casting, Film Making, Print Making and Photography.

Waikato

Tokoroa Art Society,
PO. Box 162,
Tokoroa.

Classes available include Pottery, Batik, Canework, Embroidery, Leatherwork.

Gisborne

Tairāwhiti Community College,
P.O. Box 640,
Gisborne.
Ph. 4899.

Courses are offered in the following Crafts: Stained Glass, Canework, Glassblowing, Maori Carving, Patchwork & Embroidery, Pottery, Spinning.

Taranaki

Taranaki W.E.A.
376 Mangorei Rd,
New Plymouth R.D.1.,
Ph. 88719.

Courses taught include American Patchwork and Blackwork.

Wanganui

Wanganui Senior Technical Division,
P.O. Box 7040,
Wanganui,
Ph. 50997.

Courses on Basketry, Boatbuilding, Pottery, Copperwork & Enamelling, Embroidery, Leatherwork, Screen Printing, Spinning, Woodcarving, Woodwork, Maori Creative Arts, Management and Marketing for Craftspeople are available in 1983.

Wellington

Hutt Valley Memorial College,
Victoria St,
Lower Hutt.
Ph. 698-030.

Offer courses in Sculpture and Pottery.

Hartham Women's Centre,
Mungavin Homestead,
P.O. Box 50-124,
Porirua.
Ph. 378-512.

Courses available in 1983 are China Painting, Pottery, Embroidery, Spinning.

W.E.A.,
P.O. Box 10030,
Wellington.
Ph. 726-668.

Courses available include Spinning, Canework, Patchwork, Frame Weaving.

Christchurch

Shirley Boys' High School,
P.O. Box 27-025,
Christchurch.

Classes available are Basketry, Bookbinding, Leatherwork, Macrame, Patchwork, Pottery, Screen Printing and Woodwork.

Mairehau High School,
Hills Rd,
Christchurch. 5.
Ph. 853-145.

Classes available in 1983 are Woodwork, Pottery, Embroidery, Spinning, Leathercraft.

Dunedin

Kaikorai Valley High School,
Kaikorai Valley Rd,
Dunedin.
Ph. 36-035.

Courses are available in Leather Work, Macrame, Pottery, Spinning, Weaving and Woodwork.

Southland

Te Whetu O Te Kokiri Centre,
306 Ettrick St,
Invercargill.

Tuition is available in Flaxwork, Piu-piu Kete Taniko Weaving and Maori Carving.

Southland Community College,
Private Bag,
Invercargill.

Eastern Southland: Courses available in Crochet, Machine Knitting, Pottery, and Weaving.
Riverton: China Painting and Pottery.
Tokanui District: Leathercraft and Machine Knitting.
Waikaka: Pottery and Canework.
Winton: Weaving, Metalwork, Woodturning, Woodwork, China Painting, Leatherwork, Pottery, Spinning and Embroidery.

Crafts Events

February — March 18

Exhibition of Permanent Collection of Craft. Robert MacDougall Art Gallery, Christchurch.

February — March 13

Skin Sculpture. An exhibition of Wearable Art. C.S.A. Gallery, Christchurch.

February — March 20

Caltex Award Exhibition at the NZ Academy of Fine Arts, Exhibition of paintings, drawings, sculpture, prints and photography.

February — March 19

Printmakers: A series of illustrations on the various printmaking processes. Co-ordinated by John Drawbridge. Manawatu Community Arts Centre, Square Edge, Palmerston North.

February — March 20

Contemporary Australian Ceramics. Dowse Art Gallery & Museum, Lower Hutt.

March

Exhibition of work by Auckland Embroiderers Guild at the Pump-house Gallery, Takapuna, Auckland.

March 1-14

Works by John Parker. New Vision Gallery, Auckland.

March 2-19

Exhibition of Prints & Paintings in the Waimairi Art Awards 1983, C.S.A. Gallery, Christchurch.

March 5-12

"From the Sublime to the Ridiculous" Pottery by The 12 Potters, 575 Remuera Rd, Auckland.

March 10

Crafts Council Christchurch Group Meeting. Video on the history of writing and calligraphy. Comments by Colleen O'Connor. WEA Rooms.

March 12

Wellington Potters "Open Day" at Potters' Rooms, Hansen St, Newtown.

March 13-25

Nelson Potters Exhibition at Wellington Cultural Centre.

March 9

Slide lecture by stained glass craftsman Johannes Schreiter of Germany.
School of Architecture, Auckland \$2.00.

March 18-April 5

"NZ Glass '83" Exhibition Auckland War Memorial Museum

March 30

Slide lecture by Johannes Schreiter, internationally stained glass craftsman from West Germany.
Cotton Building, Victoria University Wellington.

March 13-31

Te Ao Maori — The Maori World. Flax, Jewellery & Carving from all over N.Z. Compendium Gallery, 83 Victoria Rd, Auckland 9.

March 14

"6 Corners" The first of a series of talks on the Historical Collection of the Wellington Embroiderers Guild. St Michaels Hall, Kelburn.

March 21-31

Quilts by Rosan McLeod. Patches on Ponsonby, 272 Ponsonby Rd, Auckland.

March 22 — April 9

Susan Opie Etchings, Paintings & Soft Sculpture. Square Edge, Palmerston North.

March 24

Eketahuna District Festival Craft Day at Pot-Pourri Craft Centre. They are interested in hearing from people interested in demonstrating and exhibiting at the Festival.

Write to PO Box 23, Eketahuna, or ph. EKA 4324.

March 25-27

Biennial Conference AGMANZ at Nerlson Provincial Museum. The theme of the conference is "The Smaller Museum and the Local Community".

March 28 — April 8

Ceramics by Patti Meads. 12 Potters, 575 Remuera Rd, Auckland.

April

Craft Exhibition at the Hastings Cultural Centre of works from the Hawkes Bay Art Gallery.

April 8 — May 15

Pacific Glass '83. Hot and flat glass by 26 overseas artists from U.S.A., Japan, Canada, Australia and Germany, as well as a selection of N.Z. glasswork. Traditional Textile Weaving from Japan. Work by Japanese weaver Mrs Kiuchi. "Monday Blues" an installation by Pat Grummet and Richard Brecknock. The installation will feature blue tents and blue washing in a public, outdoor downtown venue.
All at the Govett-Brewster Gallery, New Plymouth.

April 8-16

Society of Artists in Glass Convergence, Inglewood.
Information: 27 Cutfield Rd, Inglewood, ph. ID 338.

April 6-17

S.A.G. Conference.
Information from 27 Cutfield St Inglewood.

April 16-29

South Canterbury Pottery Group Annual Exhibition.
Aigantighe Art Gallery, Timaru.

April 9-24

Contemporary Australian Ceramics. Invercargill Art Gallery.

April 10-30

Wearable Art. Creations in Silk & Cotton that have been dyed, painted, printed, batiked, applied, woven and pierced. Compendium Gallery, 83 Victoria Rd, Devonport, Auckland.

April 10

Exhibition of Pottery by Frederika Ernsten of Christchurch & Ross Richards of Nelson. Media, Karori Rd, Wellington.

April 14-16

National Woolcrafts Festival 1983. Workshops in Drafting, Dyeing, Taaniko Weaving, Knitting Finishes, Basics of Display, Spinning Novelty Yarns for NZSWW Society members. New Plymouth.

April 16 — May 8

Exhibition of IBM Award. Academy of Fine Arts, Wellington. Painting, drawing, sculpture, prints and photography showing buildings and activities, towns and cities.

April 25

Coromandel Potters Exhibition at the Suter Art Gallery, Nelson.

May 9-22

"Jackets & Bags" Exhibition by Canterbury Embroiderers. CSA Gallery.

May 13 — June 12

Contemporary Australian Ceramics. Robert MacDougall Art Gallery, Christchurch.

Overseas Events

March

General Assembly of Craftspeople in Pakistan.

March — April

Crafts Fair sponsored by the National Institute of Folk Heritage, Islamabad, Pakistan.

March 12-17

California Crafts XIII. All media biennial crafts exhibition. Crocker Art Museum, 716 "O" 87, Sacramento 95814.

March 24-27

American Craft Enterprises Fair, Dallas Market Centre, Dallas, Texas.

April

"Living in the Pacific". An international Exhibition of basketry. Crafts Council of N.S.W., 100 The Rocks, Sydney, N.S.W.

April 22-28

Latin American Assembly of the World Crafts Council, San Juan, Puerto Rico.

May 15-21

Third National Ceramics Conference, Australia. Adelaide. Keynote speaker: U.S. potter Paul Soldner.

Contact Potters Guild of Australia, PO Box 234, Stepney 5069, S.A.

June — July 5

Quilt National '83. All original designs. Dairy Barn, Southeater Ohio Cultural Arts Centre, Athens, Ohio.

June 8-12

Society of North American Goldsmiths National Conference at Asilomar Conference Grounds, Pacific Grove, California.

Information: Douglas Steakley, Box 736, Carmel Valley, CA 93924.

June 8-14

Second Pacific Friendship Fibre Arts Conference, West Ilaki Hotel, Hawaii.

Information: Send SASE, Elaine Zinn, Director PP7C, 47-449 Aiia Pl, Kaneohe, HI 96744.

June 11 — September

11th Lausanne Biennale. Cantonale Museum of Fine Arts, Lausanne.

June 21-26

American Craft Enterprises Fair, Dutchess County Fairgrounds, Rhinebeck, NY.

July

Conference of Australian Leatherworkers, Canberra.

Further information available when it comes to hand.

August 11-15

American Craft Enterprises Fair. Fort Mason Centre, San Francisco.

August 16-17

Design in Scandinavia. A travelling seminar on Arts, Crafts & Industrial Design in Scandinavia.

Information: Det Danske Selskab, 2 Kulturvet, DK-1175, Copenhagen K, Denmark.

September 6-9

National Conference of the Institute for the Conservation of Cultural Material. 'Conservation — the Art, the Craft, the Science'. To be held at the Cultural Centre, Brisbane.

Information: Dr Neville Agnew, Queensland Museum, Brisbane.

October

ASEAN Home Furnishings Fair, Manila.

September 1984

World Crafts Conference & General Assembly in Greece. Start saving!

September 1985

International Craft Congress and Asian Regional Meeting of the World Crafts Council, Jakarta.

Workshops

March 8

Throwing and Forming School with Ray Rogers, Motueka Pottery Workshop, Riwaka.

Contact Toni Maurenbrecher, Motueka 89879.

March 15

Handknitting Course begins. Auckland Handweavers Guild.

March 16

Seminar/Workshop on Knitting. Tutor Margaret Butterton. Eketahuna District Festival. Includes demonstrations of various Eastern and Western techniques. Fee \$5.00.

Contact Eketahuna 8017, Alfredton 686.

March 19

Decorating Pottery School. Tutor John Sweden. Auckland Society of Potters Centre, ph. 663-622.

March 19-20

Beginning Embroiderers. Tutor Joan de Abaffy. Egmont CAC, Box 19, Opunake.

March 21

Advanced Courses in Applique and Handquilting for people with some experience. Tutor Sue Curnow.

Contact: Patches of Ponsonby, 272 Ponsonby Rd, Auckland, ph. 761-556.

March 23

Advanced Course in Geometric Patchwork Construction. Tutor Sue Curnow.

Contact: Patches of Ponsonby.

April

Six week courses for beginners in patchwork. Machine and Hand. Tutor Sue Curnow. Hand Tutors Rosemary Stubbs and Andrea Miller.

Contact: Patches of Ponsonby.

April 16-17

Throwing Bowls. Tutor Murray Clayton. Fee \$35.00.

Wellington Potters Association, PO Box 6686, Te Aro, Wellington.

May 7-8

Workshop with Jean Hastedt. Subject Teapots. Intermediate potters onwards. \$35.00. 9.30-4.30 p.m.

Wellington Potters Assoc.

May 20-22

Embroiderers Regional Weekend with Guilds from Canterbury, Nelson, Oamaru, Timaru, Ashburton, Kaikoura. Classes in Design, Batik, Machine Embroidery, A Traditional Technique. Fee \$25.00.

Contact: Canterbury Embroiderers' Guild, Arts Centre, Christchurch.

June 4-6

Clay Modelling & Casting: Tutor Terry Stringer.

Northland Society of Arts, Whangarei, ph. 83-074.

Awards

March 22

Last receiving date for the IBM Award. An exhibition of painting, drawing, sculpture, prints and photography showing buildings and activities in settlements, towns and cities in N.Z.

Academy of Fine Arts,

National Museum,

Private Bag,

Wellington.

May 10

Last receiving date for the ANZ Award. An exhibition of Forms in Fabric and Fibre. Two Awards of \$750.00.

Academy of Fine Arts

National Museum,

Private Bag,

Wellington.

May 13

Last day for entries for the Fletcher Brownbuilt Award to be in the possession of the Organizers. Prize of \$3000.

Entry forms & further information:

Competition Organizer,

Fletcher Brownbuilt,

Private Bag,

Auckland.

May 28

Last day for receiving items for the BP Award — NZ Academy of Fine Arts Centenary Exhibition. This exhibition is of all art forms by invited members of the Academy to mark the centenary of the Academy's first exhibition. Four Awards of \$1000.00.

Academy of Fine Arts

National Museum,

Private Bag,

Wellington.

August 9

Last day for receiving works for the BNZ Award. An exhibition of Pottery, Sculpture and prints. Two awards of \$750.

Academy of Fine Arts,

National Museum,

Private Bag,

Wellington.

Craft Centre

This year's exhibition programme has begun well with the 'Wellington Feature' which displayed a wide range of crafts from people working in the Wellington area.

The next exhibition 'Inside and Outside' is to focus on crafts to compliment the garden, patio and foyer. While area features are restricted to craftspeople living in the specified area, theme exhibitions are open to all who wish to participate. It is easy to overlook members when sending out invitations, so if you are not invited and wish to send work for a specific exhibition, please do. A note informing me of your intention to exhibit and what you are sending would be appreciated. Our usual emphasis on displaying quality crafts still applies.

Here is the programme for the remainder of 1983:

APRIL 13 — 22: 'Inside and Outside' — Crafts for the garden, patio and foyer. Last receiving date: April 6.

MAY 25 — JUNE 4: Hawkes Bay area feature. Last receiving date: May 16.

JUNE 22 — JULY 2: '100 Flowers' — A bouquet of flowers to mark the winter solstice. Batik, embroidery, pottery. Last receiving date: June 13.

JULY 20 — 29: Northland feature. Last receiving date: July 11

AUGUST 17 — 26: 'Delights of the Table' Last receiving date: August 8.

SEPTEMBER 21 — 30: Taranaki area feature. Last receiving date: September 12

OCTOBER 19 — 29: 'Toys' — for children of all ages. Last receiving date: October 10

DECEMBER 7 — 17: 'Christmas Capers' — a cash and carry of crafts for Christmas gifts and to dress the tree. Last receiving date: November 28

With the interest the Wellington feature has generated among members, purchasing public and an increasing supply of tourists, prospects look good for 1983. Your support of exhibitions and features will ensure that interest and sales are maintained.

**PENNY HARRISON
DIRECTOR**

Craft notes

Hungry Creek Craft Workshop

The Hungry Creek Craft Workshop is the brainchild of silversmith and pewterware maker Andrew Venter. His objective in setting up the workshop was to provide a training ground where young people can learn skills, perhaps enough to enable them to set up on their own. The emphasis is not just on imparting craft skills and a commitment to excellence, but also on how to run a business successfully. At present a number of volunteers are helping to get the workshop physically established. By the end of the year they hope to be able to offer training to 25 or 30 people in the Silverdale/Wellsford area.

Membership forms and further information can be obtained from:

Andrew Venter,

C/- Post Office, Puhoi.

Phone: Puhoi 752.

Whitecliffe Art School

The Whitecliffe Art School is a newly established independent art school which offers a wide variety of courses in the crafts and fine arts. The School will "focus on programmed, technologically equipped courses by dedicated tutors, who are practising artists in their own right". The School is offering part-time classes, summer and weekend schools and guest lecturers. Certificates of Attendance and Course Diplomas will be given to those who fulfill the necessary requirements.

Courses in Batik, Jewellery, Stained and Hot Glass, Creative Embroidery, Bronze Sculpture and Design are offered this year. Tutors teaching those courses include Danielle Sperber, Jim Robbie, Ken Cooke, Linley Adams, Garry Nash, Ann Robinson, John Croucher, Pitt Henrich, Michael Sloane and David Reid.

For further information contact:

Whitecliffe Art School,

P.O. Box 37-036,

Parnell, Auckland

or 381 Parnell Road, Auckland.

Phone: (09) 770-231.

Leather Workshop Canberra School Of Art

Canberra School of Art has introduced a professional level training programme offering courses at Associate Diploma, Diploma, Degree and Post-Graduate Diploma level. Penny Amberg (President of the Crafts Council in Australian Capital Territory) has been given the task of developing the Leather Workshop and establishing for the first time in Australia a fully professional course.

The first year of the course will have an emphasis on developing an appreciation of the basic technique and skills. In later years students will be encouraged to develop their own ideas and to begin to expand their concepts.

Further information:

Penny Amberg

Leather Workshop

Canberra School of Art

P.O. Box 1287

Canberra City

A.C.T. 2601.

11th International Biennial Of Tapestry — Lausanne 1983

After three whole days of deliberation the Jury of the 11th International Biennial of Tapestry chose 27 works out of the 426 entries received. The jury decided to choose a limited number of artists in order to allow them to display their works under the best possible conditions. Most of the artists whose work was selected are Europeans. Those outside of Europe include eight North Americans and six Japanese.

For the first time candidates were invited to present their project on a given theme concerning the relationship of fibreart and space. The introduction of a specific theme arose from a re-appraisal of the role of the Biennial today. In the course of

20 years, since the first Biennial was held in Lausanne, the art of fibre has developed tremendously. While some artists remain faithful to the weaving loom and the use of traditional fibres, other techniques and materials are used with complete freedom: knotting, embroidery, crochet, felting, painting, photography, gluing techniques, along with materials such as metal, plastic, glass, paper, ready made textile etc. The public who attended the 10th Biennial had the opportunity to appreciate this diversity. To continue in that manner could only have led to increased confusion. While preserving the principles of an open competition it was decided to make a selection proposing given themes for the next three Biennials.

1983 — Fibreart creates its own environment.

Exhibition June — September 1983.

1985 — Fibreart as Sculpture.

1987 — Fibreart goes back to the wall.

New Zealand Lace Society

Congratulations to the lacemakers who last year established the New Zealand Lace Society. Their provisional aims are "to produce a newsletter, to encourage workmanship and design in lace and to make available reliable sources of materials and equipment used in making lace". Membership is open to all those interested in this type of international publicity send news of events and a good quality black and white photograph to:

Their second newsletter appeared in November 1982 and included articles on cleaning lace, lacemaking in New Zealand before 1970 as well as book reviews, advertising and a list of members.

For further information write to:

N.Z. Lace Society
C/- 10 Lingard St
Christchurch, 5.

Potters

The "Pots & Potters" column in Ceramic Review illustrates works from forthcoming exhibitions. Recently work by Chester Nealie and Frank Light has been illustrated to give publicity to exhibitions in New Zealand! If you are interested in this type of international publicity send news of events and a good quality black and white photograph to:

Ceramic Review
25 Carnaby Street
London W1V 1PL
U.K.

Auckland's Customhouse

Crafts Council member Christine Park reports that the Customhouse has re-opened after 'considerable difficulties'. The building has now been divided up into individually owned and operated retail stores. So far all stalls haven't been let. Christine operates the Customhouse Emporium Ltd., Ph: 733-214.

Congratulations to Yvonne Rust. She was awarded the Q.S.M. for her unique contribution to pottery in New Zealand, in the New Year Honours List.

George Kojis has moved to Wanganui to take up a position at the Senior Technical Division, Wanganui Boys College.

Peter Masters who was previously at the Wanganui Boys College is now with the Hawkes Bay Community College, Taradale.

Brigit Howit is to visit the United States on a Fulbright Scholarship to study weaving.

Carmon Slater is the new President of the Colorado Artist Craftsmen.

Putaruru Arts & Crafts Festival — November 1982

Mieke Apps, a weaver in Putaruru, was involved with the organisation of the Putaruru Art & Craft Festival held on November 13-14 1982. The Festival, the first of its kind in Putaruru, was so successful that another is being planned for 1983.

The Putaruru Community Council would be interested in hearing from any craftspeople who would like to take part in what should be another enjoyable and lucrative weekend. Con-

tact the Putaruru C.A.C., P.O. Box 306, Putaruru. Mieke reports "our very first Arts and Craft Festival on the 13-14th November 1982 was a total success from the view of craftspeople participating and the Putaruru C.A.C.

"As a craftsperson myself I know the pitfalls and disappointments of exhibiting in a small unknown place so our Committee endeavoured to have as few of these as possible. We had good communication with the invited artists — good press releases for those who supplied us with details. We requested each person to send a list of requirements such as display area — equipment and lighting needed. We were able to supply all these so no grizzles were heard. The spirit among artists and committee was wonderful during the 2 days with all requesting us to please do it again next year. Additional information not covered by the press is that more than 2,000 people came to see the exhibits and sales totalled \$4,875 among 10 people. Many items were not for sale so more could have been taken.

"We have now begun plans for a week long festival of Arts & Craft '83 incorporating performing arts also. We have the facilities to do this.

The only disappointment regarding the first festival was that we encountered great reluctance of high standard artists to accept our invitation to take part. We appreciate why this was as Putaruru is not exactly well-known. By giving you the details of sales and other information we ask Craft Council's cooperation to encourage craftspeople known to you to share our next festival with us. We would like a wide variety of crafts. We can guarantee a most enjoyable time. Billets are available. As soon as an overall plan is arrived at I will notify you of dates etc. and hopefully you will be able to assist us with some names of craftspeople."

Mieke Apps

We would like to welcome the following new members to the Crafts Council of N.Z.

Tas McDermott, Beach Lodge, Coopers Beach R.D.3, Kaitiaki. (Woodturning)

Judy Palmer, 6 Silverbirch Grove, Johnsonville, Wellington (Pottery)

Mrs J.A. Brown, 176 Atkinson Rd, Titirangi, Auckland 7. (Traditional Shetland Knitting)

Adrienne Keegan, Purakanai, R.D.1, Port Chalmers. (Pottery)

Anne Allan, 59 Cambrian St, Churton Park, Wellington. (Fabric Art)

Isobel E. Martin, 42 Clark St, Khandallah, Wellington. (Pottery)

Peter Kirby, 62 Tutanekei St, Paraparaumu, Wellington. (Stained Glass & Glass Firing)

Campbell Hegan & Andrea Barrett, 37 Roslyn Tce, Devonport, Auckland. (Pottery)

Heather E. Russell, Little Munro Bay, R.D.4, Whangarei Heads. (Batik & Fabric & Fibre Arts)

C. Quinn, 127 Ocean View Rd, Northcote, Auckland. Gallery Vertu, 30 Marine Pde, Napier. (Craft Gallery)

Taranaki Polytechnic, Private Bag, New Plymouth. P.M. Durrant, 28 Motuhara Rd, Plimmerton, Wellington. (Fabric & Fibre Art)

Brian D. Dunnell, PO Box 791, Napier. (Wood Carving)

Tungia Baker, 45 Matene St, Otaki. (Maori Weaving)

Helen Rutherford, 14 Homewood Ave, Karori, Wellington. (Creative Knitting)

Elizabeth Medford, 6 Rutland Way, Wellington. (Stained Glass, Pottery, Macrame, Woodturning)

M.C. Jansen, 63B Awatea St, Porirua. (Woodwork)

Martin Taylor, PO Box 28-111, Wellington. (Photography)

Hether Hunt, 913 A Dufferin St, Hastings. (Fabric & Fibre Arts)

Barbara Spencer, 38 Rangiora Ave, Kaiwharawhara, Wellington. (Batik & Sculpture)

Ethel Adams, 4/3 School Rd, Plimmerton. (Spinning, Weaving, Knitting)

Wayne Morris, Rockbottom Farm, Okato, Taranaki.

Paul Hansen, Taonui Rd, Waiata R.D. 5, Feilding.

Carol Wilson Holley, 44 McKinley Cres, Brooklyn, Wellington. (Pottery)

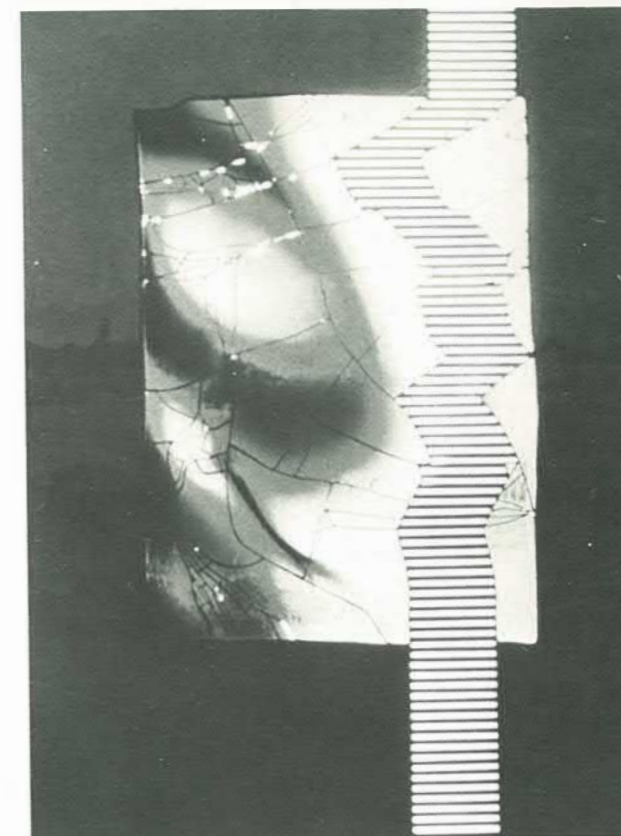
Furnace Engineering, PO Box 1593, New Lynn, Auckland. (Ceramic Supply Co.)

Jenny & Tony Lusher, R.D.3, Hamilton.

Neville & Gill Porteous, 66 Ranui Cres, Khandallah, Wellington. (Pottery)

Edna & Tony Sheppard, 13 Raroa Tce, Linden, Wellington. (Pottery)

Recent Work



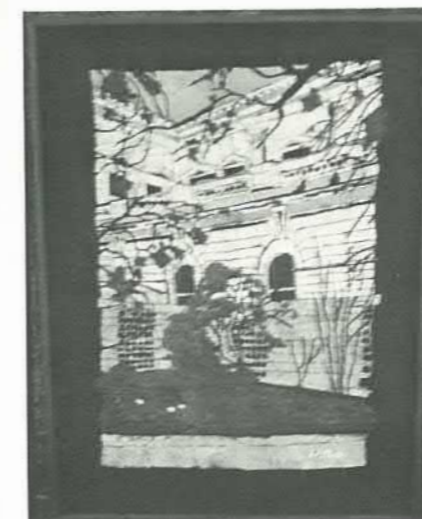
James Walker, glass, "159 Pusscat", autonomous panel, 1100 x 1400mm



Brian Flintoff, "Rei Taniwita", Beefbone, 5cm



Ian Boustridge, Jade



The Courtyard at the Courthouse, Holly Blair, Batik on cotton

Craftspeople are invited to deposit good quality photographs and slides of their work in the Resource Centre.

These are used as a visual resource by the staff of the Crafts Council, researchers and by intending commissioners of craft.

A selection of recently received photographs and slides will be reproduced in this column.

Slides and photographs should sent to:

Resource Centre
Crafts Council of New Zealand
135-137 Featherston Street
Wellington 1.



"Umbrella" from Clown series, Batik by Pauline Swain, 20" x 28"

