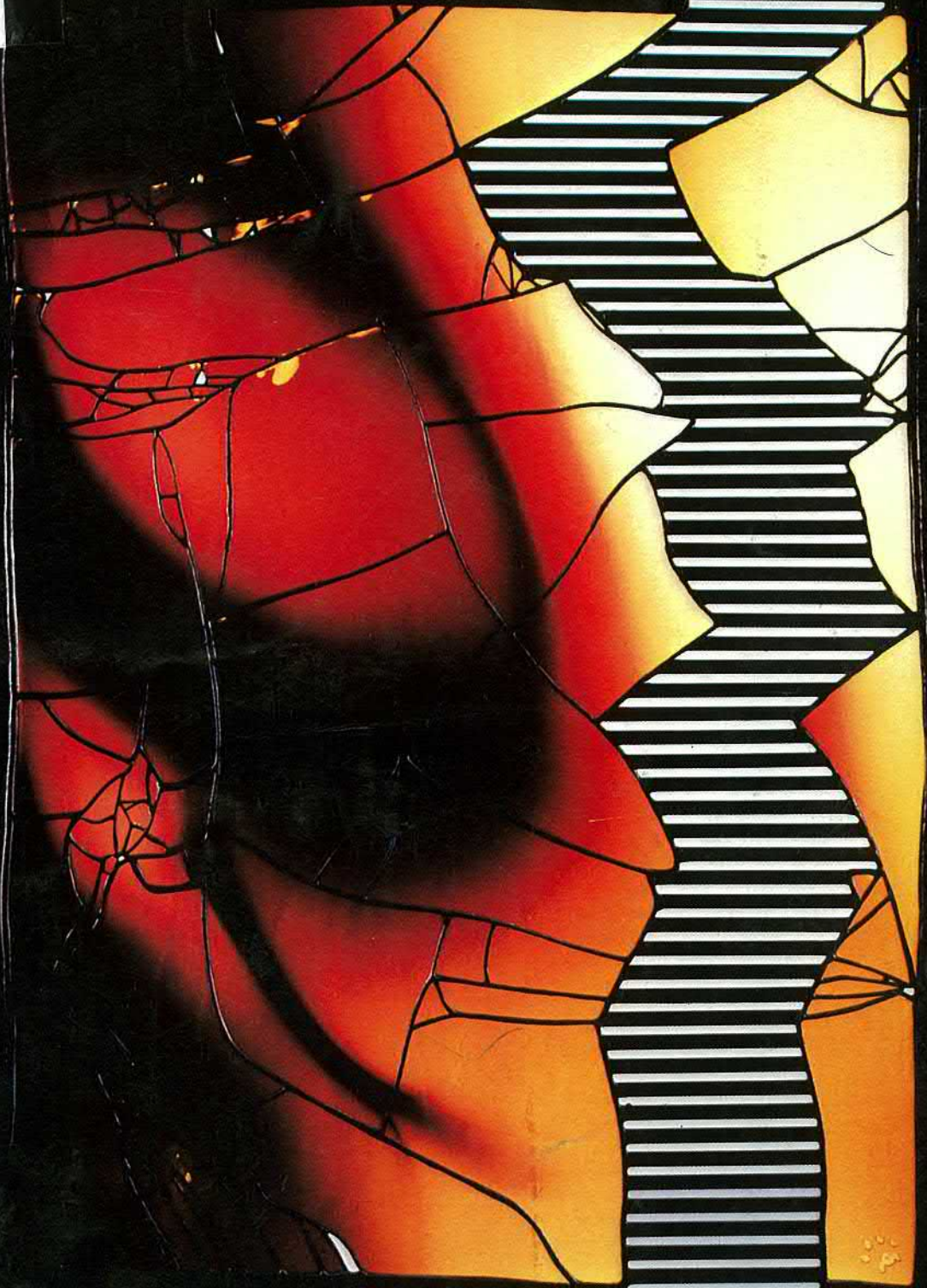


NEW ZEALAND

Crafts

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SOAPBOX

Cossetted Crafts or Competitive Crafts

I believe that one sign of a healthy society is the recognition and support it gives to that creativity known by its members that produces beautiful or functional objects which enrich the quality of life. Furthermore I believe that the nurturing of this creativity should be developed to a degree that the most gifted craftspeople feel able to involve themselves full-time in their craft.

I see a number of reasons why craftspeople should be working full-time. In this situation they have the best opportunity to develop and maintain a very close working relationship with their materials. The constant exercise of craft skills is essential in the making of craft pieces of the highest standard. The development of a personal style of work requires constant and careful attention to details of skills and materials. When craft is seen to be a viable way of life it demands increased respect as a worthwhile activity.

What type of nurturing will encourage the best craftspeople to produce their very best work? First there must be fair commercial value given to the work which recognises not only the producer's time and costs but also their skills and the uniqueness of the product. I object to the still widely held idea that because the craftsman is doing something he enjoys, then he should do it "on the cheap". I feel that the pressure of the market place when properly expressed is important to the building and preserving of craft forms which are valid in our society in that they will closely reflect and give expression to those values and sensitivities which are important to its people.

Second, the way in which support is given in the form of public money has a number of implications. It is important for their own self-esteem that the craftsman is not treated as a charity or as a poor relation either by the community at large or by those who are craft administrators. I believe that the latter must give the craftspeople greater help in reaching our public and in those affairs of business where specialised skills that the craftsman often does not possess are required. I find difficulty in recognising the benefit of some so-called assistance to the whole crafts movement, for example the "no strings attached" grants to individuals. I believe the time has come for craftspeople to ask for a more healthy and productive type of assistance. Let's dispel the idea which is about, that some of us are surviving on handouts of the taxpayer's money. Why not loans instead of grants except in very well justified and special circumstances?

I don't for a moment believe that the world owes us the craftspeople a living but I am asking that the role we play in society is fully recognised in tangible ways that do not imply that we are a charity but places us on a par with other groups important to the community. Finally, a plea to all craftspeople to assert their independence and importance as self-respecting active members of society exercising control over their own futures.

Roger Brittain

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Cover:

'Pussycat 159' 1081-82.
Leaded glass 1336 x 1005 x 10. James Walker

confidence in studio artists' abilities by commissioning them to design and execute numerous works in commercial, private and public buildings. This is of particularly high interest, as we are able to directly contribute a humanising quality to the very structures in which the populace at large spend so much of their lives.

The thrust of this recently held conference and related events (namely lectures and slide shows by Johannes Schreiter and Marvin Lipofsky in Wellington, New Plymouth and Auckland. The Govett Brewster Art Gallery's Pacific Glass '83 Exhibition, and Studio Glass '83 at the Auckland War Memorial Museum) was to focus on the end result rather than to simply concentrate on the many technical tricks and wonders of our material and medium — glass. That end result might be a function of humour, sadness, joy, sensuality, or any other sensitivity, feeling, or issue the creator chooses to articulate and share. This in itself is demonstrative of a serious contribution to the New Zealand art scene; especially when realising that several key nerve centres of the local art bureaucracy have steadfastly held to the notion that all glass is craft, not art . . . period. At this point in time, however, it seems advisable to suggest a more tolerant approach.

Regardless of any craftsman's particular medium, be it glass, paint, metal, wood, clay, fibre, junk or whatever, a sound knowledge (or at least curiosity) of its possibilities is necessary to make that medium become a language with which to articulate one's sensitivities. That's art. When it stops short of that point at mere manual dexterity, that's craft. Although he uses his pronouns badly, Saint Francis of Assisi seemed to agree.

He who works with his hands is a labourer.

He who works with his hands and his head is a craftsman.

He who works with his hands and his head and his heart is an artist.

Because the craft side of working with glass is so full of technical trials and headaches, it has been a relatively late bloomer to the contemporary scene.

James Walker

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Roger

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Editorial



James Walker

Following the massive doses of demos by international superstars, slide shows, exhibitions, TV cameras, etc. I was exhausted by the time I got back to Auckland from the '83 NZSAG glass conference in Inglewood. My brain had temporarily switched to systems overload, and my body was still a bit dilapidated from a miserable cold a la the autumn Taranaki chill. All things considered, I rejoiced at the thought of a quiet chat with the cat and an early night in my own bed. Nevertheless, I confidently knew it had all been time well spent. With a week's passage, a bit more perspective is now possible.

Much of the history regarding the early events of the New Zealand studio glass scene is only to be had by word of mouth. Although the Arts Council's records are a reliable source of information, one must remember that nothing was recorded there until people started asking for money. For this reason it seems appropriate to recollect names like Reg Kempton, Roy Miller, and Graham Laurent. They were working with this substance that we now have in common well before myself, and most of my colleagues came along. I'm sure there were others. Local painters of note had a go designing stained glass works, but seldom could they bridge the media gap due to shortages of good materials and expertise to properly interpret their works into glass. Not until the mid seventies were there a substantial number of people working within the medium. The formation of NZSAG in 1980 provided the cohesiveness that was needed among the glass community to encourage the sort of stimuli that has made the standard of work increase so dramatically over the past few years. The encouragement, co-operation and assistance that has come from Government, private industry, as well as fellow colleagues, have played a big role as well.

The 1981 NZSAG conference in Devonport went a long way to help the glass scene assume a more professional stance. Since then, locally produced works in glass have been added to the collections of various museums and art galleries. Architects have also demonstrated increased

confidence in studio artists' abilities by commissioning them to design and execute numerous works in commercial, private and public buildings. This is of particularly high interest, as we are able to directly contribute a humanising quality to the very structures in which the populace at large spend so much of their lives.

The thrust of this recently held conference and related events (namely lectures and slide shows by Johannes Schreier and Marvin Lipofsky in Wellington, New Plymouth and Auckland. The Govett Brewster Art Gallery's Pacific Glass '83 Exhibition, and Studio Glass '83 at the Auckland War Memorial Museum) was to focus on the end result rather than to simply concentrate on the many technical tricks and wonders of our material and medium — glass. That end result might be a function of humour, sadness, joy, sensuality, or any other sensitivity, feeling, or issue the creator chooses to articulate and share. This in itself is demonstrative of a serious contribution to the New Zealand art scene; especially when realising that several key nerve centres of the local art bureaucracy have steadfastly held to the notion that all glass is craft, not art . . . period. At this point in time, however, it seems advisable to suggest a more tolerant approach.

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James Walker

From the Executive Director

CCNZ-VTC SURVEY PRELIMINARY REPORT



The first part of the survey on craft-people and their education background and needs is now complete, and the report of the preliminary results has been sent to all those who filled in the questionnaire as a basis for discussion.

The results make interesting reading. Six hundred people (not 1000, as I reported in the last issue) met the criteria, which are: they designed and made craft items, predominantly by hand and using raw or partially processed materials, and usually earned \$2000 or more per year from the sale of these items.

Of these 600, 55% were male and 45% female; 50% are potters, 14% are woodworkers, nine percent are weavers and the rest of the crafts are represented by small percentages. Asked about their workplace, 84% reported that the work from home, and 63% are working on their own, with 25% in partnerships. Ninety-one percent worked more than 20 hours per week, and 56% reported that they provided half or more of the household income from their craft. Production has increased over the last two years for 53%, and remained steady for 30%.

These figures, selected from the report, give a 'snapshot' of the crafts in New Zealand at the moment. The overall impression is that craftspeople are managing to hold their own, in spite of the difficulties they face. The major one is the economic situation — many people singled this out as the main limiting factor. Ask-

ed if they felt current circumstances and demand provide sufficient scope for more people to work in their craft, 43% said no. Looking into the future, 84% said they were in favour of expansion of craft production and employment in New Zealand.

The survey has a focus on training and a number of questions were designed to find out the training background and needs of craftspeople. People were asked to list the ways in which they had learnt their craft:

Degree/diploma	28%
Craft classes	43%
Private tutoring	21%
'On-the-job' training	19%
Self-taught	75%
Informal contacts with others	59%

Most people listed more than one of these alternatives. However, it is interesting to note that 25% said they had never attended a class or course. Craftspeople are nevertheless active in seeking out training — 33% reported that they had attended a course in the last year. A large number of respondents are involved in training others themselves — about 46%. Two-thirds — 65% — said that there was some training they would like to do to extend their craft skills. For nearly half of these people, this training was not available in their region.

We are now in the middle of Part Two of the survey — the series of meetings around the country to meet with people who filled in the questionnaire, and others with an interest in the matter, and discuss the results and discover people's attitudes to such things as: changes (if any) in craft education and target groups to which these should be directed; the needs for specialist training in craft skills and/or business management and marketing; the desirability of establishing a craft industry training committee as a means of carrying out recommended changes.

The full report of the survey will be published mid-year, and it will contain a much deeper analysis of the figures, plus details of the responses received at the meetings with craftspeople. From this, the Council will work with the Vocational Train-

ing Council to ensure that Government takes note of the recommendations of the report.

1984 Conference

Planning continues for the conference to be held at Lincoln College, Canterbury, from January 26-29 1984. Workshops confirmed so far are in: feltmaking, kitemaking, papermaking, with demonstrations of pottery, woodwork and Taniko weaving. We have issued an invitation to a Japanese jeweller to take part and we hope to confirm this soon. The theme of the conference is "Design" and there will be discussions/workshops on this theme.

This is going to be even better than Hamilton 1982, so note the dates and make your holiday plans to include the Crafts Council Conference.

James Krenov — US Woodworker

James Krenov, one of the foremost woodworkers in the United States, will be visiting New Zealand for a month in July/August. He has been awarded a Fulbright Scholarship and will be doing three workshops and a number of public lectures. We will shortly be sending out a brochure for enrolment in the workshops to all woodworkers for whom we have an address — if you do not think that you will receive one, please write to us requesting it.

The workshop dates are:

Auckland, 11 to 15 July.

Wellington, 22 to 26 July.

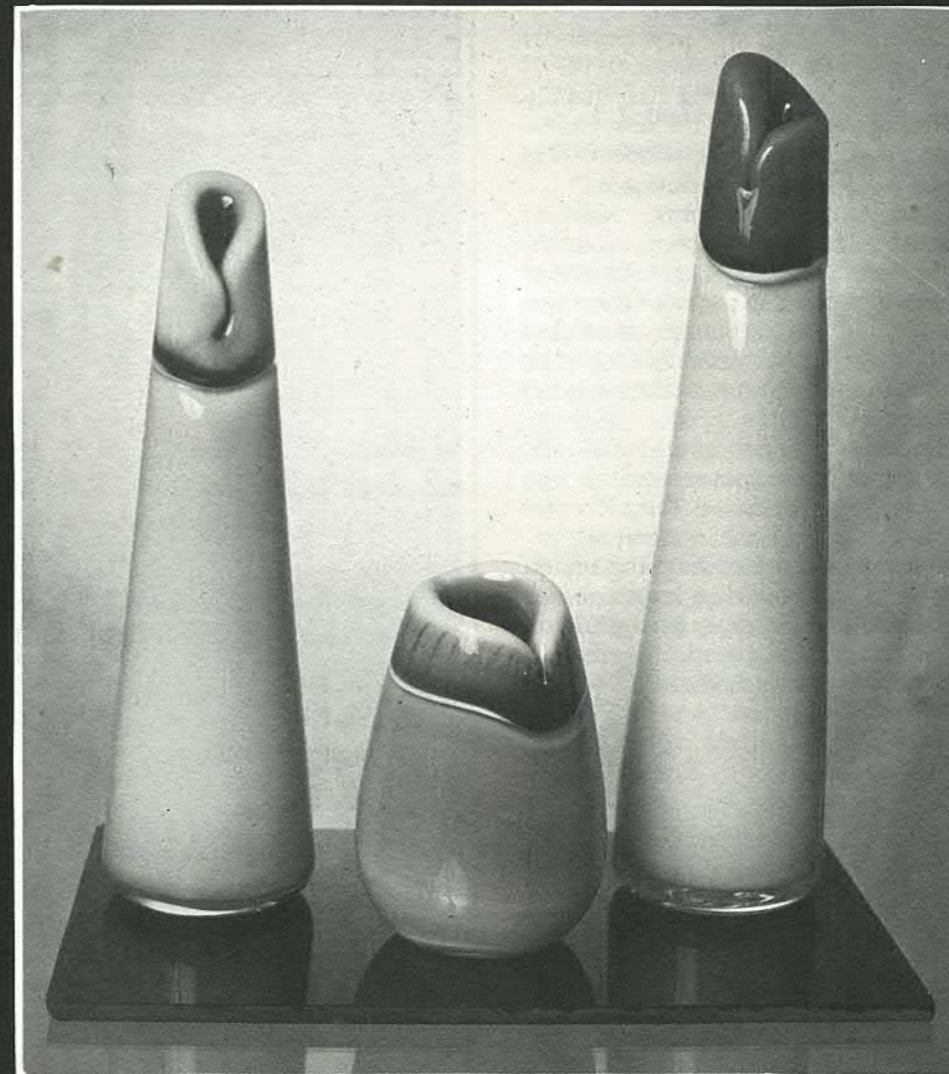
Christchurch, 3 to 7 August.

There will be public lectures in the main centres, as well as in Rotorua, Hawkes Bay and Nelson.

James Krenov's work is as a furniture maker and teacher of cabinetmaking. He has written a number of books on the subject which express his own philosophy and approach to woodcraft. We are sure that all woodworkers will find a great deal in his workshops to stimulate them, whether they are cabinetmakers or not. The next issue of the magazine will feature more about James Krenov and his work.

Christine Ross
Executive Director

NZ GLASS ART



John Croucher 'Hot Lips Trilogy' 1982 blown glass.

NZ Glass Art

By the time I was ten, I had my first introduction to hot glass and I was intrigued. My father and his mates who worked night shift at the glassworks in Auckland would pluck red hot beer bottles from the production line and fashion them into things fantastical. Their best efforts were swan ashtrays, sensitively conceived but crudely rendered. My dramatic leanings, however, preferred that flattened beer bottle which, with my whoopee cushion, was my favourite party trick.

Like most New Zealanders I was captivated by the showmen at fairs who dexterously manipulated pyrex tubes over an intense flame and made ships out of cobwebs of drawn glass. I realised their skill and was fascinated, but became aware that these fabulous creations owed more to dexterity than to art. Later I had contact with scientific glassmakers at Ruakura Research Laboratory in Hamilton and was awed by the wondrous contraptions they manufactured from glass. I found art in their creations. They, however, were quite adamant that they were only making scientific apparatus.

In New Zealand in the late 1940s and 1950s, glassworks from the factories of Lalique, Steuben and Orrefors were much prized. Cut crystal graced the festival table and press moulded glass from New Zealand factories was used for daily fare.

On the international postwar scene a New Zealander made his mark in the glass world: John Hutton (1906-) invented a new technology for engraving glass that impressed those who were commissioning the new Coventry Cathedral. He was asked to engrave windows. His bold but mannered figures heralded a new age.

In the postwar period an astonishing round of technical achievements (particularly in the realm of furnace construction) coupled with the establishment of vigorous teaching programmes in glass production was instrumental in yet another 'revival' of the art of glass blowing. In the late 1960s this movement reached its greatest heights on Californian campuses and spread to over 100 United States universities.

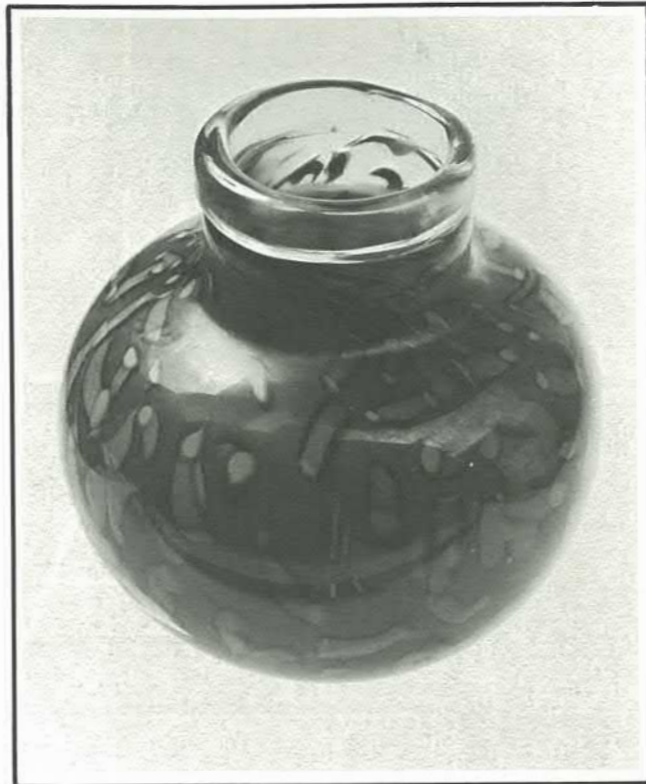
This recent impetus finally hit New Zealand in the early 1970s and owes its growing momentum to two seminal figures in New Zealand glass — Tony Kuepfer and Mel Simpson.

Tony Kuepfer came to New Zealand from the United States in 1973 and set up his studio in Inglewood in Taranaki. His was the first contemporary glass studio in New Zealand and it has served as a model, through its stages of growing sophistication and efficiency, for the others which have followed.

All the New Zealand hot glass artists represented in Pacific Glass 83 have been influenced by Kuepfer in their early years; hve drawn from him both inspirational motivation, practical understanding, information and encouragement. Julie Peterson and Libby Gray both trained at Glassplant, as the studio is called, and are now producing exciting and innovative work; many others have also benefited from his generous sharing of skills and studio space.

At his studio, Glassplant, Kuepfer has produced a wide range of individual utilitarian glass which has supported him and enabled him to maintain the level of control and dexterity necessary to pursue his art works. It is these works, he says, that justify the 'production line'.

Mel Simpson is lecturer in Design at the Auckland University School of Fine Arts, a position he has held since 1977. He received his initial training in glass at the University of Illinois (where he was studying for a



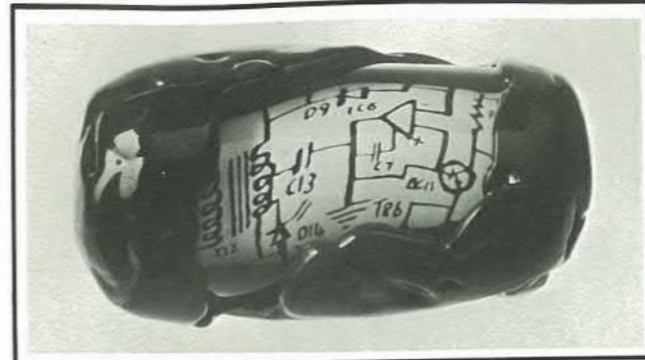
Mel Simpson 'Untitled' 1983 blown glass

Masters degree in Industrial Design) and in 1974 his first Queen Elizabeth II Arts Council grant enabled him to do postgraduate work in the glass studios at the University of California in Los Angeles.

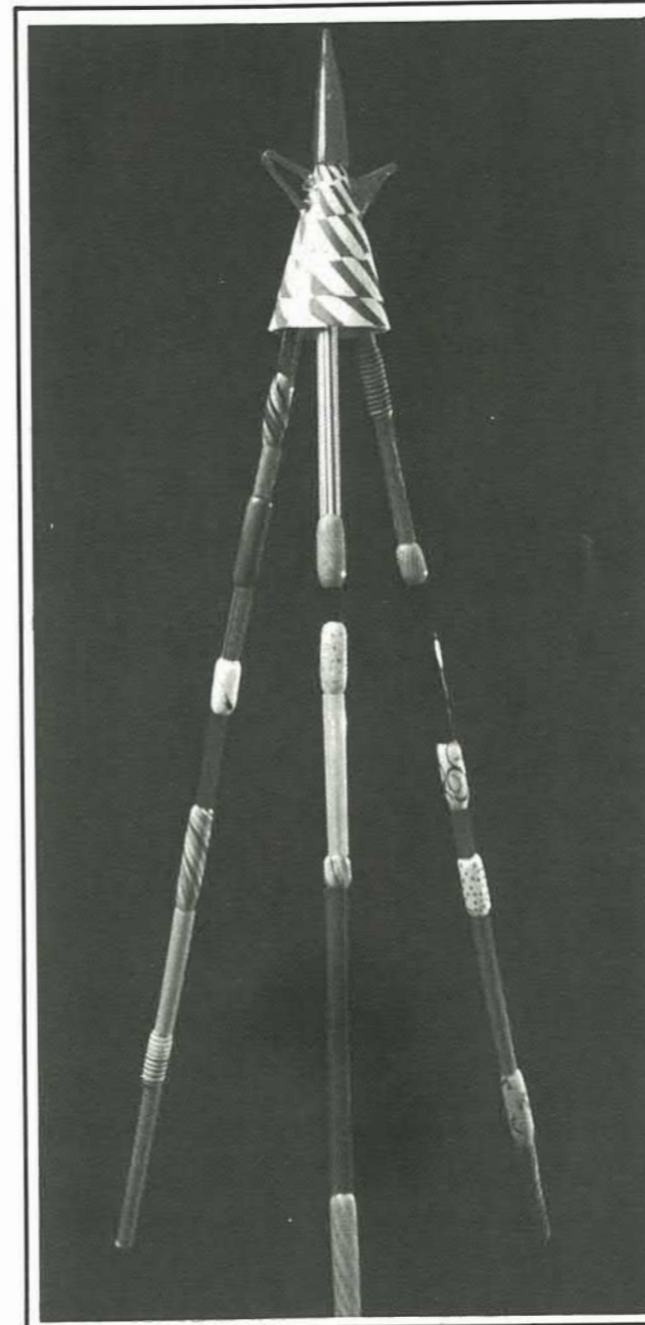
After his return to New Zealand, Simpson joined the Elam Design Department and soon started lobbying behind the scenes to equip a glass workshop and get a glass option written into the Design Department curriculum. He was successful in both these difficult endeavours and had both workshop and a glass course beginning in 1979.

Simpson is a good teacher, an adroit politician and a dynamo who has generated great enthusiasm for the glass movement in the country. He is a practising artist and a competent and concerned critic for New Zealand glass. His far-reaching proposals have influenced the University Grants Committee, the QEII Arts Council, the Todd Foundation and Alex Harvey Industries to support the fledgling craft. Most notable of Simpson's partnerships has been with AHI which consisted of tank lining refractories not only for the university studio but also for Sunbeam Glass Company and the Hot Glass Company. AHI also provided a \$1000 annual prize for the best student in glass design for a three-year period from 1980 to 1982 — won in 1980 by Peter Raos, in 1981 by Ann Robinson, and in 1982 by Marion Fountain, a student in bronze casting who incorporates glass with bronze. This generous and far-sighted patronage is to continue.

A young and vital movement like the New Zealand glass movement needs constant motivation from new, exciting and innovative sources. In August 1980 a gathering of 53 glassworkers at the Hawkes Bay Community College founded the New Zealand Society of Artists in Glass. This organisation publishes a regular newsletter and held its first major conference in August 1981 at the Hot Glass Company in Devonport. Two important glassworkers from the United States participated — Dick Marquis from the University of California at Los Angeles



Garry Nash, 'Circuits' 1983



Dick Marquis USA: 'orange, White Blue Teapot/Tripod' 1982

and Ed Carpenter from Oregon. Marquis (recognised in the United States as one of the most important and innovative hot glass artists of his generation) spent 45 days in New Zealand on a Fulbright Exchange Programme. He demonstrated to the glassworkers how he made the intricate mosaic glass rods that have become his trademark. Marquis made many works in New Zealand

which were subsequently exhibited at the Auckland Museum, the Auckland Society of Arts, and the Dowse Art Museum, where they were received with critical acclaim. Of New Zealand glass Marquis said: "The approach to glass in New Zealand is vigorous, innovative and inventive in terms of the technology which has been achieved on low budgets with 'do-it-yourself' know-how."

As is often the case with visiting 'firemen', the overwhelming nature of Marquis's contribution remained dormant for some time. Minor sorties into Marquis's technique were made, but the processes Marquis exhibited were too labour intensive. In recent times, however, the Kiwi ingenuity that Marquis admired so much has been exhibited by Garry Nash at the Sunbeam Glass Company. Nash has invented a simple rod making technique and applied it to commanding new pieces. These pieces look nothing like Marquis's, but some of the Marquis spirit is there, and a lot of the magic.

James Walker, Robert Middlestead, David Clegg and Holly Sanford are all professionals in the architectural arena and have displayed positive gains from Ed Carpenter's 1981 visit. He came at a time critical to their development and presented the design concepts of the highly acclaimed German master, Schaffrath, with whom he had apprenticed himself for three months. Carpenter introduced to New Zealand a new scale of thinking and working. Within 18 months, both Holly Sanford and James Walker have received commissions of a scale unprecedented in New Zealand.

The operation of a hot glass studio is an expensive business. Fuel bills alone often amount to more than \$1000 a month. Glass furnaces cannot easily be turned off or they are ruined. The energy hungry furnace, rent, equipment, time, all add to the burden of commanding form and creating substantial works of art, let alone having enough breath left to blow the glass. For these reasons the Auckland co-operative glassworks, notably Sunbeam Glass Company and The Hot Glass Company, are also very important to the movement. People who show more than passing interest may be trained, and the co-operative members are thus able to spread some of the financial load and find a little more time to explore new directions. Ann Robinson, a partner in the Sunbeam co-operative, has recently been able to pursue the *pâte de verre* technique of casting glass which will allow her eventually to make large composite pieces. This continuing exploration of old and new techniques is imperative to the development of New Zealand glass.

The glass movement is alive and well. Some artists have gone beyond trial and error and are now in command of their hot glass medium — making forms over which they have sensitive control and using techniques which are an extension of the creative process. For the first time the ceramic movement in New Zealand has some real competition; a challenge it should observe, because when it comes to the crunch, food and flowers look better in glass, and this is where the major market is.

We are blessed with a small but growing band of aesthetic masochists who are prepared to stand for many hours a day in front of furnaces raging at temperatures around 1200° Celsius to provide an awakening audience with access to a mysterious and magical material that has been fashioned with alchemy on a par with turning base metal into gold.

James Mack

The International Context of New Zealand Glass Art

In the early 1960s artists began to make glass objects in which technique, commercial viability and stylistic tradition became secondary considerations to form and individual expression.

This 'studio movement' has paralleled mainstream glass production and has gained a status during the past 20 years which has enabled individual glass artists to in turn influence industry and, perhaps more significantly, to understand better the thinking processes and the works produced by artists working in other media.

The works in Pacific Glass 83 affirm the ideals of the studio glass movement. It shows that people who want to work with glass can do so outside a traditional structure in which they may be only one cog. But hot glass is a demanding material to work, and equipment is expensive to maintain and operate, so it is important for glassmakers to be able to work in an environment of co-operation, trust and support.

Glass artists, freeing themselves from the support of traditional glassworks, found, particularly in the United States, the university and art school environments a rich field in which to develop the 'new' glass. Through the various educational and cultural institutions, with their teaching posts, workshops, artists-in-residence and exhibitions, individuals could develop new work away from market pressures. The contemporary studio glass movement is characterised by the mobility of its artists, which has contributed significantly in bringing glasswork to the notice of the wider public as well as to other artists.

It is particularly interesting, through this exhibition, to be able to view the 'glass world' from one of its newer frontiers — New Zealand. Those used to the closely linked glass production centres of Europe may find Pacific Glass 83 something of a paradox. However, a closer look at the borders of the Pacific region reveals glass activity of a particularly energetic and innovative nature. Japan, Australia, Canada, the United States of America and New Zealand may not have long glass traditions, but each country has regional and cultural characteristics which are consistently rich sources of artistic expression, particularly through the language of the crafts.

American glass artists' work is characterised by an almost aggressive individualism which combines techniques and materials from the wide area of glassworking to create a rather specialised branch of sculpture. Although the scale is smaller, and the processes of a single material are celebrated and exploited, the connection with the language of sculpture is important in the understanding of American glass. Artists working in glass have access to the promotional network of commercial art galleries, so the work is likely to be evaluated according to the usual artistic criteria and to be closely related to mainstream art concerns. Whatever the intellectual concept, however, glass retains its physical presence and appeal. The manipulation of the material itself remains a primary concern and it is here that American artists particularly have initiated new ways of working and new technologies for the glass artist.

The influences on glass in Japan are several. The classical traditions of Europe, as with much of Western applied art, have been evaluated and absorbed into Japanese art. Familiar forms and skills appear in Japan with subtle references to Japanese aesthetic sensibilities, and other Japanese sculptural concerns are transported from tradition into the present through the contemporary forms and language of glass.



Roger Nachman, Japan. 'Modern Woman' 1981 Triple-glazed glass panel with a leaded glass insert.

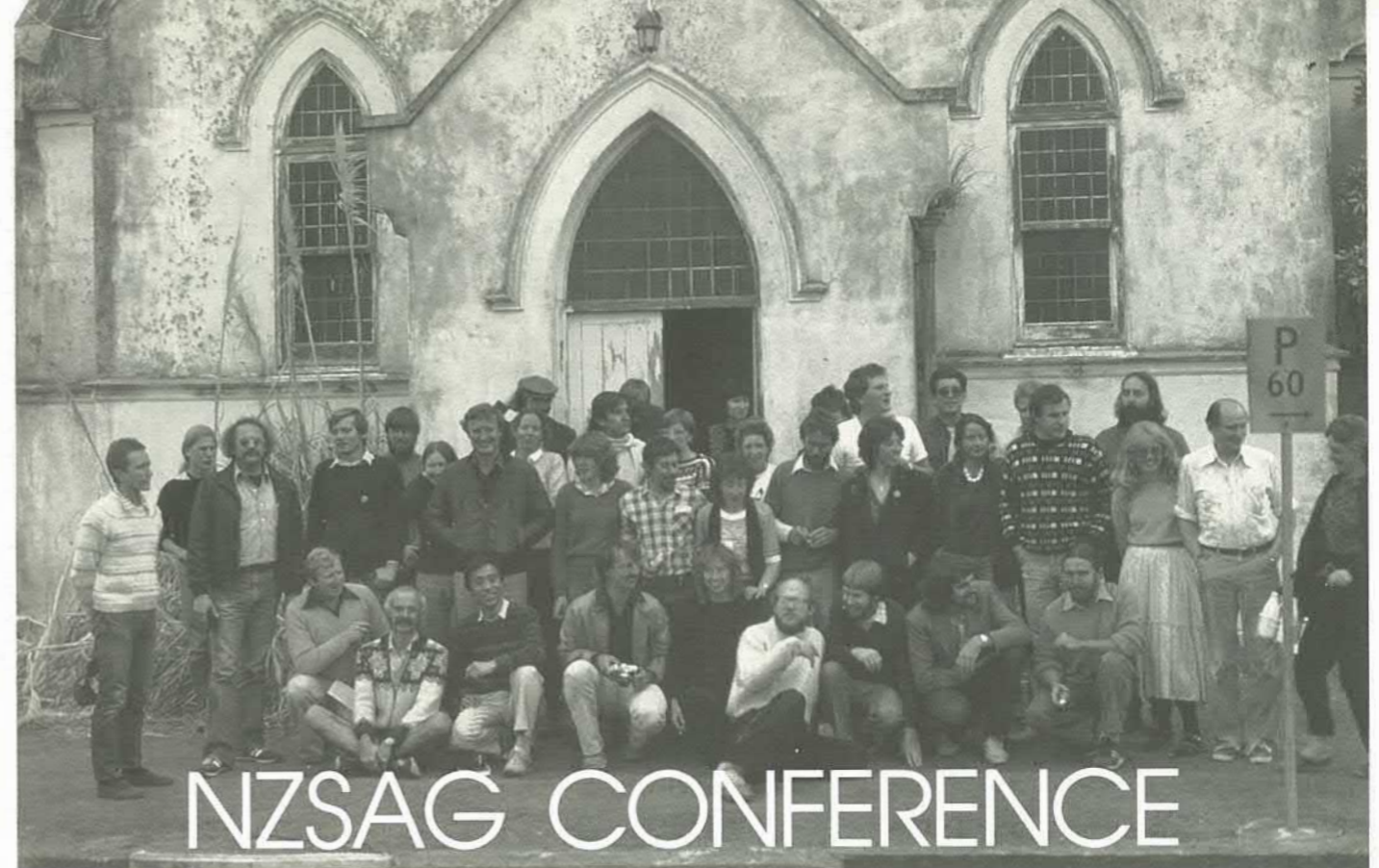
Japanese artists have access to commercial glass technology and, in many cases, work as artist-designers within commercial glass industries. Particularly encouraging, not only for Japanese glass artists, has been the support given to the studio glass movement by art museums in Japan. Exhibitions of an enviably high standard of presentation and documentation are frequent, and it is through this system that Japan is exposed to works by most of the major glass artists working today.

Australia, like New Zealand, has a young, receptive, and energetic group of glass artists whose skills have developed rapidly during the past decade, despite the considerable earlier difficulties of few educational opportunities and an almost complete lack of tradition, at least within the hot glass area. Flat glass remains a major form of expression developed from the 19th century and the subtle but powerful importance of the image of a harsh external environment seen through the small apertures of an interior. A romantic imagery pervades flat glass in Australia — from popular work to autonomous gallery pieces.

That exhibition joined the list of many other glass shows held recently in other countries, which offered glass artists a platform for showing experimental and non-functional work. Those exhibitions and their documentation have provided a context for glass which goes a long way towards removing the 'gift shop' image which has imprisoned glass in many people's minds.

Robert Bell

Robert Bell has been Curator of Craft at the Art Gallery of Western Australia since 1978. He is a graduate of Western Australia Institute of Technology and is a practising artist in ceramics and fibre. He is currently president of the Crafts Council of Australia and deputy vice-president of the World Crafts Council. In January he selected the New Zealand works for this exhibition, 'Pacific Glass 83'.



The third national conference of the New Zealand Society of Artists in Glass (NZSAG) took place in early April on a grander scale than any previous glass event held in this country.

The venue was Glassplant, a deconsecrated church which is now the studio and home of Tony Kuepfer. The studio is situated in Inglewood, Taranaki, a town wryly known as Inglemud to the locals. The scene is dominated and enhanced by the symmetrical grandeur of Mount Egmont, or Taranaki, to give it its original name.

Four Maestros of glass came from four corners of the globe to teach their skills to participants from New Zealand and Australia, many of whom have varied countries of origin. Therefore it was a truly international gathering covering a broad spectrum of the use of the wonderful substance known as glass.

From Germany came Johannes Schreiter, one of the foremost world artists in stained glass. Originally a graphic artist of considerable talent and recognition, in the sixties he turned his design abilities to the translucent colours of window glass and has since executed many major commissions for churches and public buildings in Germany and other countries. A cultivated aesthete expounding the philosophical struggles of the spirit expressed through art, his work combines a restrained use of colour with his original concept of using the lead lines as a graphic linear medium against the background of the glass itself.

From Japan came Makoto Ito, who is a foremost artist and designer in the medium of molten glass as well as being a highly skilled artisan. Although lately he has been working in the field of slumped and fused glass, he demonstrated considerable skill in manipulating molten glass to blow into harmonious combinations of subtle colours and forms with a distinctly Japanese flavour.

From England came Fred Daden, a recognised master

glassblower of forty years' experience, on his second trip to New Zealand. Previously trained by Whitefriars and rising to become a 'gaffer' (a master of fifteen years' experience) he was invited by the Royal College of Art to become their resident glass tutor some 15 years ago. Fred Daden demonstrated a total knowledge and control of molten glass in a calm and unhurried manner. Using traditional techniques, his highly symmetrical pieces appeared to be formed effortlessly.

As a direct opposite, Marvin Lipofsky, a Professor from the California College of Arts and Crafts at Oakland, and early personality of the studio glass movement in the US back in the sixties, demonstrated the use of glass as a totally free form sculptural medium. Working on a large scale with extensive use of colour, his work is both innovative and unique. Lipofsky's main emphasis during the conference was to present a detailed colour slide survey of contemporary American glass, his students' work and European factory situations, as well as an historical review of fine artists who have used glass in their work at various times in their career.

A highlight of the conference was attending the opening night of the Pacific Glass '83 exhibition at the Govett Brewster Art Gallery in New Plymouth, a truly magnificent collection of contemporary glass from the Pacific region. The show will tour New Zealand and has been reviewed by the *Listener*, April 23rd. The show was opened by the American Ambassador to New Zealand, and proved to be a total eye opener for both involved artists as well as the general public.

With such a diversity of ideas, techniques and personalities, the conference provided tremendous stimuli for all who attended and has left us 'Saggers' (members of NZSAG) wondering how we can possibly better such a grand performance at our next glass event.

**Peter Viesnik
Treasurer, NZSAG**

Conference Comments

Working with glass in both hot and cold states has a somewhat short history to date. Hot glass working especially, has more or less developed in just the last few years. In view of this, the ground that has been covered and the level of sophistication achieved in this short span of time, is indicative of the dedication, persistence, and ability of those involved.

Having achieved an advanced level of working knowledge in not just handling the material, but being able to build, run, and maintain the studio equipment required, the society members aimed at a conference/workshop which would provide us with the fine tuning that we were more than ready to experience.

In relation to the hot glass working section of the conference, we were indeed fortunate to have the support of many different agencies and individuals. As a result, our three guest instructors provided us with such a wealth of input that I am sure most of our rough edges will be gradually smoothed down over the coming months.

The focus of the hot glass workshops was to explore the two key elements pertaining to any art and craft work. Basic skill, of course being primary, received strong input from Mr Fred Daden, senior glassmaker at the Royal College of Art, London. Mr Daden brought forty years of glassmaking experience to us and was able to spend much time going over good old fashioned technique and skill. He repeated steps over and over until we could understand the relationships between the various techniques. These lessons were then extended into specific areas of concern for the members. Out of the basics, we have been left with greater working knowledge of expanding them into the more elaborate and involved work that is envisaged by us.

On the other extreme, we had noted American artist, Marvin Lipofsky. Mr Lipofsky is one of the early fathers of the studio glass movement and has been working in glass art for nearly twenty years. His emphasis was on the design side, somewhat side-stepping the matter of skill in favour of controlled randomness of form. His work would appear to most to be anything but controlled, yet his working methods and his approach to his art is very much organised. Through him we realised that our basic skills were of value only if

we worked within the boundaries they set for us. By extending them, pushing them to their limits, new and exciting explorations of form presented themselves, leaving us with the knowledge that both skill and a sense of design go hand in hand. One without the other yields only a sketch of the imagination. The two in unison provide the painting.

As a balance between the two ends of the scale, Mr Makoto Ito from Japan proved to be an exacting combination. In his working, we saw both the skill and craftsmanship of a master and the imagination of the designer. His command of the material was inspiring as he produced a seemingly normal form in glass with a solid external layer of colour. Once the piece was cooled, however, he applied cold working techniques using sandblasting to etch through the surface layer and turn a simple form into a finished 'painting' rich in traditional Japanese artistry.

Indeed, the original thoughts of the society relating to this, our third national event, were more than realised. The combination of skill, artistry, and years of experience has given the New Zealand glass community the education enjoyed by our overseas counterparts. It was an exercise which saw teachers teaching students, students teaching teachers, students teaching students, and teachers teaching teachers. Also included in the demonstrations was time for the participants to share different knowledge as well. This proved to be as valuable as the input from our guest instructors, not only for ourselves but for our guests, as they were then able to gauge our present level and work from there.

Response from our guests was gratifying in that they conveyed their feelings that the conference was, as Mr Ito expressed, "the best he had attended." The preparation work done by the members was precise and organised, yet allowing a totally spontaneous schedule of daily events to find its own course. The positive response of our guests, I believe, is due to the fact that the individual members functioned as a unified working body. Everyone had an area they were responsible for and as a result, the event ran at a steady and smooth pace.

Tony Kuepfer
Host, NZ Society of Artists in Glass Conference '83

An Increased Perspective:

Ten days with Johannes Schreiter

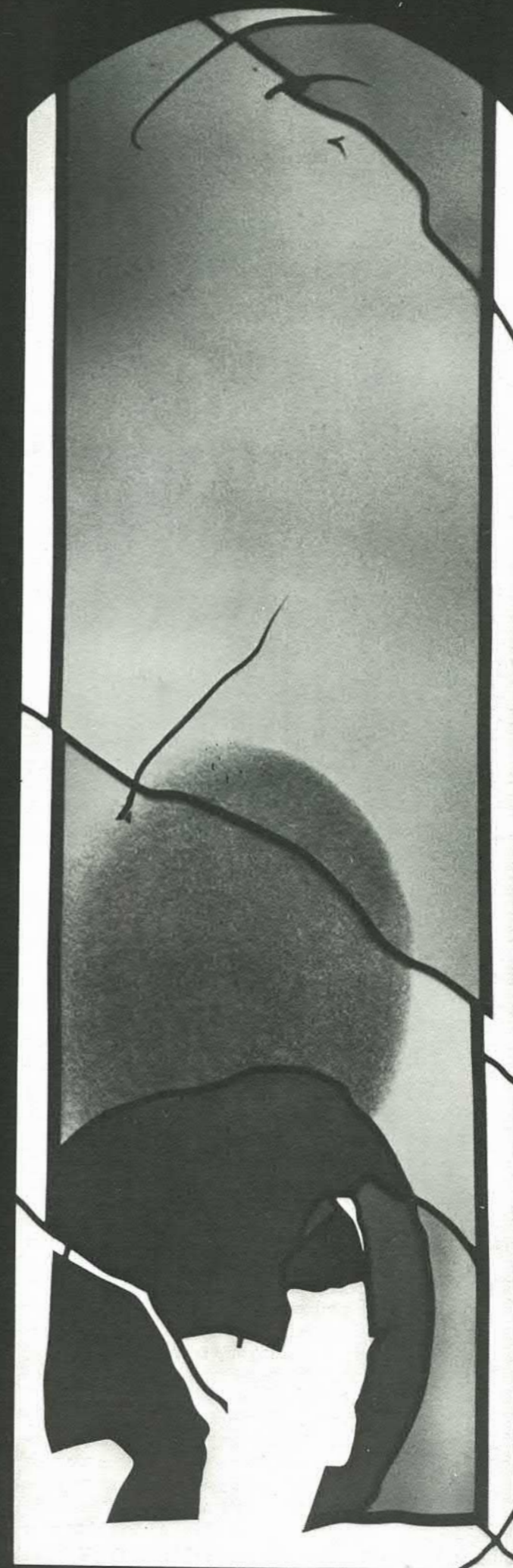
Johannes Schreiter was born in 1930 in Bucholz/Erzgebirge, Germany.

By 1957 he had studied at the Westphalia Art School-Munster, Mainz University and the Academy of Fine Arts, Berlin.

In 1963 he moved from his position as Director of a Division in the School of Art in Bremen, to become a professor and head of the Department of painting and Graphics in the City High School for Decorative Arts, Frankfurt. Examples of his graphic work and window designs are collected by international galleries and since 1960 he has completed many stained-glass window commissions for churches and secular buildings. Awards include a gold medal at the Second International Biennale in Salzburg, 1960. He received an award at the exhibition, "Contemporary European Graphic Art", in Salzburg in 1974, and the Philip Morris prize for painting in 1977. Since 1980 he has lectured at Swansea in Wales, and also at the Pilchuck Glass School, Washington.

Since 1960 Johannes Schreiter has concerned himself increasingly with architectural art, primarily in the form of stained-glass. He has become best known outside West Germany for his work in window design, but one should not overlook his immense output in the field of graphics. The designs for his more recent windows relate closely to ideas first expressed in his etchings and collages, namely his burnt collage invented in 1958 and used in the design of the windows for the Landes Museum, Darmstadt in 1976/78, and St. Mariens Church, Dortmund, 1969/72, to name but two examples.

Window for St. Lubentius Church' Lahn



Makato Ito



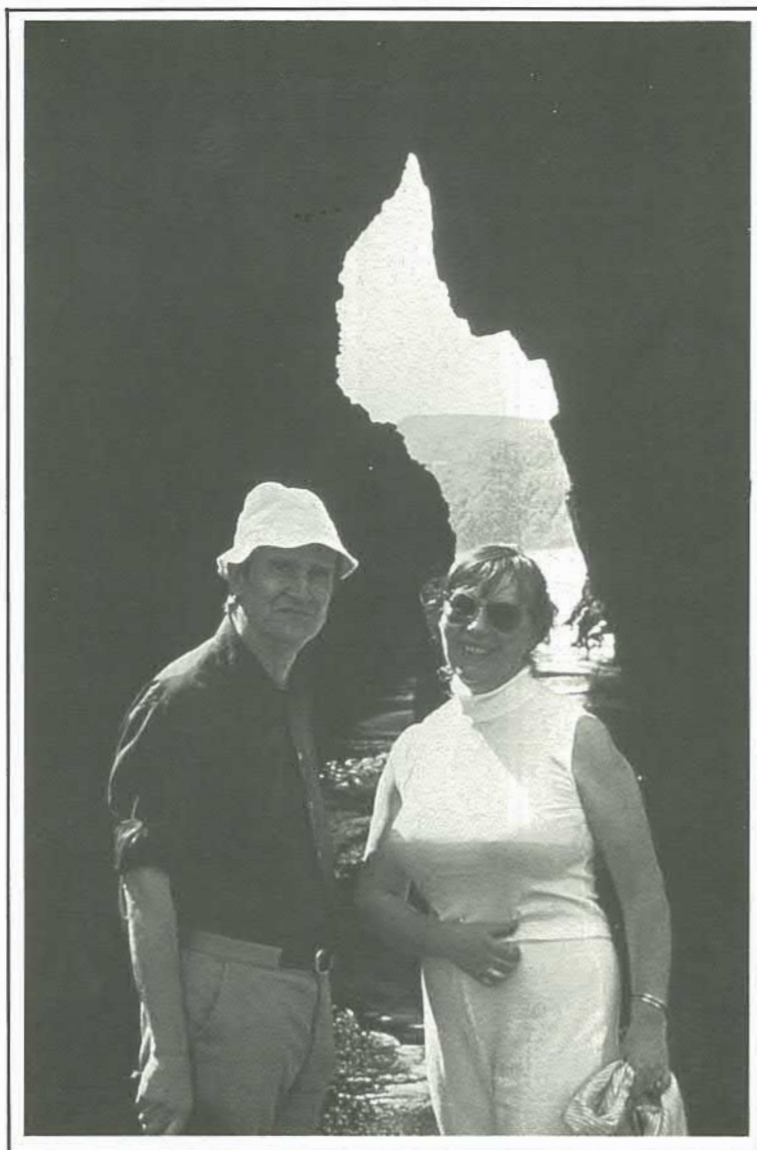
Blown glass by Makato Ito



Marvin Lipofsky



Fred Daden



Johannes and Edith Schreiter

It was for his work in architectural stained-glass that Johannes Schreiter was invited as guest tutor in window design, to attend the third biennial conference of the New Zealand Society of Artists in Glass held during April in Inglewood. This and the display of three of Johannes Schreiter's panels in the Pacific Glass '83 Exhibition was made possible through the assistance of the Goethe Institute.

I first met Johannes Schreiter in October 1982, at his home in Langen, near Frankfurt. I had gone to Germany to study stained-glass. Some correspondence had passed between us concerning the New Zealand conference and this was an excellent opportunity to confirm our plans and develop ideas for the workshop. Images of his art still remain with me as the strongest of any from my travels. I was immediately aware of being in the company of an extremely cultured and sensitive person and it was soon apparent that his art was only the visible tip of a philosophical iceberg. During our numerous walks and trips to view his windows, his ideas flowed freely in a warm and friendly atmosphere, and I was convinced of the success of the forthcoming workshop in New Zealand.

That the workshop in Inglewood, and the public lectures delivered by Johannes Schreiter in Auckland, Wellington and New Plymouth were a success, goes without saying. During the ten days of the workshop he considered each participant's project and level of development in design personally, but drew all together in a group when something of particular importance need-

ed to be discussed. Johannes Schreiter's ability not only as an artist but also as a teacher was always apparent as he worked with obvious freedom and spontaneity among the group, in particular encouraging people to see with new eyes that which surrounds us, and which we take as commonplace and mundane. It is natural that each person took with him something different from the workshop, but a factor common to all must be the encouragement and a belief in what they are doing, that are gained from seeing a master at work with his materials. There will likely follow many windows designed by the participants, which will rely heavily upon a diluted Schreiter vocabulary, but unless we can open our minds to such an experience and are prepared to be influenced, we cannot hope to gain anything.

Of the twenty-two participants, four were from Australia, including Klaus Zimmer, Senior lecturer in charge of Stained-Glass, at the Chisholm Institute of Technology, Melbourne. Formerly from Germany, Klaus Zimmer was helpful in translating many of the more spontaneous and detailed discussions between Johannes Schreiter and the group.

Following the workshop with Ed Carpenter in 1981, if the New Zealand stained-glass designers can continue to import talent of the calibre of Johannes Schreiter, and involve themselves in the intensive learning that occurred at Inglewood, then the rapid development they have made during the past few years will not only be maintained by likely increase.

David Clegg



Hamel's Fazit 35 1976/F. Window in Munstarkirche St. Bonifatius Hameln

STUDIO GLASS '83

Auckland War Memorial Museum March 19 to April 5, 1983

This show was of key significance, as it was the first national exhibition of contemporary New Zealand Glass. Studio Glass '83 was a most successful event, as well.

In terms of interest, we can happily mention that over 10,000 visited this show. Sales were also a bright note. Most of the blown pieces were sold, and a reasonable number of stained glass panels as well.

It is most appropriate that thanks be extended to those who so tirelessly ensured the show's success. John Abbott, exhibition co-ordinator, expended untold hours of effort organising everything from catalogues and financial affairs to the infinite logistics in setting up and dismantling.

Also, there was Stuart Park, the Museum director, and his staff. Without their logistical support and purchases of equipment, the display would have been far inferior.

The Govett-Brewster Art Gallery also makes it on to the good guys list. There was fabulous illumination, thanks to the loan of some of the fixtures for their Pacific Glass '83 Exhibition which was not to open until after the Auckland show's conclusion. Of course, Roger Pemberton certainly rose way beyond the call of duty by taking charge of what appeared bedlam when construction of the sets began. To these folks we're specifically most grateful. The list could easily be extended. It was truly a grand team effort.

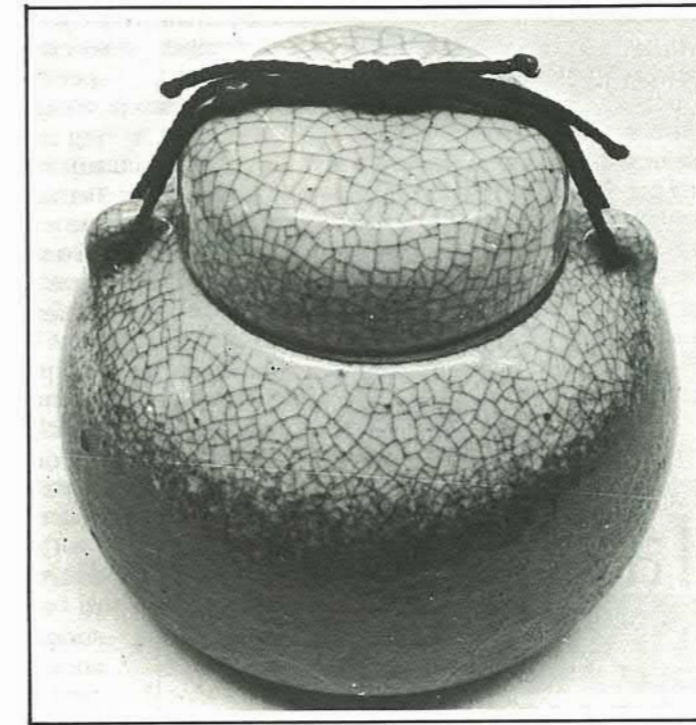
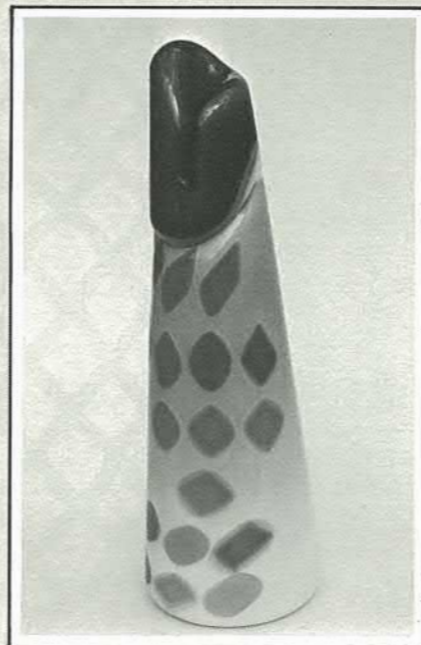
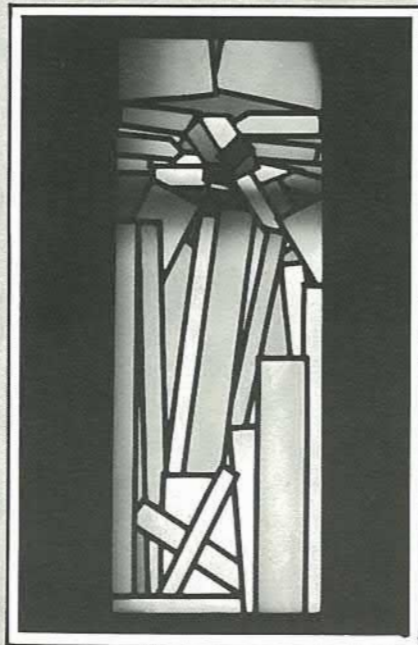
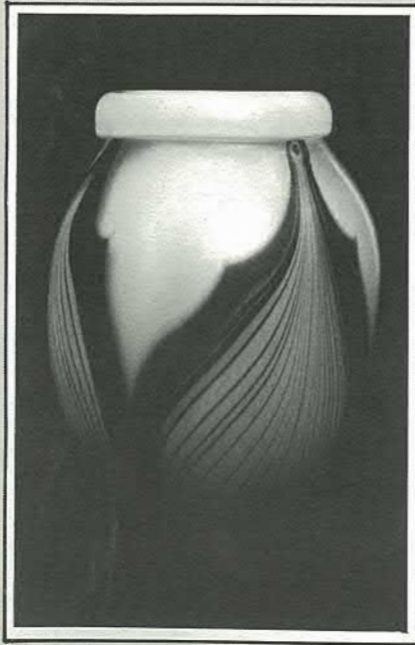
The unique combination of hot, blown glass and flat glass panels in one exhibition presents difficulties in most galleries, as they are usually designed for display of paintings, wall hangings and such. Because the glass panels need light coming through them while the blown pieces require direct spots, an entire false wall was built to house the panels. This enabled fluorescent lights to be situated behind them, while the three dimensional, blown work was displayed central under the perfect illumination from the spots. It creates a lot of extra effort, but the results were obvious.

Of particular note is the fact that the work for this show was in no way screened. All NZSAG member were entitled to show their work. Even with such a loose arrangement, most of the 146 pieces from the 30 artists represented in this show demonstrated a remarkably high standard. Considering this show as a precedent, we can safely anticipate exciting things ahead.

The museum purchased pieces by Jo Schroff, Roger Pemberton, Mel Simpson, John Abbott and John Croucher. Gary Nash, most generously, donated a piece.

John Abbott. Vase, white, red and black trail Holly Sanford. Untitled 'Panel'

John Croucher. Biochip Cone



'LIDDED JAR' Jean Hasted — BNZ Pottery Award 1982

ART AWARDS

The Pros and Cons of Competitions

In recent years the sponsored Art Award has become almost an expected event in conjunction with major art exhibitions.

Should we accept this form of sponsorship of the arts and encourage it or should we frown on it for the competitive and judgmental attitudes it arouses?

We have had the Fletcher-Brownbuilt Pottery Award for some time, and the Hansells' Sculpture.

Now there is the annual Lombard Craft Award, the ANZ Fibre Award, the BNZ Pottery, Sculpture and Prints Award, this year the IBM Townscape Award and the BP Awards for the NZ Academy of Fine Arts Centennial Exhibition.

Winstones donated an award for the Crafts Council-organised NZ Bowl exhibition.

Many smaller local exhibitions offer an award to attract work from better known artists.

Whenever competition creeps into the Arts, hackles begin to rise and arguments flare up between those who say you cannot and must not compare works of art and those who maintain that a prize is an incentive to produce fine work.

I talked to two people who have opposite views on this issue (yet still manage to remain good friends). Guy Ngan is a practising artist in many media and Director of the NZ Academy of Fine Arts. Doreen Blumhardt is a practising potter, co-producer of the book *Craft New Zealand* and pioneer in the area of art and craft education.

The NZ Academy has probably been more successful than any art group or gallery in attracting business sponsorship. It now holds six annual exhibitions, each with two \$750 Awards. A different company sponsors each exhibition and Guy says that now the system is established, companies are lining up for the chance to sponsor

an award. I asked him how he managed to be so successful in this field.

"I always go to the top man," he said. "Sometimes I know that man because we are in the same age group and know each other from way back. I ring him up and tell him that if he invites me to lunch I'll tell him something that will be to his advantage."

Guy says that most companies welcome a connection with the art world and artists. They like to buy art works for their offices and often need help with their choices. Often they make purchases from the exhibitions they sponsor. Guy claims that an important aspect of art awards is the educating of business people by bringing them to exhibition openings where they meet the artists, see art works and develop a taste for purchasing art. Incidentally, of course, they gain prestige for themselves and their companies by personally presenting the awards and making a speech.

But basically, says Guy, the aim of the award is to encourage artists to do their best and to develop in different directions. An example he quoted was the Rick Rudd ceramic sculpture which won the Caltex Award this February. Guy suggested that the stimulation of the sponsored exhibition encouraged Rick Rudd to produce the sculptured landform which was a new direction for him.

What about the system of judging — another thorny topic in the art award controversy?

The Fletcher Brownbuilt Award has a single invited judge, often from overseas. The Crafts Council and BP

invited a panel of three to judge the NZ Bowl — a commonly used formula overseas. The NZ Academy started with a system of 'the artists choose', where the exhibiting artists together with the corporate business members voted at a pre-opening party. The result was often very middle-of-the-road and once embarrassing (Guy Ngan won). Now the seven or eight practising artists on the Academy Council (themselves ineligible for awards) view the works and each write down two nominees.

Then each person speaks about their choices. Finally there is a straight vote on all the names put forward and the two with the most votes gain the awards."

"Quite frankly", says Guy, "with six awards a year we would soon run out of judges if we invited them — and this way we spend all the award money on the artist; judging costs nothing."

The Council members are elected and four must step down each year, so the panel is continually changing

— avoiding the temptation to artists to create a piece that will please a specific judge.

The reasons for this system of judging are obvious, but the system can still lead to unadventurous choices. Perhaps this is an acceptable fault, as the emphasis at the Academy is on an award to an *artist* rather than a prize for a specific piece. Where *pieces* are being judged, the decision must be so subjective that the whims and personal fancies of a single person are surely the only valid criteria for choosing.

Doreen Blumhardt would say that *any* sort of choosing among works of art is not valid.

"Competition is just not relevant to art," she says. "It is not possible to measure aesthetics and we shouldn't try. That's not what art is about. As artists we should be concerned with sharing our knowledge and our joy in accomplishment, not in competing with each other."

Doreen feels that the Fletcher Brownbuilt Award has become very competitive and has sometimes created bad feelings among potters. She 'tolerates with ill ease' the NZ Academy Award system (she is on the Academy Council) but prefers the idea of bursaries. Last year ICI gave two bursaries — larger amounts of money to enable two artists to work towards a special exhibition at the Academy.

Last year, Doreen was asked to judge ceramics at the Tokoroa Arts Exhibition — an annual event that offers an award to attract artists from outside the area. Doreen declined to judge an event because of her views on competitions, but suggested to the organisers that they invite a few good potters from outside the area to submit work for an invited exhibition and instead of an award, to spend some money on workshops by invited artists. The suggestion was carried out and Doreen maintains that the standard of work was higher than in previous years, no prize money was taken out of the area, and the local artists were stimulated by the work on display.

On the question of standards at the NZ Academy, Guy Ngan and Doreen Blumhardt differ.

Guy points out that they now have six exhibitions instead of two; that they usually reject about half of what is submitted and that standards are higher with more experimentation and innovation. He says that the spread of entries is more truly na-

tional and points to last year's Lombard Craft Exhibition where 60% of entries were from outside Wellington.

Doreen feels that there is still a great deal of mediocre work submitted and accepted and in her view, the awards have not greatly affected standards.

This difference of view points out clearly the subjective side of any judgments on art standards. This is not a bad thing. We are all capable of saying 'I like this' or 'I can't stand that'. If we have some experience and training we will be able to say why. Opinions will vary widely, and so they should — we are different people. As artists, we can all benefit, I believe, from listening to what knowledgeable and discerning people think of our work. These views are all judgments from which we can learn and grow.

As to receiving money as a result of a judgment, one cannot but agree with Doreen that this is not what art is all about. However, most of us are not only artists, but human as well. Few of us would be strong minded enough to turn down an award if it came our way.

Jenny Patrick

Footnote: After writing this article, I was knocked rather sideways by receiving the IBM Townscape Award. It will probably be good for business and will certainly give me confidence to work on in what is, for me, a new area. I must admit that I had no difficulty in receiving the Award with pleasure and some pride!

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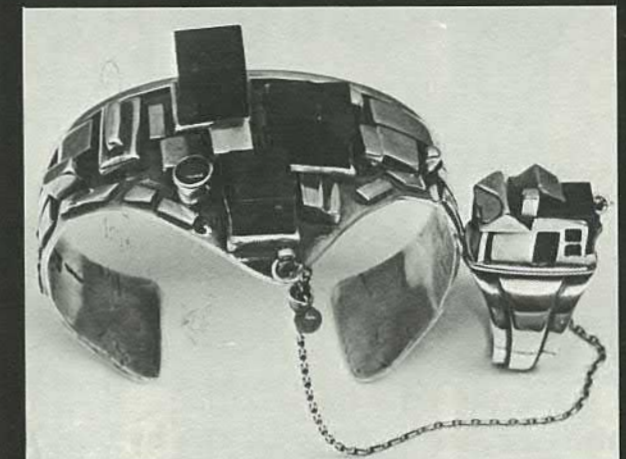
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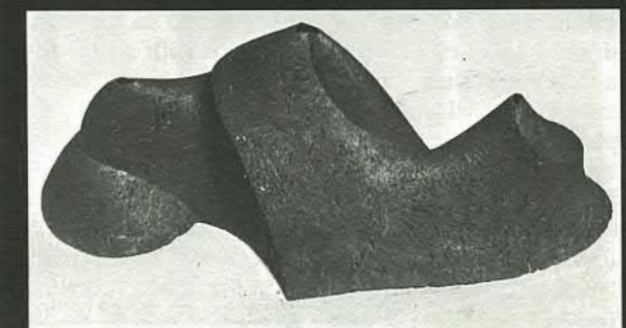
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BRACELET AND RING
Jenny Patrick — IBM Townscape Award 1983



RAKU NO 581
Rick Rudd — Caltex Award 1983, Landscape



RAMPANT CRAB
John Middleditch — Lombard Craft Award 1982



FIG 1

FIG 2

DISPLAYING CRAFTS.

Lessons In Lighting

This is the first of three articles by Gary Couchman on the subject of Displaying Crafts. Part One deals with lighting. Parts two and three will deal with display systems and balance and proportion of displays.

Lighting is a critical element in any retail establishment and probably more than any other single factor, can transform a shop environment. A shop with an inadequate lighting system can create an enduring negative impression. Good lighting will ensure that the atmosphere is suitable for the most effective presentation of your stock. It also serves as a silent "salesman" in attracting attention to certain displays for the purpose of stimulating "impulse" buying. Although the effective use of lighting requires a great deal of technical knowledge and tends to be regarded as a technical issue, in reality it should be a matter of more general concern.

It should be emphasised that general rules regarding the use of light sources do not always apply, and that they should be adjusted to suit specific types of display. There is no simple or general solution to shop lighting. It is always a mixture of many systems which if properly employed and balanced can immensely increase the enjoyment of potential customers. In industrial and commercial applications light sources and equipment are often selected partly on the basis of installation and operating cost. In stores however, lighting plays a leading part in creating sales and building profits. Only a slight increase in sales is needed to more than offset the addition cost of superior lighting. Thus shop lighting should be designed with the sole purpose of producing maximum sales, and not on the basis of economy.

The cardinal principle in shop lighting is to make the merchandise brighter than other areas in the field of view. Since the eye will always focus on a brighter area, lighting is the easiest way to place emphasis on an object or area — lack of it can be used to contrast bright areas. To this end the light should be directed to the display counters, showcases and feature displays rather than to circulation areas. Display area illumination should be three to ten times the level of the general area lighting. All shops require this general overall illumination so that security can be maintained and people can find their way around comfortably. Smaller shops, and many craft shops will fit into this category, will get away with the general illumination being provided by the "bounced" light coming off their displays.

Artificial lighting which can be focussed, moved, intensified, dimmed or filtered is the ideal. There are two main types of artificial lighting, fluorescent and incandescent. Fluorescents provide an even, shadowless emission of light — they are economical and come in "cold" or "warm" colours. They are best used to provide the general illumination. Incandescents are more expensive to run, have a shorter life, produce heat but offer more flexibility particularly for special and dramatic lighting effects. Applied with discrimination, use of the two sources can produce a system of lighting with enough flexibility and diversity to fulfil the entire range of requirements that craft shop stock and their display demand.

A variety of incandescent or filament lamps is available, each designed for a particular purpose. Flood lamps give a general light in one direction. Spot lights throw a narrow beam at a considerable distance with sharp shadows. A focussed spot lamp can throw a beam of considerable length, focussed sharply on a displayed item. Be sure that lights are placed so that the shopper does not interrupt the beam and cast a shadow on your display. It is also advantageous if you can conceal your light sources. Nothing is more distracting when viewing merchandise than to be aware of glare caused by the strong light source in your field of view. Diffuse your fluorescents or conceal them behind pelmets and allow them to bounce their light off ceiling or walls. Use collars or spill rings around spots and floods, consider wall washers or recessed down lights, mirror bulbs and reflectors to prevent the possibility of glare and distraction.

If you have a fixed lighting system that will not permit to change the location of light sources you may consider supplementing it with mobile clamped spots or floods. Your electrician will advise whether your switchboard has sufficient capacity to carry additional loading and the safety and local Electrical Authority requirements. Ideally a shop should have a flexible modular lighting capability. This means a track lighting system that will offer the flexibility you need to experiment, alter mood, change the character of your space and

Figs 1 and 2. The direction in which light is presented influences our visual perception. Fig. 1 shows a surface covered with bumps and lighted from above. If the picture is turned upside down, however, as in fig. 2, a complete reversal of perception occurs and the bumps suddenly become indentations. The reason is that strong direct lighting from below is contrary to visual experience.

meet the challenge of effectively displaying changing stock. Inexpensive dimmers can be added to incandescent circuits that fit in place of a normal switch allowing you to raise or lower the intensity of the fittings.

Most incandescents operate at the mains voltage of 2450 volts but lamps that operate at low voltages (12 or 24 volts) are becoming more popular. These are often similar to automobile bulbs and they have the advantage of smaller filaments, allowing closer beam control and therefore smaller fittings. A low voltage supply is essential for these lamps and this is generally produced by means of a small transformer operating off the mains voltage either incorporated into the fitting itself or remote from it. Low voltage technology has enabled fittings to be miniaturised and this is a definite advantage in most retail situations.

Maintenance of lighting must always high a high priority — burnt out bulbs or incorrectly aimed fixtures can totally obscure the original intention of the design. Incandescents emit much the same light for the whole length of their lives — about 1000 hours. Fluorescent lamps, on the other hand give a gradually reduced output throughout their nominal 5000-7000 hours. Dirt can reduce lamp efficiency by up to 20% so remember to keep all bulbs and fittings clean.

If items are to be displayed and viewed to best advantage, they must be lit so that their special features are brought out more effectively. The modelling effect of light is often needed to reveal the true shapes and texture of objects. Study each grouping of stock to see what traits to emphasise. Generally, an even light is desired for paintings, framed objects and textiles while for 3-dimensional objects, a more dramatic effect will emphasise form, solidity and surface texture.

Displaying Glass: Spotlighting cut glass will highlight facets that are often best seen against a dark background. Transparent and translucent glass is shown to best advantage on glass shelves against a softly illuminated background. A display case with a diffusing opal acrylic back which in turn is lit from behind with fluorescents is an inexpensive way to achieve this effect.

Ceramics: Strong side lighting for modelling, against a slightly rough neutral background. Take care to avoid mirror images of the light source if the items have a "gloss" glaze.

Jewellery: Of all craft items jewellery is probably the most difficult to light to advantage. Confined to a showcase for security reasons, demanding close attention because of scale, jewellery is best shown off with incandescent lamps especially where cut stones are displayed against a dark mat background.

Textiles: Highlight the colours, patterns and textures of textiles by using oblique incandescent lighting plus general low intensity overhead lighting.

The display background, walls, platforms etc. can have a great influence on the final effect of your shop and can complement or detract from the atmosphere created by direct lighting. Low contrast settings or surroundings tend to create a relaxed mood, while high contrast surroundings produce a sense of drama. Generally it is better to use lighter slightly textured backgrounds, which help the eye to adapt, make shadows appear less dense and possible glare from light sources less severe.

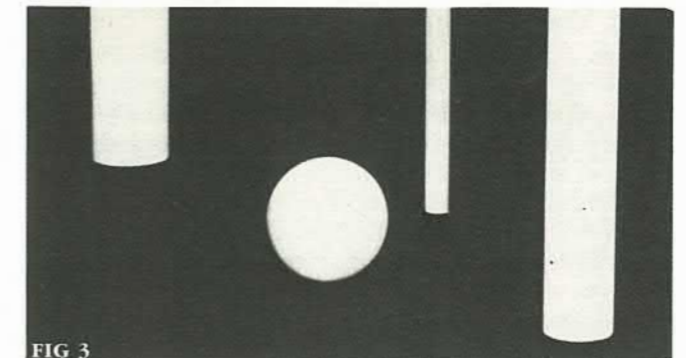


FIG 3

Figs 3 and 4. Diffused frontal lighting tends to flatten a three-dimensional composition (fig. 3) while concentrated side lighting heightens perception of depth.



FIG 4

Fig. 5. Showcase with diffusing rear panel. Illumination by fluorescent lamps mounted behind the panel. The objects shown are seen more or less in silhouette. This type of showcase is particularly suited for glassware displays.

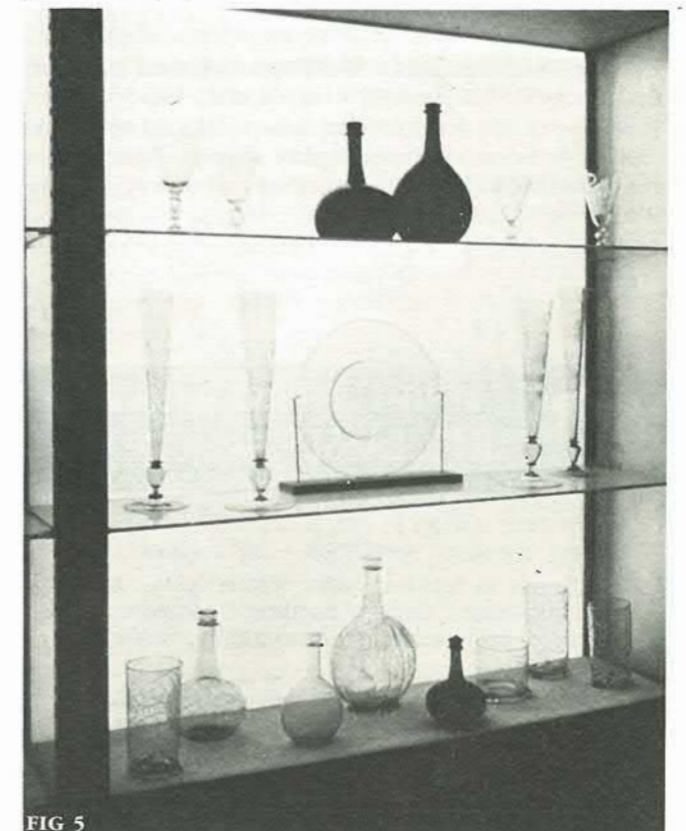


FIG 5

The Shop Window

This display area is your shop's threshold and its effective display and lighting is essential to draw attention to your shop and turn a window-shopper into a browser and a potential customer. Brightness is invaluable in attracting attention, but without inviting, interesting, or dramatic displays the window may receive only a glance. On the other hand, an otherwise interesting display may go unnoticed if it is not sufficiently bright. Remember that a lit window is carrying your message into the after-hours and that the illumination levels needed in show windows in the daytime are considerably higher than those needed for night lighting. In the daytime, the brightness of the display must be high enough to overcome reflected daylight images in the glass.

Shop windows because they are a confined area, can be changed more often and more quickly than internal displays and one should have the maximum of flexibility in shop window lighting. It may be necessary one week to light large amounts of stock effectively yet in an interesting manner. This calls for banks of floodlights that will "wash" the entire area so that no merchandise is lost in shadows — ensure that lighting fixtures are close enough so that their beams overlap and don't create visual "hot-spots" with shadows in between. Highlight and create sparkle with the odd spotlight. Your next change may require the dramatic lighting of just a few pieces which will be achieved with only one or two spots. With a track lighting system this can easily be achieved by unclipping surplus fixtures but with a fixed system you should consider the individual switching of groups of lights.

Remember to check all your window shop lighting changes by night.

Most major lighting companies offer a design and advice service. Use them to advantage, spend time studying their products and choose carefully the system that is right for your particular interior. It will be time well spent.

Gary Couchman is a Wellington based interior and exhibition design consultant. His current work includes design of commercial and retail interiors, and museum display design. Gary was responsible for the interior display at the Waiouru Military Museum.



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PRICING

An Alternative Strategy

After comparing the pricing strategies used by successful craftspeople I am convinced more thought is needed to why a particular article is offered for sale at a particular price.

Part of the professionalism of a craftsman surely is his pricing consistency. The difficult conditions presently encountered by the small business community means that the viability of these concerns is related to how **effectively** rather than how **much** they sell.

The purpose of this pricing chart is not so much to tell people how to price but rather to examine the elements of pricing.

Businesses, large or small need to provide for the unexpected, these are called contingency payments. The purchase of plant or vehicles, training facilities or remodelling of premises fall under this heading. Many craftspeople ignore this need and find themselves in serious refinancing difficulties when necessity forces these obligations upon them. Lack of planning in this regard has stubbed many a toe!

A reasonable percent to put aside is equivalent to the rate of inflation (17% per annum).

If this saving is not spent during the year it can be regarded as profit and spent as the owner of the business wishes or kept in abeyance.

Quarterly Return Exercise

From your records draw up and complete the following chart.

I have chosen 3 items, you may wish to include **all** work produced during the year for sale.

I have used o/h and hourly rate from the last article.

A quarterly return is more practicable than an annual return.

Analysis

From this chart several facts have emerged:

Quarterly profit is \$211.68 or 3.15% of sales. This is clearly unacceptable.

248 non profitable hours were worked on item 1.

If item 1 was cancelled this would increase the profit to \$307.04 on sales of \$3,912.00 or a return of 7.85%. But it would also decrease income by \$2,801.20.

If only item 2 were made, the profit would increase to \$1,235.40 (568 hours at 40 minutes per article at \$1.45 profit). This would give a return of 18.13% on sales-acceptable. Would the market stand it? That's the question which must be asked, and also, of course, could the craftsperson stand it!

Uses Of The Chart Monitoring Returns

In the beginning of this article I said that craftspeople should build into their pricing a contingency factor equal to the rate of inflation. The allowance of labour and costs only in pricing is defeating the purpose of going into business — not simply to make a profit but to survive. The two are intertwined. Survival means more than just **survival**, it means banking away as much as possible for the future. By examination of costs as they occur it should be possible to keep a very close watch on

where your money is going. It's not enough to know how much a pot or a wallhanging has cost you to produce, but **why** it has cost you that much. Each of the elements of pricing for each of the items you produce must be taken into account. From the chart you will see that only one of the products comes near to producing a 17% profit. Item 2 sells for \$8.00 and returns \$1.45, which is in fact 18.12%.

By going back to the chart before (when you have produced 2 or 3 charts!) you can see whether or not the lines are fluctuating and whether or not to drop them or increase them. The sorts of questions which could be asked are "Should I produce item X for 2 months in a row?", "Should I drop item Y?". And again, of course, will the market stand it?

Another important aspect is vigilance in the area of overheads and hourly rates. It may be to your advantage to recalculate these **after** each quarterly return. However, the return will be meaningless unless the same group of figures are used each time. The more sensitively related your calculations are to your ongoing chart, the more accurate your information. If you have suffered electricity increases as a glassworker or woodturner, they will have more effect than if you are a jeweller. Monitoring your costs closely may tempt you to trim them — but this may not be a good idea.

Isolating The Cost Of Each Line

As well as comparing one item against another it is also a good idea to look at the **elements** of each item. For example, what would the effect be of reducing the material content by 15%? What would the effect be of using cheaper labour on the profitable lines or the unprofitable lines? The chart will encourage examination of this type without complicated manoeuvres. Read again the sections in the first article dealing with materials and overheads. Reduction of these costs, even by a small amount, can have a marked effect on profit.

Further Exercises

Materials waste in relation to profit.

Materials used in relation to profit.

Profit increase with no labour charged — e.g. using members of the family to perform elementary stages of production.

Reduction of overheads — forecasting the effects of reducing overheads by e.g. 10%, 20% etc.

This chart can be used for producing simple business information.

Conclusion

The reason for this exercise is to provide the crafts-person with one very important piece of information i.e. the margin with which he or she has to negotiate. When all is said and done, sophisticated pricing techniques are worthless if nothing is sold. The buyer and the seller will come (i) either to their own arrangement or (ii) to no arrangement at all. The crafts-person knowing how much leeway he or she has enjoys a superior bargaining position.

Marketing Options for the Crafts-person

PRICING AND THE CRAFTSPERSON — Pricing procedures with discussion on the importance of techniques.

PRICING BASED ON PROFIT — Pricing using a contingency factor.

GALLERIES AND ONE-MAN SHOWS — Includes discussions of portfolios, catalogues and planning.

CO-OPERATIVES

DIRECT CONTACT — THE STUDIO

OPEN HOUSE

COMMISSIONS — Includes legal and financial advice.

CRAFT FAIRS

ADVERTISING AND THE CRAFTSPERSON

The above titles form the kitset "Marketing Options". This project was instigated by the Crafts Council as a partial solution. It was felt within the crafts community that more specific information was needed on marketing. There is also the feeling among some craftspeople that selling is the end of the process. The crafts-person makes, then sells, makes then sells. A less than edifying task, equated to putting out the rubbish or tying shoe laces. This denunciation of what I believe should be seen as the beginning of craft has led, I suspect, to the silencing and downfall of many an enterprise. Why the beginning? A producer must be sensitive to his market possibilities. There may be pockets of truly original and self sufficient craftspeople, not affected or disinterested in the sale of their work. For those of us who depend on the world for our living, however, a compromise must be welcomed, if coolly.

The articles were written with the help of a battalion of craftspeople; and those, who although not directly involved, but interested and willing to share their knowledge. Accountants, business consultants and business people, gallery owners and arts administrators. It has surprised me how many people lend support to their particular craft or participate in it.

John Clacy

Quarterly Return Per Item

	Item 1		Item 2		Item 3	
	per hour	per item	per hour	per item	per hour	per item
Selling price to retailer	\$4.70		\$8.00		\$6.20	
Time taken mins.	25		40		30	
Fraction of hour	1/2		2/3		1/2	
return per hour	\$11.28 (1/2 x 4.70)	\$4.70	\$12.00 (8 x 2/3)	\$8.00	\$12.40 (6.20 x 2)	\$6.20
Less materials	\$4.85	\$2.02	\$3.00	\$2.00	\$5.50	\$2.75
overheads	\$1.52	\$0.63	\$1.52	\$1.01	\$1.52	\$0.96
labour	\$5.31	\$2.21	\$5.31	\$3.54	\$5.31	\$2.65
Profit (Loss)	(\$0.40)	(\$0.16)	+ \$2.17	\$1.45	+ \$0.07	+ \$0.04
Articles produced	596		210		360	
Quarterly Profit (Loss)	596 x (\$0.40)	= (\$95.36)	210 x 2.17	= \$304.50	360 x \$0.07	= \$25.20
Quarterly Sales	596 x 4.70	= \$2801.20	210 x \$8.00	= \$1680.00	360 x \$6.20	= \$2232.00
Time in total	596 x 25 min	= 248 hours	210 x 40 min	= 140 hours	360 x 30 min	= 180 hours.

Hepi Maxwell

Mastermind Carver



"People know now what I'm capable of."

This is the reaction of carver Hepi Maxwell, when he's asked how being chosen to carve the Mastermind Trophy last year has affected him and his work.

Hepi had never really been interested in carving when he was growing up in Rotorua. "The only thing to do when you left school was to get a job and make money, and round here there were the timber mills," he said. So he left school at 15, as he said was the trend with his friends. He says he was reasonably articulate and "at art, I sort of seemed to shine".

"I could tell if a post was straight in the ground," he said. "If anything appeals to my eye, it comes into art. It's in between creativity and inspiration. I've always been a great dreamer."

But in 1974, Hepi was involved in a truck accident and as a result, both his legs were amputated above the knee. While he was in the rehabilitation unit at Queen Elizabeth Hospital for ten weeks, he saw a job advertised for a jade carver in a tourist shop in Rotorua. The business was run by an Auckland firm, and once the job was his, he spent two weeks there on a training course. Then it was back to the job in Rotorua, where he stayed for three years. He learned a lot there about what he was capable of doing, but admits that there were problems with it being "not a happy atmosphere where you were told what to do."

He was mainly designing to orders at first, but then the shop changed ownership, with some local people taking it over.

"They had no idea what jade was all about," Hepi said. "So they left me on my own to experiment with design. By then I knew the law of carving, so it was just a matter of designing and creating. I never looked back."

During the time that Hepi was working here, he married Julie, and with her encouragement he decided to "hold my nose and take the plunge" and set up a workshop in a shed outside his Ngongotaha house.

This involved a lot of risks. Not only did Hepi now have to make regular trips to the West Coast to buy in raw materials, but any mistakes he made in judging the quality of the rock would have to be translated into cash terms as well. And there was the cost of setting up all his own equipment in his workshop.

"You might spend two days on one piece, then it will bust at the final sanding," he said. "You learn a lot about

the stone and you don't make so many mistakes."

Hepi had been down to the West Coast when he worked for the gift shop, and knew how to bargain with the people selling it.

"But I had to learn the skill of grading it," he said. "There are a lot of people trying to sell bad quality stone."

When you're buying stone with only one face showing, he says it's a matter of learning to read the stone — "and that's a risky business". Now he's made contact with good suppliers who will let him know when they have good quality stone available.

"Jade's not easy to get," he says. "But the people who do supply it to me have become good personal friends. But you've got to have a reasonable amount of money. If a good block is found, it's gone in five minutes."

But a lot of Hepi's designs don't use very much jade, so a great quantity of the stone isn't required. Generally, he'll make trips down the Coast twice a year, buying in the greenstone at around \$40 or \$50 a pound, with the price fluctuating according to availability.

The stone is cut in half to see the quality of the jade inside. Hepi would prefer that it's cut again at right angles to give a better idea of the quality inside the rock and whether it will be suitable for the type of work he has in mind.

Once the rock is bought, it's slab cut into various thicknesses so it can be made into a number of carvings. Then, when someone is interested in a carving, Hepi will talk to them about exactly what they want.

"I leave it up to them to a reasonable degree," he says. "I can usually draw something from what they tell me that will hit the nail on the head. But if people are any good at drawing, I suggest that they sketch a design for me. Only, it might be a lovely design on paper, but in jade it might just fall apart."

"But there's no pressure and no orders and I'm inspired to do what I want to do. The carvings I do are one-offs all the time — they're never the same. There's the personalised element of doing something for a specific person. I think of them when I'm carving the piece. If I wanted to go and buy a painting, I'd want

to meet the artist himself. I'm not trying to squash out the middleman, but each time that person looks at that piece, their character is portrayed."

Hepi describes the creation process for a lot of his work as being "incredibly boring". "There's sanding and sanding and sanding," he said. "It's boring if you're doing something similar to other pieces, but if you're creating a design that's really interesting..."

Hepi says Rotorua is a good place to work in, as a lot of local Maoris know that he carves. "My pieces have a modern type of flair in them," he says. "There's nothing very traditional about what I do, but Maoris seem to like them and see tradition in them."

Hepi has moved on from carvings he describes as "flat teardrop pieces — run of the mill factory stuff", to very intricate designs which he's still experimenting with.

"I've had years of knowing these sorts of designs," he said. "And now I'm into the three dimensional work where the pieces are bigger or more intricate or where I'm being fussy about the finish. And there's a good sale for it because the market's not cluttered — there aren't many people doing this sort of thing."

Hepi sees his Maori background coming out in his work, influencing his carving, sometimes in indirect ways.

"I can stumble on a design and through that can thrash out six different designs," he said. "And if I just saw the last one, I'd wonder how I'd got there. You can do this sort of experimenting when you're familiar with the law of jade."

He sees the Maori flavour in his work in shapes like fish hooks. "It's a graceful looking shape," he says. "You can make 20,000 and still not catch a fish."

He remembers when he was small, sleeping on the marae in the meeting house. "I'd look at the wall panels and the roof and I'd spend hours imagining that I was in a car, driving round the designs," he said. "Those designs were already in my mind. Like most Maori forms, they are round and if anything comes to a point, it comes back off it again. It never makes a square or an angular shape — that's not Maori."

Other Maori inspired designs he uses are those of the fern frond, and the prow of a canoe. "I either incorporate them or draw on them all in my designs," he said. "They have meaning that would never be the same in wood."

The colour of the stone which Hepi buys does influence him to a certain extent with the design he uses. "For some pieces I deliberately use the rind of the stone, which is harder to work with," he said. Other times he will find by feeling the rock that he must wait for another piece to execute a particular design.

"If there's a fault running down the middle of the rock, that can inspire me," he said. "But you've got to be versatile. You can't afford to not use just about all of the rock. And you can't afford to make ten of the same thing. You can see where you run off in different ways from where you get to in the end."

When it came to the making of the Mastermind Trophy, Hepi says this took two solid months of work.

"There was a month when I had my nose down grinding and finishing the centrepiece, and then another month for the silversmith to work on it. It's a one-off piece that I'm proud of — I put more into that piece than was paid for it."

Since then, he has completed a smaller ornamental carving for the Chambers of Commerce to be shown

at a Trades Fair in Japan, which has been an off-shoot of the Mastermind Trophy.

"I was sort of bullied into the trophy, but now I'll have a go at anything," he said.

After completing the trophy, he had a two week trip to China as a result of the commission, which he said "really proved its worth".

"I'd hardly been out of Rotorua before," he said. But he made up a portable carving unit before he left and with this, was able to give demonstrations of his carving while he was away.

He was very impressed by the local carving he saw. "Jade is really handled very beautifully there," he said. "Everything is literal whereas my pieces are symbolic. The Chinese wanted a strict explanation of my pieces, but I couldn't really explain them."

Looking to the future, Hepi is keen to try more intricate and complex pieces. "Provided it looks graceful and I know I can do it, I'll go ahead," he said.

But the problem he faces here is that he needs better machinery to reduce the time which has to be spent on boring and time consuming tasks such as the sanding. But all the machinery in his workshop is already second hand apart from one motor, as finance has always been short. Even with the Mastermind Trophy, he had to borrow some equipment from a friend to complete it.

"I can't afford new equipment," he says. "I've asked for a grant twice and been turned down. But machines have been invented to provide easier ways round things and with them, I'd be able to spend more time on actual designs. All I want is a few new bits, but I'm stumped with the work I've done. Now I want to do bigger work but can't."

Hepi does his best at improvisation though. Julie says she doesn't let him into the kitchen as coffee lids and all sorts of other materials disappear out to the workshop!

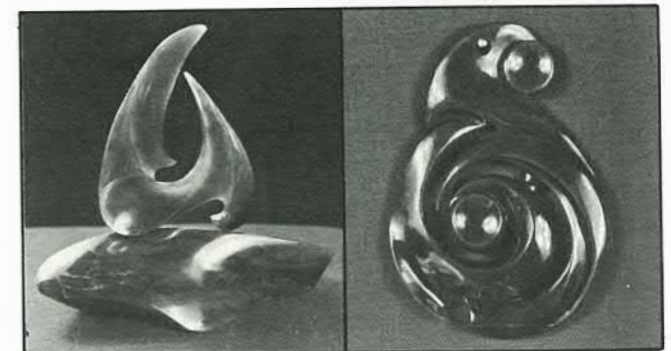
"This is where inventiveness comes to an end," Hepi says. "When you've got to go to a shop and get a grinder because you're not capable of doing things yourself, it makes you very frustrated."

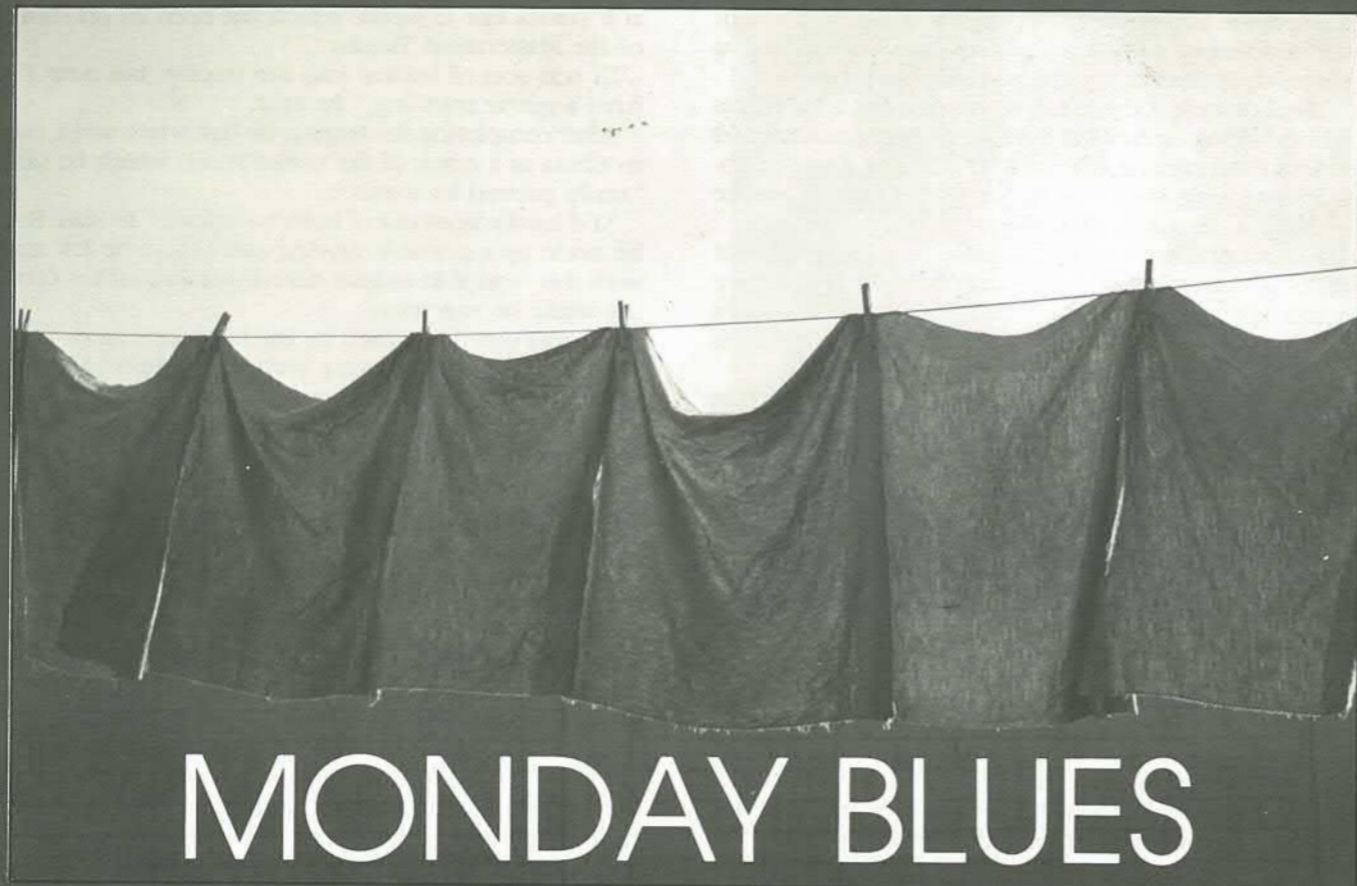
But he says his work environment generally keeps him happy with his work, and he believes that the bigger designs he'd like to do now "will come in time".

"I do a bit of fishing at a good fishing ground. I'm meeting people, and that environment shows in my work. If I break a piece it pays to leave the workshop and come back the next day, get another piece and go to work on that. It's uncomfortable sitting at the work bench for too long and I can't go out and swing an axe or anything like that."

"My Bible based beliefs have taught me to cope with my disability. I'm more of a responsible person. I used to take life for granted but now I'm able to practice what I preach."

Glenys Christian





MONDAY BLUES

One woman's realisation that she would have washed and pegged out 35,000 briefs and 20,000 nappies, has led to the creation "Monday Blues" which has been installed at the Govett Brewster Gallery in New Plymouth.

Mrs Pat Grummet belongs to the Fibreworks Collective in Adelaide and it was her idea to set up the illustration of Australian domestic life between 1959 and 1979 on a vacant lot in that city. The exhibition starts off with the underwear fashions of 1959 and goes through until the 1979 underwear fashions come on the scene on the last day of the exhibition.

The installation begins with small tents being erected, showing the needs of two adults. And the tent theme is carried through, showing family growth as well as being a symbol of people on the move as with explorers using canvas tents. Then, in three daily sessions, washing appears, pegged out by Pat and Richard Brecknock, each representing a typical week's quantity which a housewife would normally deal with.

The washing ranges in colour from white through to deep indigo, with each member of the family being represented by a different shade of blue. And the tents enlarge from those suitable for just two adults, through to those large enough to cater for a whole family, finally multiplying to accommodate all the separate needs of those in the family group.

The colour blue has a number of associations in the context of the installation. Indigo blue has ancient associations with a spiritual influence warding off 'the evil eye'. And there are more modern interpretations of the colour's influence in phrases like 'blue movies', 'blue

collar' and 'having the blues'.

And the use of fabric contrasts with the city environment and their dehumanising elements. Fabric also shows the indestructible nature of the spirit, and the whole installation combines to make a strong statement about the fragility of the family and the vulnerability of people in today's society.

Pat Grummet started her fabric dyeing work about 15 years ago, and first began making items in silk, being mainly concerned with the flow of the fabric. Some of her pieces appeared in the Skin Sculpture Exhibition which is touring New Zealand at present.

She says she finds the fibre medium "fascinating and puzzling. The importance of fabric in life shows up in the 'tread of communication' in the fabric of society," she said. "We go through life clothed in fibre and it sends out messages about the person we are."

Richard Brecknock trained as a sculptor and worked traditionally in stone and bronze and then fibreglass. Then, with his wife, he became interested in running a fabric product workshop and doing fabric printing, which was "mostly domestic stuff".

"I'm fascinated by dyes and fabric, and the folding and stitching effects similar to tie dyeing," he said. He and Pat have worked together before on large installations before 'Monday Blues' came along.



CRAFT CENTRE NEWS

The Craft Centre took on a new look for the 'Inside and Outside' Exhibition. Terracotta tiles, trees and bushes transformed the Gallery area and the crafts displayed created much interest.

Many important visitors from overseas and within New Zealand continue to call at the Craft Centre. late last year Mrs Casper Wineberger and other Senators wives spent a short time admiring and purchasing crafts. A December preview for staff from ministers offices and parliamentary officials has resulted in gifts destined for overseas gifts being chosen from the Craft Centre. Recently a Chinese Cultural group came to see the range of crafts displayed here and that same week members of a Japanese Youth workers group visited. One Saturday morning the Gallery was opened for a group from the Hawkes Bay Art Society and they obviously appreciated the range of high quality crafts on display.

The Craft Centre hours are from 9am to 5pm weekdays, however as many groups of interest people only visit Wellington during the weekend we have decided to open the Centre, outside usual hours, for interested parties. If your group is coming to Wellington and you wish to visit the Craft Centre please ring or write a week in advance so a mutually convenient time can be arranged.

If you are in Wellington do call into the Craft Centre. It is always so interesting to meet Crafts Council members.

1983 Programme
June 22 — July 1

'100 Flowers'
Last receiving date June 13.
'Delights of the Table'
Last receiving date August 8.

August 17 — 26

October 19 — 28

'Toys'
Last receiving date October 10.

December 6

'Christmas Capers'
Last receiving date November 28.

Inside and Outside Exhibition

Members were invited to submit work for this exhibition — the first of the Craft Centre themes for 1983. Terracotta tiles from Winstones and abundant native trees and shrubs from Garden World provided a temporary and distinct House and Garden look for the Gallery.

On the inside — some lively new silk batiks with a bird theme by Pauline Swaine, a window frame bound in bright colours by Jenny Hunt and a variety of woven wall hangings and rugs from local weavers.

Jeremy Bicknell sent a beautifully crafted wooden rocking chair and David Kelly a traditional Willow chair and plant stand.

Most of the work displayed was for the outside. Large handsome planters by Anthony Morris, Paul Melser, Dorren Blumhardt and Paul Winspear were big enough for trees. These days small patios and container gardens are ideal for city dwellers and this exhibition had lots to brighten any town house.

As well as a splendid wrought iron garden gate by Noel Greg there were bird feeders, ceramic stools, a bird bath, wind chimes, door bells — a special tinkling fountain and garden lamp by Maureen Hunter. Sel Ling Ngan had grown some Bonsai trees in stoneware containers and hanging planters were there in abundance. Chloe King and a good strong group of patio pots — I liked Ann Ambler's salt-glazed Victorian style planters on tall stands.

The public also seemed to appreciate this type of exhibition at a time when the weather (in Wellington, anyway) was distinctly crisp and heading for Winter.

Jenny Shearer

Resources

DIRECTORY OF CRAFT OUTLETS

The major Resource Centre project during the next few months will be the compilation of a comprehensive directory of New Zealand craft outlets.

We are sure that the Directory will be of great use to those involved with and interested in the crafts in New Zealand. It will put craft buyers in direct contact with craft shops and craft makers in contact with potential outlets.

Every outlet listed will have the opportunity to describe what types of craft they sell and any special features of their operation. e.g. the fact that the shop is a cooperative. Listings will be arranged geographically for ease of use.

All outlets listed must fulfill the criterion that 50% or more of their turnover is derived from the sale of New Zealand craft. If you sell from your own studio, and fulfill the criterion, we would welcome your participation in the Directory. Any studios wanting to be included must be able to provide ordinary retail services to visitors during the hours they specify.

The Directory will be sold by mail order by the Crafts Council and will also be available for bulk-purchase from us. We will ensure that the directory receives the widest possible publicity in the travel and tourist industries. The Directory will be distributed internationally through the World Crafts Council.

Everyone listed will receive a free copy of the Directory. A fee of \$10.00 will be charged to all those who are listed, this going some way to meeting production costs. This directory will be an ongoing project. All completed questionnaires should be returned to us by mid June. Publication will take place in August.

If you wish to be included in this first Directory write to the Crafts Council of New Zealand Inc. 135-137 Featherston Street, Wellington.

COMPUTERISATION PROJECT

You may or may not have noticed the new looking label on your last magazine. It was generated by computer. And to you, the reader, the label is probably the most tangible evidence of the implementation of the project, which was mentioned in the last magazine. Computerisation doesn't represent any changes in policy or even a new policy. What it is, is a change in the way we store our information.

The first stage in the project was the automation of the membership roll, which in turn generates the labels for the magazine. The second stage, currently being implemented is the automation of the Crafts Register. This Register is based on the questionnaires that we circulate to all craftspeople. Members, ex-members and never-have-been members of the Crafts Council are included in this. By combining this information we are able to generate lists of say, stained glass artists in Hawkes Bay who are interested in teaching their craft, or attending workshops. If you are involved in one of the smaller crafts that doesn't have a national organisation it is important that someone knows about you. If a visiting basketmaker offers to do workshops here how do we contact you if we don't know about you? If you're on the Register we will certainly give your name to the right person at the right time. Only you can benefit from

spending two minutes completing the questionnaire.

What computerisation means for me is the end of laboriously adding new names to old lists by hand. This took a lot of time and after investigation it was shown that the automation of the information was cheaper than to update it manually. But more important, I now know that comprehensive information lists can be easily and quickly produced.

Are you on the Register? If you haven't completed a questionnaire in the last eighteen months please let me know and I shall forward one to you.

The next stage. Slides.

So we've given your name to a possible commissioner of your work. He's very interested. We assure him that you are a very competent craftsman. You can do the job. The buyer wants to see examples of your work. We haven't got any slides to show him. The possible purchaser is losing interest. He has lost interest. Slides are a vital adjunct to the information that you provide on the questionnaire. Good quality slides also are eligible for reproduction in the "Recent Work" column of "New Zealand Crafts". The free publicity will show your work to craft-shop owners and potential buyers. As with the questionnaire only you can benefit from supplying slides.

Application of technology, especially computer technology to the crafts has been the subject of many articles. Below is a list of some of the most recent. During research on this list one very interesting fact emerged. Charles Babbage, the inventor of the first computer, modelled his programme cards on the heads devised by Louis Jacquard in 1804 for his Jacquard loom! Craft leads the way!

CRAFT & TECHNOLOGY: A reading list.

STUDIO POTTER "An introduction to Computers." v10 no 2 p14-36.

A series of articles on Computers and their uses for Potters. Topics covered are: Suggestions For Data Management, Computation & Word Processing; Micro — Computer to Control Annealing Ovens; Kiln Control Systems Improve Product: mapping the Glaze Continuum: The Ceramic Glaze Data Bank; Computer Art; Computer Aided Design (C.A.D.) & Computer Aided Manufacture (C.A.M.) Pottery.

SHUTTLE, SPINDLE & DYEPOT "Using the Block Patterns Program" no 52 p16-17.

Description of how programme works is given.

SHUTTLE, SPINDLE & DYEPOT "Weaving With Computers" No 51 p30-1.

Includes a bibliography.

FIBERARTS "Jacquard Weaving" March/April 1982 p34-36.

The Jacquard Loom was invented in 1804 and is still a highly successful instance of the application of technology to craft.

THE CRAFTS REPORT. "Computers Take Over the Tedious Chores to Give Weavers More Time for Creativity" February 1983 p12.

This article outlines some of the ways that a "computer can absorb the routine and tedious tasks" that occupy weavers.

An address by Michael Volkerling, Director of the QEII Arts Council on May 12 1982. The speech discusses applications of technology in many arts areas.

Copies of the speech may be obtained from the Resource Centre
QEII Arts Council
PO Box 6040
Te Aro
Wellington.

Publications

HELP 1983: a guide to community organisations in and around Christchurch. The section on Arts and Crafts gives contacts for local Embroiderers', Spinners and Weavers, Pottery groups. A useful directory for anyone living in Canterbury.

Available from Christchurch City Council \$3.00.

ARCHITECTURAL CRAFTS: a handbook and catalogue by Bridget Beattie McCarthy — Seattle, madrona Publishers : 1982.

This handbook was primarily written for the architect and it gives an historical perspective to the architect/craftsperson relationship. The chapters of most interest are probably those which detail how craftspeople should be approached and what craftspeople should know when accepting commissions. A model commission agreement is included. US\$13.00.

PACIFIC GLASS '83

Pacific Glass is a selected survey of contemporary glass from five Pacific rim countries curated by the Govett-Brewster Art Gallery. It includes essays by Robert Bell of Australia on 'The International Context of N.Z. Glass Art' and James Mack on 'Glass Art in N.Z.' Work by all the exhibitors is illustrated in colour accompanied by their own personal statements.

Also contains biographies of all exhibitors.

ARTFORCE "Technology; the Arts Input" no 41 p3.

Article about the Australia Council's Technology Advisory Group and projects they are planning.

AUSTRALIAN CRAFT "Craft & Technology" Autumn 1982/1 p42.

An Australian writer proposes a scheme for the transfer of technology between villages & between nations. It is the technology belonging to craftsmen "which can be appropriated, that is, which can be transferred and acted on without great difficulty." The writer wants LATT groups set up in countries to investigate this idea.

DESIGN "Weaving a New Pattern" May 1982 p35-8.

This article reports on the use of computers in the commercial British textile industry. Those involved have come to the "realization that computers need not suppress creativity but can aid it."

NZ SOCIETY OF POTTERS NEWS March/April 1982 p3-4.

Don Gisborne describes how computers can be useful to potters e.g. calculating glaze formulae, translating recipes etc.

SHUTTLE, SPINDLE & DYEPOT "The Posneg Programme" no 51 p26-29.

The Posneg Programme is a computer programme which explores the process of designing block weaves. A description of the programme and how it works is given.

Catalogues

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

CONTEMPORARY AUSTRALIAN CERAMICS

Contemporary Australian Ceramics is currently touring New Zealand. The catalogue contains full biographical information on all the contributors, good descriptions of every exhibit and an illustration of one piece of work by all the contributors. Superbly illustrated in black/white and colour.

PACIFIC GLASS '83

A selected survey of contemporary glass art from five Pacific rim countries. This catalogue contains colour photographs of work by every exhibitor plus biographical notes and photographs of the exhibitors.

Slide Sets

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

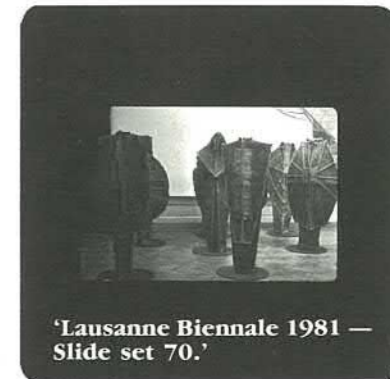
Write to the Crafts Council of New Zealand, 135-137 Featherston Street, Wellington 1, for a free catalogue of sets available.



'Fletcher Brownbuilt Award 1982 — Slide Set 71.'



'Fletcher Brownbuilt Award 1982 — Slide Set 71'



'Lausanne Biennale 1981 — Slide set 70.'



'Lausanne Biennale 1981 — Slide set 70.'

EVENTS

April — May 15

Exhibition of work by Japanese Weaver Mrs Kiuchi. Govett-Brewster Art Gallery, New Plymouth.

May 8

Demonstration of Bookbinding and Marbling by Brian Courtney. Helen Brown will demonstrate working with bleached leather. 2 pm Govett-Brewster Art Gallery, New Plymouth.

May 9-14

Porcelain by Roger Paul. Post of Ponsonby, 124 Ponsonby Road, Auckland.

May 9-22

"Jackets & Bags". Exhibition by Canterbury Embroiderers Guild at the C.S.A. Gallery, Christchurch.

May 13 — June 12

Australian Contemporary Ceramics. Robert MacDougall Gallery, Christchurch.

May 16-28

Exhibition of Glass by students of Ken Cooke. Whitecliffe Art School, 381 Parnell Road, Auckland.

May 22-27

Mixed Media Show. Photography, Silk Screen, Airbrush work by Peter Radley Gallery 242, 242 Heretaunga Street East, Hastings.

May 23-27

"Clowning Around" Exhibition of work by Sue Lorimer. Pots of Ponsonby, 124 Ponsonby Road, Auckland.

May 24 — June 3

Hawkes Bay Feature. New Zealand Craft Centre, 135-137 Featherston Street, Wellington.

May 30 — June 10

Ceramics by Roger King. 12 Potters, 575 Remuera Rd. Auckland.

May 30 — June 11

Exhibition of Inlay & Handbuilt Porcelain by Barbara Hockenull Port of Ponsonby, 124 Ponsonby Road, Auckland.

June 4-26

Exhibition of the A.N.Z. Fabric & Fibre Art Award. N.Z. Academy of Fine Arts, Wellington.

June 11-26

Southland Art Society. Annual Exhibition.

June 13-26

Nelson Regional Crafts Exhibition, Suter Art Gallery, Nelson.

June 13-27

Hand-painted & batic silk by Harry Martin. Bowen Gallery, Wellington.

June 21 — July 1

"100 Flowers" New Zealand Craft Centre, 135-137 Featherston Street, Wellington.

June 26 — July 1

Pottery by Peter Masters. Gallery 242, 242 Heretaunga St East, Hastings.

June 27 — July 6

Ceramics by Ted Dutch. 12 Potters, 575 Remuera Rd. Auckland.

June 27 — July 2

Earthenware by Penny Evans. Pots of Ponsonby. 124 Ponsonby Rd. Auckland.

July 3-16

Gourds of Geoff Fairburn. Raku Pots by Chris Cockell. Pots of Ponsonby, 124 Ponsonby Rd, Auckland.

OVERSEAS EVENTS

May 26-30

Craft Expo '83. The 4th National Craft Trade Fair with selected Australian craftspeople. Hyatt Kingsgate Hotel, Sydney, Australia.

June 8-12

Society of North American Goldsmiths National Conference. For information write to: D Steakley, PO Box 736, Carmel Valley, CA 93924.

June 8-15

2nd Pacific Friendship Fiber Arts Conference. Westin Ilskai Hotel, Hawaii.

June 11 — Sept 4

Exhibition of entries to the 11th Lausanne Biennale. Cantonal Museum of Fine Arts Lausanne.

June 26-28

National Woolcrafts Festival, Australia Albury N.S.W. Information: Showgrounds, Mate Street, Albury, N.S.W.

July 15-18

First National Leathercrafts Conference. Canberra School of Fine Arts. Enrol by June 17 at Crafts Council of Australia, 100 George St, The Rocks, Sydney, N.S.W. 2000.

September

European Crafts Conference 1983. Workshops around Ireland with international demonstrators in Hot Glass, Pottery, Silver & Jewellery, Leather, Textiles and Lace. Crafts Council of Ireland.

September 1

International Competition 1983. Double Sided Design in Ivory. Last day for receipt of entries. Entries should be non-utilitarian objects that set off the qualities of ivory as a material. Prizes of \$4,400, \$1,280 and \$640. Further information Crafts Council of New Zealand.

BUSINESS FOR SALE CRAFT DYERS — SILK SPECIALISTS

Cottage Industry specialising in Hand Dyed Silk Scarves, also Silk and/or Lace Fashion Accessories. Turnover approx. \$30,000 p.a. Established clientele. This genuine craft business can be run from your basement or workshop.

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Ottillie

PO Box 46-106, Herne Bay,
Auckland 3

Before 25 May or after 10 July, please

WORKSHOPS

May 14-21

Queenstown Art School.

May 16-21 — 23-28

Spalding. Students will weave a 3 x5 foot rug during the workshop. Cost \$96.00. Phone Auckland 657.900.

May 20-22

Embroiderers Regional Weekend. Guilds from Canterbury, Nelson, Oamaru, Timaru, Ashburton & Kaikoura. Classes in Design, Batick, Traditional Technique and Machine Embroidery. Contact Canterbury Embroiderers Guild.

May 26 — June 1

Mary Beeston Colour Workshop. Invercargill Spinners and Weavers Society.

May 28-29

Display Workshop with Exhibition Designer Norman Smyther. Thompson House, 4 Kent St, Levin. Ph: 85023.

June 2, 9, 16, 23.

Decorated Toys/Xmas Things. Auckland Embroiderers Guild. Tutor Heather Nicholson. Ph: 483-829.

June 4-6

Colour in Spinning Workshop with Mary Beeston, Dunedin.

June 11-25

Arran Cushion Class. Auckland Embroiderers Guild. Ph: Heather Nicholson 483-829.

June 11-13

Colour in Spinning Workshop with Mary Beeston, Timaru.

June 15-17

Colour & Design in Tapestry Weaving. Tutor Mary Beeston. Ashburton.

June 20-26

Creative Spinning Workshop. Tutor Mary Beeston, Christchurch.

June 24-26

Colour & Design in Cloth Weaving. Tutor Mary Beeston, Nelson.

June 29 — July 1

Colour in Spinning Workshop. Tutor Mary Beeston, Nelson.

June 30

Needlerun Lace Collar. Tutor Lillian Ashforth Auckland Embroiderers' Guild. Phone Heather Nicholson Ph: 483-829.

July 7, 14, 21, 28 & August 4.

Design. Auckland Embroiderers Guild. Tutor Heather Nicholson. Ph: 483-829.

July 7-9

Colour in Spinning Workshop. Tutor Mary Beeston, Gisborne.

July 9 & 23

Playing with Fabrics. Folds, Pleats, Tucks and Smocking. Auckland Embroiderers Guild. Ph: Heather Nicholson Ph: 483-829.

CANTERBURY EXHIBITION

Members of the Crafts Council who live in the North and Mid Canterbury region are joining together to exhibit their work at the C.S.A. Gallery, 66 Gloucester St, Christchurch from 25 August to 4 September, 1983. The guest exhibitors also come from within this area. The Crafts Council aims to promote, foster and develop crafts, arts and related fields of design and this is our attempt to fulfil some of these aims. Entry forms will be posted in may giving necessary information.

Contact Helen Halliwell, 40A Glandovey Rd, Christchurch 5, for more information.

AWARDS

May 10

Last receiving date for the A.N.Z. Bank Art Award 1983. An exhibition of Art Forms in Fabrics & Fibre at the Academy of Fine Arts, Private Bag, Wellington. Two awards of \$750.00.

May 13

Last receiving date for the Fletcher-Brownbuilt Pottery Award. An international pottery award. One prize of \$3,000.00.

Competition Organiser

Fletcher Brownbuilt

Private Bag

Penrose

Auckland

June 28

Last receiving date for the BP Art Award 1983 — Academy Centennial Exhibition. Exhibition of all art forms by invited artists members to mark the Centenary of the Academy's first exhibition.

Four awards of \$1,000.

N.Z. Academy of Fine Arts

Museum Building

Private Bag

Wellington

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Craft Notes

FULBRIGHT CULTURAL GRANTS

The New Zealand-United States Educational Foundation is again offering two Cultural Development Grants. The awards tenable for 45 days in 1984 are open to New Zealand citizens who would benefit from observing and studying cultural activities in the United States. Each award provides round trip air travel and a daily maintenance allowance which is currently set at US\$75.00. The closing date for applications is July 31 1983. There is no set application form but applicants should set out their achievements to date, plus what they hope to achieve if they receive an award. They should also arrange for two references covering their professional work to be submitted to the Foundation. Selection will be based on the Foundation's assessment of the candidate's performance and potential.

Write to New Zealand-United States Education Foundation, PO Box 3465, Wellington.

HANDARBEIT, THE INTERNATIONAL TRADE FAIR FOR CREATIVE TEXTILE HANDICRAFTS.

This Fair will be held in Cologne, West Germany, May 3-6 1984. The Fair will be of direct interest to those people involved in the textile craft industry and for manufacturers and suppliers to the knitting and textile craft industry.

All enquiries about participation:

FAIRS OF EUROPE,
PO BOX 3076,
Auckland 1.

Phone: (09) 33-039.

KEIRUNGA FESTIVAL OF ARTS AND CRAFTS

The ever-popular Open Weekend at Keirunga centre, Havelock North received a "New Look" this year, and a new impetus. A special committee was set up to revamp the occasion with a new name (Keirunga Festival of Arts and Crafts), fuller involvement by both active and subscribing members, more varied stalls and entertainment and more demonstrations by active groups.

Of necessity held in the autumn, the question of weather conditions is always a dicey one, but the weekend of 9 and 10 April was superb, and the lovely garden setting at Keirunga was at its best. Hundreds of visitors thronged the gardens, the homestead and the hall on both days, lunched in the grounds, watched the demonstrations enthusiastically, and patronized the stalls which were packed with crafted goods of every description — articles spun and woven, caneware, pottery, gemstones and dried floral arrangements. The talented artists group displayed and sold their works of art. A well-stocked cake stall, and extensive plant, fruit and vegetable stall, sweets and soft drinks for the children, and a Sausage Sizzle took care of lunch. Afternoon teas were available on both days.

There was much for visitors to watch — potters doing hand work and throwing pots on the wheels and a Raku firing in the open air. A large quantity of pots had been once-fired in readiness for this popular demonstration and all finished pots were for sale. There were also demonstrations of spinning and weaving, cane craft, and rock cutting and jewellery making. And there were musical items by the choir of the Havelock North Intermediate School.

Society members as a whole were striving to make this a better-than-ever effort with the object of raising funds for their new extensions. Plans of the new buildings were on view. Keirunga with its 600 members is bursting at the seams and it has become necessary to once again expand. \$200,000 is needed to erect the beautifully-designed two-storeyed centre. Each of its nine groups have pledged to raise a certain amount over the next three years, and it is hoped that members will also contribute individually as well. A fund-raising organizer and a special committee have been appointed, and it is intended that many fund-raising sources will be explored.

Hilda Bradley

We would like to welcome the following new members to the Crafts Council of New Zealand.

Jack Clark	14 Sunny Glen Waikanae	Weaving
Hamilton Public Library		
Denise Sedger	808 Maitland Cres. Hastings	Spinning & Weaving
Marilyn Brown	18 Park Road Lower Hutt	Fibre Arts
Mrs H M Park	56 Te Mata Road Havelock Nth	Spinning & Weaving
Elizabeth Wogan	2 Victoria St Rangiora	Weaving & Spinning
Mr & Mrs D van Asch	146 Clifton Rd Te Awanga Hastings	Woodturning & Carving
Robi Bosshard	9 Dowling St Dunedin	Goldsmithing
Diana Bacchus	514 Fitzroy Ave Hastings	Strawcraft
Karen Spence	20 Tresillian Ave Nelson	Weaving
Graham Sutcliffe	Helena Bay Hikurangi	Furniture
Paul Winspear	49 Hanover St Wellington	Pottery
Anthony Rodgers	3/21 Earle St Auckland	Spinning & Weaving
Keith & Trish Robinson	4 Glasgow Place Napier	Pottery
J M Gallien	Waipukarau	Knitting
David G Kellett	6 Ayto Way Havelock North	Pottery
Sue Morriss	Palmerston North	Spinning & Weaving
John Lawry	575 Sth Titirangi Rd Auckland	Leather
Brian Soppit	85 Hyde Ave Taupo	Pottery & Printmaking
Picton Community Education Service	Picton	
Anne M Bannock	R.D.7 Otorohanga	Spinning, Weaving & Embroidery
Alison M Wright	42 MacDonald St Napier	Dolls
Franklin/Papakura	C.A.C.	
Mrs Ailsa Wright	95 Nixon St Hamilton	Fabric & Fibre Art
Mrs Beverley Greig	177 Vauxhall Rd Auckland	Weaving
David Clegg	1347 Huatoki St New Plymouth	Stained Glass
T.D. Christie	7 The Esplanade, Eastern Beach, Auckland	Woodwork
Andrew Yeoman	143 Owen St, Wellington	Quiltin
Pamela Mary Redmond	250 Geraldine St ChCh	Pottery
Anne Shine	24 Bronwyn St. ChCh	Weaving
Earthworks	Gresham Plaza, Wellington	Craft Shop
Mrs S. R. Preston	R.D.4. Mangawhai	Pottery & Weaving
Anabelle	75 Dundas St Wellington	Quiltin
Anglican Social Services	Christchurch	
Anthony Morris	Tongue Farm Rd Matakana	Pottery
Heathe-Anne Atkins	17 Fleetwood Cres Flaxmere Hastings	Pottery
Yvonne Duke	13 Toop St Havelock North	Fabric Art
Waiariki Community College	Rotorua	
Whitecliffe Art School	Parnell, Auckland	
Helen McLean	48 Collins Ave, Wellington	Pottery

Application/Renewal Form

Name _____

Address _____

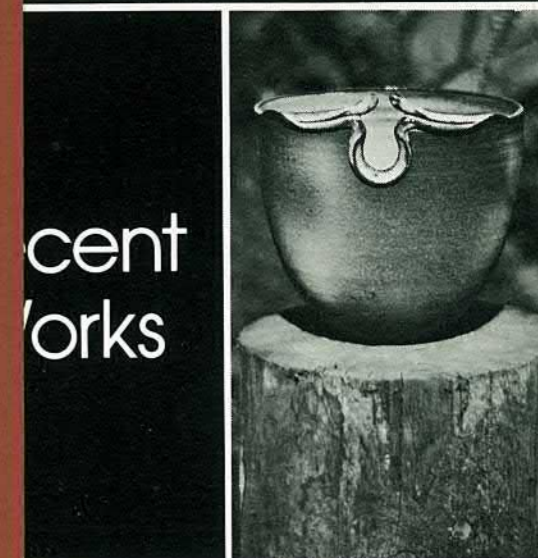
Telephone _____

Craft Interest _____

For groups: Number of members _____
New Member/Renewal (delete one)

Subscription (Financial Year begins 1 July — after 1st January new members pay \$10.) All members \$20. If a new member is signed up and cheque and form enclosed with your own, discount your subscription by \$5 (maximum 4 discounts allowed.)

Return with cheque to:
Crafts Council of N.Z. Inc.
135-137 Featherston St
Wellington 1



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orks

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, 1981 — Hugh Oliver
Peter Viesnik
— M.J. Whitmore
ole, 60" x 17" x 77" — Carey Dillion
s — Screenprint — Margaret Maloney



Craft Note

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KEIRUNGA FESTIVAL OF ARTS AND CRAFTS

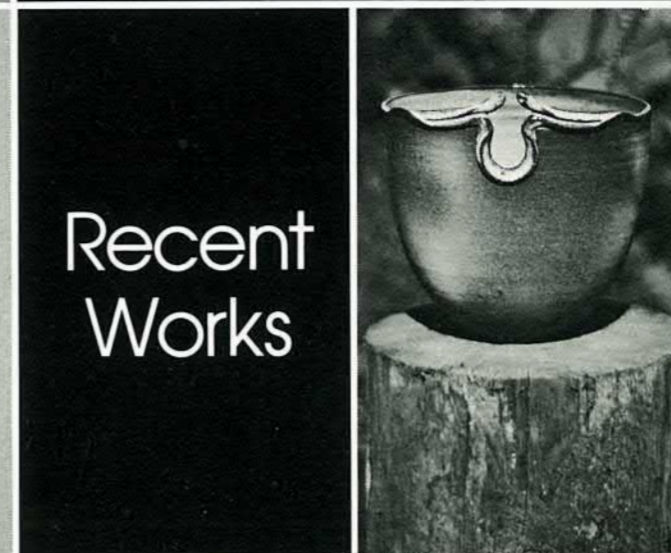
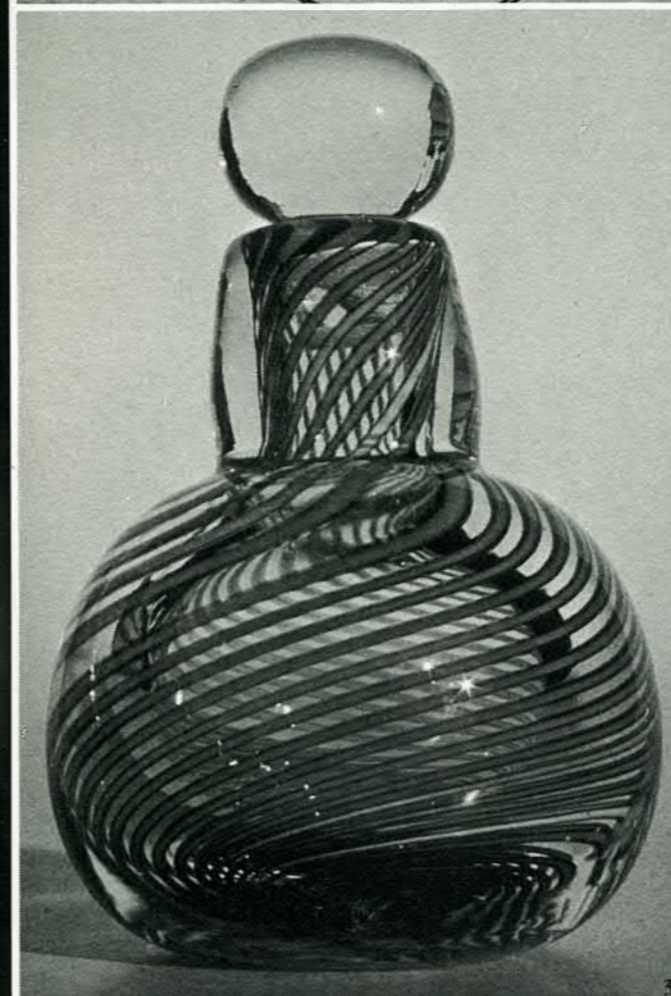
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Hilda Bradley



Recent Works

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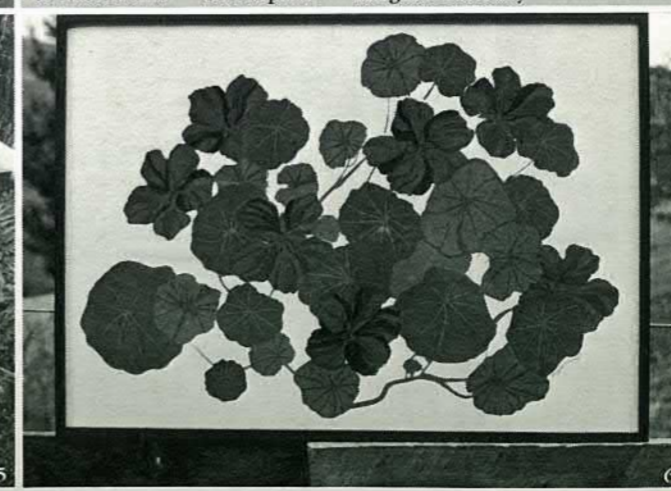
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A selection of recently received photographs and slides will be reproduced in this page.

Slides and photographs should be sent to:

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

1. Islands Jacket — Lee Anderson
2. Opus 134, 1981 — Hugh Oliver
3. Glass — Peter Viesnik
4. Ceramics — M.J. Whitmore
5. Totara table, 60" x 17" x 77" — Carey Dillion
6. Nasturiums — Screenprint — Margaret Maloney



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