

New Zealand  
**Crafts**

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S O A P B O X

Originally we had intended to register some reflections in response to the aspiring artisans of media outside those traditionally recognized by New Zealand's major galleries, and more specifically, the dilemma these artisans are likely to encounter as they approach the tightly controlled threshold of the ART world's ivory tower with works in hand . . . and then in steamed the U.S.S. TEXAS. So now, we offer these words by poet and prophet Bob Dylan. His thoughts poignantly address the aspects which these two events potentially have in common.

stay in line. stay in step. people are afraid of someone who is not in step with them. it makes them look foolish t' themselves for being in step. it might even cross their mind that they themselves are in the wrong step. do not run nor cross the red line. if you go too far out in any direction, they will lose sight of you. they'll feel threatened. thinking that they are not a part of something that they saw go past them, they'll feel something's going on up there that they don't know about. revenge will set in. they will start thinking of how t' get rid of you. act mannerly towards them. if you don't, they will take it personal. as you come directly in contact face t' face do not make it a secret of how much you need them. if they sense that you have no need for them, the first thing they will do is try t' make you need them. if

this doesn't work, they will tell you of how much they don't need you. if you do not show any sadness at a remark such as this, they will immediately tell other people of how much they don't need you. your name will begin t' come up in circles where people gather to tell about all the people they don't need. you will begin t' get famous this way. this, though, will only get the people who you don't need in the first place all the more madder. you will become a whole topic of conversation. needless t' say, these people who don't need you will start hating themselves for needing t' talk about you. then you yourself will start hating yourself for causing so much hate. as you can see, it will all end in one great gunburst.

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**The focus of this issue is on Education**

— or rather on what we don't have, but see a need for. Jenny Patrick has canvassed the tertiary institutions, and spoken with Melanie Cooper on why she had to leave New Zealand to train. Helen Vause has looked at the first private enterprise art school — is this the new direction? As well, we have a look back at the James Krenov visit, a look at work sent to Faenza, at the Fingers jewellery co-operative in Auckland, an historical perspective on stained glass in New Zealand, and another in Gary Couchman's series on display.

In the next issue (copy deadline 1 November) the emphasis will be on the contemporary pottery scene to coincide with the 25th annual exhibition and convention of the NZ Society of Potters. And we will be bringing full details of the programme for the January Conference at Lincoln College.

**Cover:**

Ceramics by Melanie Cooper — page 4  
Photograph: Michael Langford

# Letters

## ... On interviews and being reported

### Dear Editor

Reading an article about oneself is never exactly an enjoyable experience. Curious, yes, and maybe it will even teach us something about ourselves, but not enjoyable. So perhaps I should not be surprised at my response to the article about myself in the last issue. However, I must at least correct a few errors that crept in between the discussion and the printed word.

- Jim Pocock and I worked together from 1975 until 1979, not from 1979 until whenever. The article doesn't report the appreciation I expressed of Jim and those early years.

- *Inner* development is the motive for being involved in craft, not just development. To me there is a world of difference in that single word and its absence from a sentence, yet it's entirely possible that it may mean little extra to another reader.

- 70% of the population of Indonesia of 500 million people are involved in craft, not the whole 500 million.

- I'm not sure about being led in new directions by visual experiences overseas. I would have hoped that the idea would be to draw on local visual stimuli, and would certainly have preferred to express it that way. The influences of our colleagues overseas are always there, and it's foolish to suggest that there is no interaction with them. But we in New Zealand have now reached a stage where we can call on our own environmental uniqueness to reflect our distinctiveness.

Am I just being niggly and pinpricking, or do these things really matter? To be fair to Glenys, those visits to Wellington are always a whirlwind of activity, and it was difficult enough to get together and talk, let alone get into some of the things we talked about in real depth.

The lesson to be understood here is that there is a solution, very straightforward and simple. Be sure to read the article before it goes into print. That way you will be satisfied, or will at least have had the opportunity to take up any differences with the journo in question. It's important, both for the credibility of the magazine and the efforts of the others who are involved in setting its standards. And it's even more important now that we are involved in reaching a wider and possibly more discerning audience.

**Carin Wilson**

*... where are  
all  
the letters? ...*

The Crafts Council will be in new premises from 1 November. The location has yet to be finalized, so please telephone for new address.

Please use PO Box 498 for correspondence.

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# GUEST EDITORIAL



## ON EDUCATION IN THE CRAFTS

When you are talking about craft education in New Zealand, comparisons are inevitable. It's impossible to measure our performance, or lack of it, without looking elsewhere for indicators. And whilst none of us want to see the crafts simply mimic our peers overseas, as seems to happen so often at other levels in our society, we do have a chance to build something exceptional if we examine those elements that are appropriate to our own situation and build our structure around them.

So, let's take the last ten years. This period has seen the most significant growth in craft in this country's entire century and a-half old history. Yet there has been little notable achievement to echo this growth in the formal educational environment. By that I mean at colleges, universities, polytechnics, where one might have expected to see some appropriate courses develop. To be fair, there has been some spontaneous development as with weaving at Nelson, ceramics at Dunedin and a glass furnace at Elam in Auckland. But these courses exist rather than fall under an umbrella like structure that would ensure their proper co-ordination into a comprehensive craft education syllabus.

The reasons for this are difficult to identify, and I am drawn to the conclusion that it's largely because we craftspeople do not properly understand the education structure. We have been able only to partly identify our own needs, and then been slow to articulate them to the planners. Meanwhile we have gone ahead and devised our own impromptu solutions as a sort of stop-gap. I think we've done reasonably well, considering the lack of resource at our disposal, but then that is the nutshell history of craft in this country.

By comparison then, I would ask you to look with me at big brother across the Tasman. Until the early seventies we were both in the same boat and at similar stages in development. If anything, our own achievements in craft were more notable than theirs. Please excuse the generalisations, this is a very broad overview.

In 1972 the recently elected Labour Government under

Gough Whitlam made \$A1m available to the Crafts Board to fund its activities for the year. It was better than a windfall and the Board channelled some of the funds into a long term programme that led to the inception of the Craft fellowship and Craftsman in Residence programmes. In addition, having already identified the need for more educational opportunities for its craftspeople the Board set about developing an education model that could be taken up at state level and by the mid-seventies diploma and degree courses in crafts were available. The teaching vacancies that became available brought some overseas craftspeople into the country and with them a valuable injection of new blood and expertise. There followed a gradual growth in achievement in wood, glass, jewellery, ceramics and fibre and it is still going on at a pace that we are now envious of. If you saw the New Australian Ceramics show you will understand what I am talking about.

I believe that education is the beginning of growth in any endeavour. From this point on, any further progress has to be sparked off by an investment in the educational resources available to nurture the growth. We have already proved through our own efforts that we are capable of responding to the initiative, and I believe also that there are sympathetic educators in the community who want to assist us in our efforts.

I see the developments happening on three fronts...

- There needs to be a co-ordination of effort, otherwise there is too much energy being diffused in too many different directions. Even now we are in a situation where the haphazard growth out of need has learning going on at sometimes inappropriate levels and teaching from people who are not properly equipped for it.

- A central teaching facility, a sort of College of the Crafts would provide suitable education programmes towards degree or diploma qualifications, which would then provide a base for monitoring all the peripheral education efforts.

- Any education plans must consider that the master/apprentice relationship is critical to round off the quality of the experience, and provision must be made to accommodate this need. A combination of workshop and establishment training can provide the valuable balance that is required and we need to establish a structure that will enable some of our established craftspeople to participate.

There is an interrelationship between all of these units and I believe that the elements required to make such a proposal work are available: what is needed for us to gain approval and an appropriate measure of support. If all goes according to plan the improved education will influence greater public awareness and it's not inconceivable that we extend our visions to see New Zealand as the craft centre of the Pacific before this decade is out.

**Carin Wilson**

# BACHELOR OF CERAMICS — and Broke



**Melanie Cooper's porcelain pieces are beautifully proportioned, the glazes sophisticated and elegant. At 28 she is one of New Zealand's best qualified potters. She is also without a reputation in her own country and broke.**

Melanie is a Bachelor of Design — Ceramics from the South Australian College of Advanced Education in Adelaide. The story that leads up to the gaining of that degree puts in a nutshell New Zealand's problems in craft education.

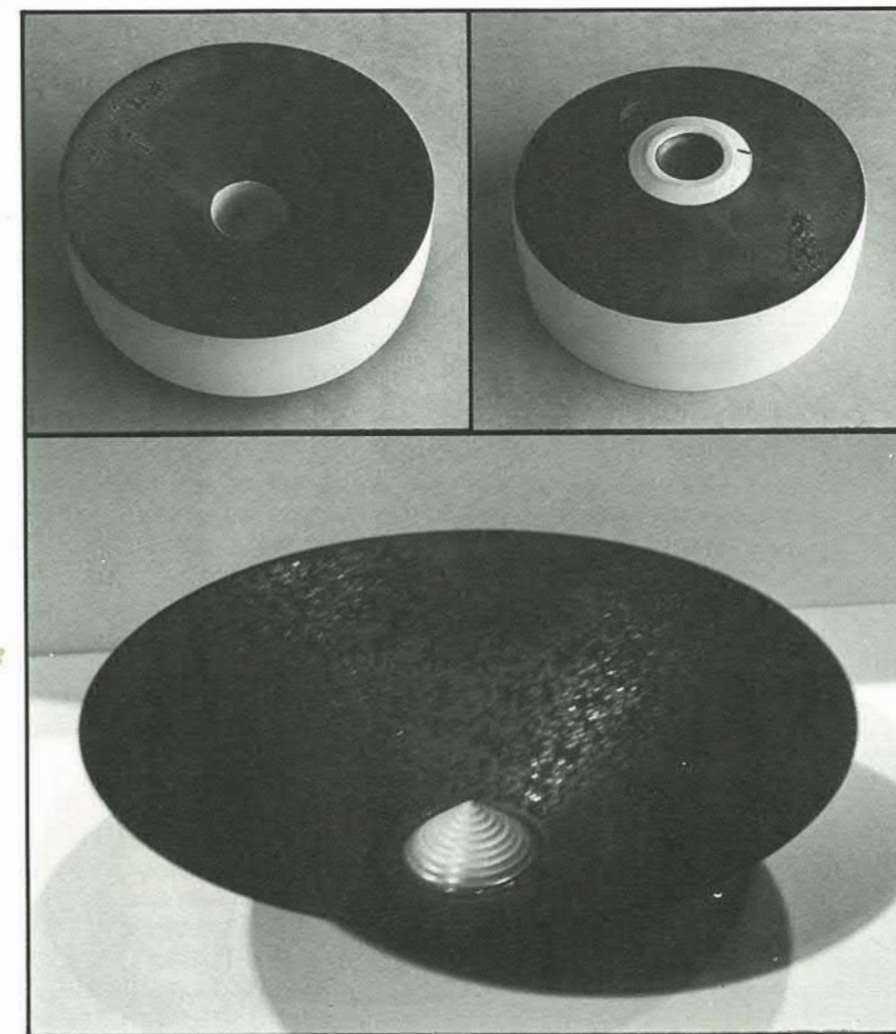
Like so many New Zealand potters, Melanie was introduced to ceramics at Teachers' College. She trained as a teacher at Wellington Teachers' College where she specialised in ceramics under art lecturer Laurie Lord. Incidentally that Art Department in common with all Teachers' Colleges is suffering severe cuts at present. It is housed in new buildings, has specially designed pottery workshops, wheels, drying room and kilns, but now no specialist ceramics lecturer to utilise this equipment. But that is another whole depressing story . . .

After qualifying as a teacher, Melanie taught for a year and kept up her interest in ceramics. She was then accepted for the one year Ceramics Certificate course at Otago Polytechnic. That was in 1977 under Michael Trumic.

"It was a marvellous year," she says. "He put his whole life into that course and gave us the benefit of all his enthusiasm and encouragement. There were 18 of us with one full-time tutor. The course was a wonderful introduction but that's all it was. Of course I came out thinking I knew everything, built my kiln and fell flat on my face. I know now", she says ruefully, "that a one year course can only be a beginning. You need to understand the chemistry of the glazes and the geological background, the business management and have the technical expertise as well. To think you can learn all that in one year is a load of rubbish."

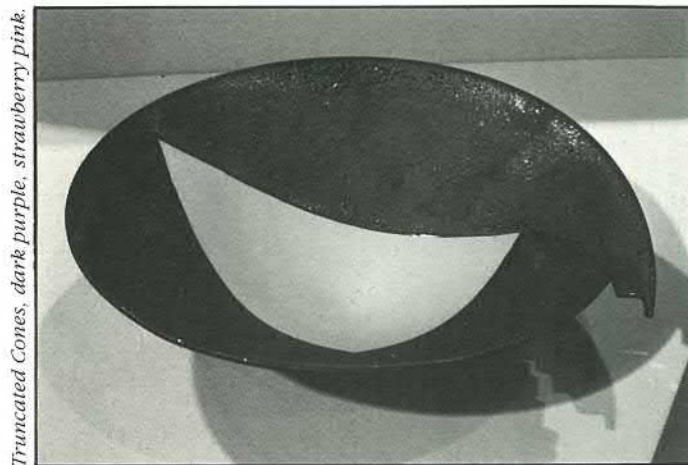
Melanie is critical of the fact that the one year ceramics course has not changed or grown since her time. "Why hasn't it developed into a full degree course?" she asks. "It's crazy. The interest is here, the facilities and tutors are here. If I want to make my career in ceramics why do I have to go out of the country to do it? It must be one of the few careers that New Zealanders can't train for in their own country. It *must* come. It's got to!" She is very fierce on the subject.

After leaving the ceramics course she worked as laboratory technician at Wellington Teachers' College in the Ceramics Department. There, Laurie Lord encouraged her to apply for a position as a student in one of the



*Enclosed Form — Upper View. Enclosed Form — Base View. (Dia. 14cm).  
Bowl with centre cone (Dia. 25cm).*

Australian Art Schools. "I wanted to *understand* what I was doing," she says. "I didn't want to spend half my life with squares of clay and trial and error glazes. If we want to keep up with what's happening overseas, we must learn the most up-to-date knowledge."



Truncated Cones, dark purple, strawberry pink.

The time honoured New Zealand pattern of learning a craft the hard way, through hobby classes, weekend courses and ingenuity is a thing of the past, according to Melanie. "I really fear New Zealand will lose its high place in ceramics unless we do something about top quality craft education," she says.

Melanie entered a 4 year degree course in Adelaide at the 3rd year on the strength of her teacher's diploma and ceramics certificate and the folio of slides she submitted. She was welcomed at the South Australian College of Advanced Education.

"I had the feeling that it was to my advantage being a New Zealander," she says. "They made it as easy as they could for me — treated me better than some Australians. Of course, I was an older student and knew what I wanted. I had paid a lot of money to get to that course so I wanted to take absolutely everything I could out of it. I was very demanding — and I think they respected that."

Melanie speaks of the many prestigious tertiary colleges in Australia, all offering degree courses in ceramics. Each is known for particular strengths and attracts certain students. "East Sydney Tech. is strong on production-line techniques. Caulfield specialises in technical aspects of glazes and in sculpture. My college is strong in the freedom it gives its senior students."

Melanie is incredulous that New Zealand still has only one, one-year ceramics course and that that is in Dunedin, away from the main pottery areas in New Zealand.

In her first year at CAE — the third of the degree course, Melanie found the work demanding and varied. There were chemistry, geology, business and accounting courses, together with practical skills. "It was certainly not just theory," she says. "Sometimes we were set to throw say 100 mugs of one pattern in a day."

In the fourth year, Melanie received a student bursary — \$A50 a week. She was not eligible the previous year because her New Zealand Teachers' College years had "used up" her tertiary allowance. During this final year, Melanie was basically on her own, apart from one photography course. She had to produce work for an exhibition at the Jam Factory in Adelaide and she also produced a research paper on pink glazes. She found this year very exciting.

"We had a lot of encouragement," she says. "The Crafts Council was marvellous. They followed what the eight senior students were doing, offered us exhibitions and introduced us to galleries. Gallery owners were practically begging us to send them work. Our end of year show at the Jam Factory was almost a sell-out. If your work is good you are virtually launched by the time you finish art school . . . if you're good."

Many of the graduates will apply to go to the Jam Factory. Most Australian main centres have a similar set-up. (It's the Meat Market in Melbourne.)

The Jam Factory in Adelaide is a building with galleries, shops and workshops. There is a Director of each craft — ceramic, fibre, glass, etc. The Director is on a state salary and selects graduate students — who pay only \$18 a week for workshop space, equipment and a right to sell in the gallery. The Director also trains students who are paid a bursary of \$100 a week. The workshops are all visible to the public and the whole complex becomes a great tourist resort.

Melanie is convinced that this sort of complex is viable in New Zealand and is working with the Wellington City Council and the Crafts Council to try to establish one in Wellington.

"Young people need workshop space and yet it's desperately difficult to find somewhere in the cities today. A place like the Jam Factory would be a marvellous asset to a city here" she says. "It would have to have the highest standards and attract the best Directors in the country. It's time we did something for the young craftspeople in New Zealand."

Melanie is one of these young craftspeople. The fact that she had to train outside New Zealand has penalised her career. She has established a reputation in Australia. Her work has appeared with that of other young potters in "Craft Australia". But she chose to return to her family.

Here, reputations are made the slow way. You learn to pot while you hold down a job. After becoming known as a hobbyist, having built your kiln in your spare time and with savings from your regular job, you dare to go professional. It's not a system that favours someone who wants to train formally and fully for the job.

Melanie has trained for six years. She has a degree that is equal to a law degree or a BA Hons. But there is no way that she can be helped into her career now. An equipment grant from the Arts Council or a grant to work towards an exhibition are the only possibilities, and they would be temporary shots in the arm rather than the long term encouragement available in Australia.

At present she has a job three days a week to keep her fed and to help her save for a kiln and workshop . . . It seems a vicious circle. However, it's a circle Melanie is determined to break.

"The Crafts Council seems very keen to do something about education", she says, "and surely the Government must see the sense of it. I'm really very keen on this workshop idea. We're going to make it work. I hope the best craftspeople in New Zealand will help get proper training going. It *must* happen *now*. . . . And meantime," she grins, while I'm waiting for that particular now, I've got my tin shed covered in frost out there and all I need is my kiln."

**Jenny Patrick**

# WHERE CAN I TRAIN?

**You are a school leaver or a more mature student wishing to train formally for a career in the crafts. What is available for you in New Zealand?**

The short answer is — precious little. In Australia and, indeed, most countries in the world, it would be a matter of choosing which particular ceramics school, jewellery department, woodcarvers course best suited your interests. Here the choices are limited to Fine Arts Schols and Industrial Design Courses where some specialisation in craft areas is available and two one-year craft courses (Ceramics Certificate — Otago Polytechnic and Weaving — Nelson Polytechnic).

The Directors of these courses were invited to outline what was available for a craft-oriented student in their course. Also students and graduates from the courses were asked for their comments. Students at all the courses mentioned receive the standard Tertiary Bursary.

## Fine Arts courses

First the three Fine Arts Schools — Auckland, Canterbury and Dunedin. Auckland and Canterbury are part of the University, Dunedin is attached to the Polytechnic.

All three offer a full degree course, Auckland and Canterbury offer a four year Bachelor of Fine Arts, Dunedin, a three year Diploma of Fine Arts. Entry is highly selective and calls for academic achievement. You need a pass in Bursary Art and probably in other bursary subjects. Occasionally a student is accepted on the basis of a folder of work equivalent in standard to bursary art. Bursary Art is heavily biased towards the two dimensional: painting, drawing, printmaking and design — you have to be a very determined student with an unusual teacher to specialise in a craft field.

Here is some information and comments from past and present students.

## University of Canterbury School of Fine Arts

The University of Canterbury School of Fine Arts offers courses in Art Education, Art History, Art Theory, Film, Graphic Design, Painting, Photography, Printmaking and Sculpture. There is, within each of these areas, a rich diversity of content, for example Sculpture embraces activities ranging from ceramic shell metal casting to those related to theatre, etc., while Printmaking involves almost all known methods and traditions of transferring ink from one surface to another.

The School does not treat the crafts as an identifiable and separate category of making. Every student is required to develop suitable skills, related procedures and systems appropriate to his or her needs. (In other words craftsmanship is not pursued for its own sake but as a means.) However, with the Extension Studies Department of the University, the School offers courses for groups of craftspersons centred on specific aspects of problems. For example, Mr D.C. Peebles has recently offered a number of courses on colour/design for spinners, weavers and tapestry weavers, while Professor Simpson, with Dr Fergusson and Dr Metcalfe, has offered courses for advanced potters. Such lectures usually examine some particular aspect of method or history.

Detailed information about the courses offered by the University of Canterbury School of Fine Arts may be obtained from the Faculty Administrator, Faculty of Music and Fine Arts, University of Canterbury.

**John Simpson**  
Professor and Head of Fine Arts  
University of Canterbury

## University of Auckland School of Fine Arts

All students in their first year of the BFA (Diploma courses no longer offered) course take a common programme, which consists of practical studio activities conducted in each of the main departments of the School. On selecting and being accepted into the Design Department in their second year, students will be required to undertake a co-ordinated programme of design projects; the craft orientated student would be expected to develop drawing skills as a means of communication and as a creative design tool, to become familiar with selected materials and to learn skills necessary to design and make objects and articles for human use. The student must be prepared to work through the complete cycle of evolving a design concept, selecting and locating materials, developing the design in detail and making the final object to a professional standard. Progressing through the various stages of the course, he or she will be expected to become increasingly self-reliant and self-motivated, so that on graduating they would find themselves in a position to establish and successfully operate a small craft studio. Costing, methods of marketing and self promotion are covered in the course work.

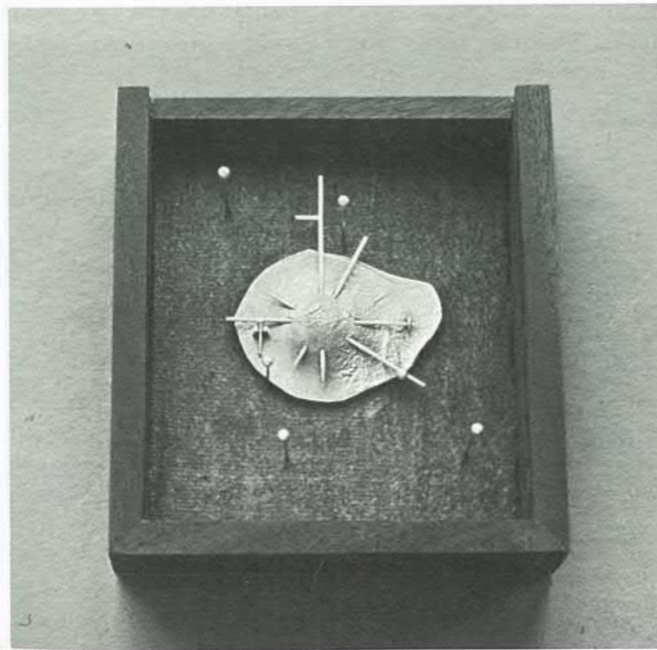
The School is well equipped with basic woodworking and metalworking machinery, and has facilities for foundrywork, jewellery, textiles and glass.

### Nick Charlton

#### Instructor — Design

NB. Nick Charlton completed a MFA here last year, specialising in jewellery, and now is a member of the "Fingers" group of jewellers.

N. Charlton — Elam School of Fine Arts.



## Dunedin School of Fine Arts

Art school in Dunedin is at the moment undergoing some very important and exciting changes. The actual art school campus is moving, as well as the basic structure of the course.

In the past, one of the main problems has been that very little interaction, between students in different departments and even those in the same year, has been possible. One of the reasons for this is that the present site is scattered in different buildings up and down a hill for about two city blocks, and being lazy, we only walk uphill if we have to. All this will be changed in the new site.

Also, the change in structure of the course will give students more chance to concentrate their talents in any one particular direction they want to go, while still retaining, to a degree, the aspect that I enjoy about this course, that is the variety of processes that can be seen, learnt and touched on in conjunction with a major interest.

### Marie Talbot

#### 2nd year DFA — specialising in ceramics

... More than anything else in the first year diploma, the school pushes a comprehensive training in 3D. Practical skills are heaped upon us, such as: welding, metal casting, stone carving, workshop machinery use, woodwork and clay modelling. Unfortunately the only pure craft catered for is a seven day course on body jewellery, which was an excellent class taken by Kobi Bosshard. Kobi's opinion, which I agree with, for the best type of art school would be to have all types of crafts: jewellery, textiles, even glassblowing included.

It is now possible to specialise in ceramics, with one other subject, in the second year diploma.

Apart from the very good life-drawing tuition, the other subjects you'd expect in an art school: painting, printmaking and design are taught little and badly in the first year, so overall I get the feeling this school is particularly suited for study in 3D.

### Tim Barlow

#### 1st year DFA

Clay bust by Tim Barlow — Dunedin School of Fine Arts.



## Fibre courses

Fibre students can look toward Nelson or Wellington. The Textile Design Diploma Course at Wellington Polytechnic is a three year course. It has recently broadened to cater for craft oriented students. Entry is very selective and requires a folder of work submitted. The Nelson one year weaving course is not so difficult to enter and is specifically for craftspeople.

## Textile Design Diploma Course Wellington Polytechnic

The course content provides a basis for design training for New Zealand textile industries, which can be one-person operations or the large conglomerates.

The structure of the course is broken into two main streams of design study.

- (1) Structural Textile Design — subjects being Weaving and Knitting Theory and cloth analysis, Weaving and Knitting practical, and Textile technology covering all textile manufacturing processes and principles of dyeing.
- (2) Surface Pattern Design — the subject being predominantly the areas of applied pattern, i.e. wallcovering, furnishing fabrics, apparel fabrics and floor coverings.

Drawing and photography also have an importance in the training.

A number of skill-oriented programmes have been developed over recent years with emphasis on colour application and structural manual techniques, these subjects consisting of Batik, printmaking, relief painting, etching, lithography and screen printing, handcraft spinning and dyeing, feltmaking, paper, rug making, fabric printing and fabric assemblage.

A research and communication programme covering Design, Art and Society, fabric research, history of ornament, costume and fabric decoration has also been initiated.

The programme can be broken down into three phases of main development, the first year being an introduction to main design subjects, skills and techniques. The second year extends the above with design projects initiated by clients or designing to specific manufacturing processes. In the third year the emphasis is on an individual's development through student-initiated programmes, and incorporates an elective of six weeks' industrial or vocational study.

The 4th year Advanced Diploma is by invitation or application from graduates of the course, the programme being set out by the student, and of relevant vocational merit.

In an area of design as broad as this, a course in textile development has an appeal to a wide sector of the community. Over recent years the student intake has become quite varied in levels of maturity, with applications being made by persons in mid-career wishing to retrain in new directions and to obtain skills for predominantly self employment as craftspersons or freelance designers.

**Brian Wilton**  
Course Supervisor  
Textile Design Course

## Diploma of Textile Design, Wellington Polytechnic

The subjects with particular interest to me are:

- (a) Creative Processes: spinning, dyeing, felt making, paper making, batik.
- (b) Structural Processes: weaving, rug making, fabric assemblage.

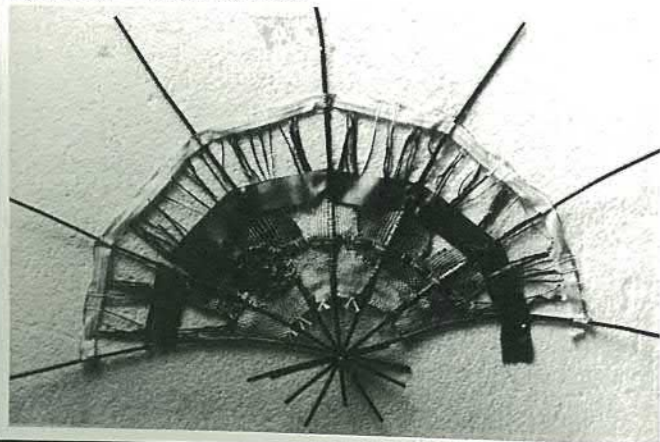
My first attempts to produce craft items for sale involved relating design and colour to such items as hand-made and painted writing paper and envelopes, hand-painted T-shirts and silk batik scarves (very Matisse orientated). These rather time consuming, exceptionally original pieces, attracted only a minority market. Generally I find New Zealanders are certainly not over indulgent in recognising the value of originality. Recently my second attempt was successful with silk screened table mats and napkins: the design processing, dyeing, manual printing and construction resulted in excellent appearance and reasonable cost for front line marketing.

On visits to various design studios in the textile industry around the North Island, I found that spaces were almost always filled with British designers. Employers questioned the experience of New Zealand designers.

So — the textile designer with a Diploma in one hand and poverty in the other, faces an upstream battle toward a designer's position.

**Krysia Ciesielska**  
Stage 2  
Textile Design

Woven Fan — Krysia Ciesielska



The Diploma of Textile Design course was not originally conceived with the craftsman in mind, but to train designers to work in the textile industry. As it has evolved over the years it has become more craft orientated. It has been found that craft techniques can "open up" the creativity in the students which they need to express if they are to become good designers. Several of its students have since become craftspeople. The Diploma course, however, still retains its design discipline of the theory and method of producing printed, woven and knitted textiles and their qualities. This provides a firm foundation on which artistic expression can be built.

The course is a very broad one with a strong emphasis on studio work which suited me. I enjoyed the stimulus of working with my fellow students and under the flexible direction of the tutors. The course gave me the opportunity I sought to develop my skills in painting, drawing, photography, printmaking and creative knitting, as well as introducing me to weaving (which is currently my major preoccupation), batik, rug making, machine knitting and many other activities. It has provided a polish to my work, given me the initial training in the field in which I intend to earn my living, and a store of ideas for leisure pursuits to draw on in the future.

**Rachel Kay**  
Advanced Diploma of Textile Design student  
Wellington Polytechnic

Screen printed dress fabric — Rachel Kay



## Weaving Course Nelson Polytechnic

The only full-time weaving course in New Zealand, the Nelson Polytechnic's one-year course is designed to provide a sound, basic training in handloom weaving for students who eventually hope to earn an income from the craft. Based on fabric weaving, the course covers all facets of woolcraft, including spinning, rug weaving, ikat and braid weaving, the mechanics and theory of looms and the correct use of materials and finishing techniques.

Emphasis is placed on Colour and Design and there are regular classes in applied design, drawing and painting techniques etc. Throughout the course, modules dealing with marketing and promotional skills, the setting up of workshops and co-operatives and the management of a small business, help students to evaluate their work in terms of the marketplace.

Two courses run concurrently during the year, one commencing in February and one in September. They are of 38 weeks duration and carry the standard tertiary bursary.

Also offered is the Nelson Weaving School Certificate Course for more experienced weavers. Participants working at home, submit assignments for tutor evaluation and attend short intensive blocks at the Polytechnic and Lincoln College.

More information about these courses can be obtained from the Course Supervisor, Craft School, Nelson Polytechnic, Private Bag, Nelson.

**L.T. Rogers**  
Course Supervisor Crafts

At the time we didn't really appreciate what we were doing but looking back I'm amazed at how much we learned. Recently I watched a Kaleidoscope film on this prestigious weaving course in England but I wasn't impressed. I know it all already.

The trouble with the course is that it's too short. You need a two year course at least to get the practical in-depth work. For one aspect of weaving we would do one week theory, one week sample and then two weeks for a piece. Then it was on to the next technique. The two tutors are very good and have all the knowledge at their fingertips — it's a pity to have to rush through.

I would like to see more New Zealand content in the course. Tourists want to buy fleece and New Zealand based designs in natural wool. It would help us to make a living from our work if we experimented with these ideas in the course.

I tried for six months to make a living but had to give up. There are a lot of weavers in Nelson and it's very competitive here.

Now that the course is vocational and has business skills added and you can get the standard tertiary bursary it will be easier for students.

**Adele Galt**  
1982 graduate  
Nelson weaving course

## Ceramics

There remains a one year Ceramics course at Dunedin. Entry is competitive but does not require the academic qualifications demanded by the Diploma of Fine Arts courses.

## Ceramics Certificate Course Otago Polytechnic

In 1979 I gave up a secure well-paid job for what had previously been only my hobby: pottery. The course in Ceramics at the Otago Polytechnic is for only one year and one graduates with a "New Zealand Certificate in Ceramics". This does not mean that one has been transformed overnight into a master potter — far from it — the technique has been learned, the practice is yet to come.

Basically the students are under the guidance of one person, the tutor (in my case, Neil Grant), so therefore one would assume that to be apprenticed to a master potter for one year would have the same outcome — not quite so — the advantages of institutional learning are:

- (1) the other 16-17 people also doing the course; their approaches and senses of discovery can lead you in other directions totally at variance with the tutor.
- (2) the equipment (wide range of kilns) and resources and materials available.
- (3) time to do experiments without the worry of having to make your living.
- (4) the stimulation of being within an overall Art School environment.
- (5) compulsory lectures in subjects with which one might not normally bother. In my own case, the history lectures under Lydon Cawell at the Otago Museum proved invaluable, as they were the single most important factor in determining my own direction on clay.

I feel that one of the main disadvantages is the lack of follow-up help for students on finishing the course. One year is barely enough time to learn the technical aspects, but no time to put it into practice. Another year would help and I believe has now been started for some students.

Most of us finished the course with a pile of debts and no money to cover the enormous costs in setting up our own studios. The course could not cover the problems involved in making a career out of ceramics. Perhaps a follow-up apprenticeship scheme with established potters would help one to adjust to the rigours of the work cycles and disciplines necessary to earn a living.

After 3½ years I am only now building my own kiln (with the financial assistance of the Arts Council). I share a workshop/gallery complex with eight other artists/craftspeople, but with only a monthly tenancy agreement, our future is still in the balance.

**Gloria Young**  
Graduate, Ceramics Certificate Course

# WHITECLIFF – Private Enterprise

**“Whitecliffe Art School” — when the sign went up in the heart of exclusive Parnell this year, a ripple ran through the arts and crafts community.**

Goodness, what a bold departure from the traditions of art education. Twenty-nine-year-old Greg Whitecliffe and his wife Michelle had opened the first truly privately owned art school, planning to teach art and crafts as a viable business venture. With no outside funding, the risk was all theirs.

Greg had already been running his Whitecliffe galleries for five years and had long been nurturing plans for a private school. Two factors influenced its rather sudden birth — the availability of premises above his gallery and the commitment of his wife-to-be, Michelle. With a background in business administration, she had the vital skills to establish and administer the necessary systems.

Whitecliffe had no sooner announced his intentions than he had an impressive list of tutors and a near full complement of students. He also had an awful lot of help from his friends and supporters.

Whitecliffe had visited private art schools around the world. He had taught at many venues here and understood the existing education services.

“I felt there were lacks and inefficiencies. Existing programmes often lacked structure, lacked direction and had no market sense. The politics of art and craft education, are that they are traditionally funded by government, that people don’t like to see education sold.”

He is aware of establishment scepticism, but quite sure that there is a place for a school of this type. Enrolments and support have thus far proved him right. He believes that by putting his money and reputation up front, he is making a very public commitment to art and craft education, that the buck very obviously stops with him. “People can see exactly what and who they are dealing with, I think that counts for a lot”.

Greg and his wife have put extraordinary effort into establishing the school. Whitecliffe himself has the amoeba-like facility to be omnipresent in all aspects of the operation and the energy to match. The atmosphere is attractive, energetic and businesslike.

His energy has been a major part in making the school work. “I am the wild card in this venture. I do my bit as a tutor and do everything else that has to be done besides. You couldn’t pay anyone to work as hard as Michelle and I do.”

He proffers a curriculum vitae that is packed with a busy history. He graduated from Auckland University with a Bachelor of Fine Arts in 1976, has been tutoring since 1972 and has exhibited vigorously. In 1976 he got a QEII award for travel and study in the United Kingdom, in 1978 a Japanese Government scholarship, in 1980 an A.A.A.

Carnegie Scholarship for travel study in central Europe and North America and the same scholarship again in 1981.

Whitecliffe also has a keen interest in orienteering and some of his extensive overseas travel has been as a New Zealand representative in this sport. He lists an overseas trip every year since 1975, each packed with gallery and art school visits. When the money ran dry, the enterprising Greg kept body and soul together as a pastrycook and a pavement artist in faraway places.

At his own school he is tutoring in portraiture, landscape and printmaking. The school offers a broad range of part-time classes at beginner and advanced levels. The classes are: art history, batik, blown glass, children’s classes, design, drawing, film making, jewellery, landscape, life, photography, printmaking, portrait, School Certificate and University Entrance supplements, sculpture (bronze casting), stained glass, symbolic painting, textiles.

Each term is made up of ten, three-hour sessions. Fees range upwards from \$3.00 an hour plus the cost of materials, making the school considerably more expensive than existing night classes. Most classes are held in the Parnell School, but some such as bronze casting and glass blowing are run by arrangement in existing studios of Auckland craftsmen.

His tutors include Whitecliffe himself, Jan Nigro, Daniella Sperber, Jim Robbie, Linley Adams, Cynthia Taylor, Francisco Carratala, Ken Cooke, Penny Otto, John Horner, Peter Boggs. These tutors are paid \$17 an hour and according to Whitecliffe, will be paid substantially more next year.

One of the first students was Crafts Council member — printer and dyer Heidi Penck. She enrolled in courses in batik and creative embroidery as a beginner in both. Heidi came away very impressed with the standards of both classes: “There was a sophisticated and businesslike approach and the tutoring was very professional. Although I initially thought the classes were expensive, I felt I had learned a great deal.”

Whitecliffe uses video tapes as part of his class programmes. With a little help from knowledgeable friends, he is compiling a video library and plans to launch a video library for the use of schools around the country as an extension to his education business.

He also has plans to computerise storage of the mountains of reference material rapidly building up around the school’s classes. Says Whitecliffe: “It is a dream coming true” for me. Although he acknowledges that it is early days yet for the Whitecliffe Art School, he sees a great future in New Zealand for private art and craft education.

**Helen Vause**

## Conclusion

There are only two full-time tertiary courses specifically designed for craft students. These two — the one year weaving and ceramics courses are far too short to provide a thorough career training.

Three or four year art courses in New Zealand are strongly biased toward Fine Arts or Industrial Design. The craft orientated student will find much of value in any of these courses. Drawing, design, use of colour, photography and business skills are invaluable to any art student, whether craft, industrial or fine art oriented. However, the specialist training for the craftspeople is woefully lacking. You will find encouragement and some craft facilities at Auckland and Dunedin Schools of Fine Arts, and at the Textile Design Course in Wellington, but these in no way constitute comprehensive specialist courses for the potter, the weaver, jeweller, glassblower, woodworker, or carver.

I believe we should, as craftspeople, demand more of our Art Schools. Not many tertiary art students *want* to specialise in a craft. There is a strong cycle of Fine Arts student — Fine Arts-oriented teacher — Fine Arts student that needs to be broken. The Crafts Council is attempting to persuade the authorities that craft education in New Zealand is inadequate. The persuasion needs also to come from below — from bursary art students who want to present a folder full of ceramics and metalwork; from 2nd and 3rd year DFA students demanding tutors in jade carving and batik; from parents demanding that their school appoint an art teacher who can teach craft subjects to bursary level.

It is surprising, in a country where crafts are so strong, that the demand for Diploma courses in crafts is not stronger. Perhaps those of us who have learnt our craft the hard way — out of books and by trial and error — are suspicious of the ease of Art School training. We should not be. The strong grassroots tradition here, combined with a good art school training, could, in the next generation produce young New Zealand craftspeople of outstanding calibre.

We have quite a way to go.

**Jenny Patrick**  
(self-taught)



Whitecliffe Art School

Greg Whitecliffe with students



# Becoming a Designer Without Studying Design

Dugald Page — College Lecturer, Art Education — Crafts Critic NZ Herald, comments on the exodus of trained teachers to the fields of art/design/craft.

I was asked to comment upon the observation that it *appears*, a considerable number of trained Art Teachers have opted out of the Educational system and are, to varying degrees, surviving off their skills as artist-designer-craftspeople, or "How to become a designer without studying design".

First the phenomenon is not a new trend. For if a "who's who" of the N.Z. art and craft population was looked at closely it would be found that a considerable number at some stage, went to a Teachers Training institution. Unwittingly Teachers Colleges have contributed immensely to the initial impetus of our artists and craftspeople.

Whether the impetus was to get out of the teaching situation, to explore and or test the educational philosophies of creativity, or simply, an endeavour to find some sense of achievement, freedom and dignity. This challenge of personal expression and independence could be viewed as debateable. But, when reflecting upon a "portrait of a young artist as an idealistic art teacher" and the educating of pupils and students over many years, what satisfaction can or does the art teacher expect or receive for his or her labours. The organic growth of any talent requires assiduous feeding and this can be arduous to maintain, when confronted by the demands of teaching. This, like the particular characteristics of all situations is not appreciated, unless experienced at first hand.

These moves to freedom, self gratification or simply accepting the challenge of survival, on one's skills, may have a number of origins, not excluding the national pride of "Kiwi" initiative, but perhaps responding to perceived "vacuums" in the environment, i.e. a lack of variety and choice in book illustrations, toys, landscape architecture, clothes, furniture etc. Any required expertise for this might originate from a diverse range of sources. Inherent, environmental and learned, sensitivities and perceptions towards problem solving, plus a large amount of trial and error. With basic practical skills and a developing aesthetic sense, challenged and stimulated at Art Colleges of varying institutions or the apprentice principle, produces some

understanding of problem solving, within chosen areas sometimes more than one. For some, this response has brought more personal satisfaction than teaching although not necessarily of a financial nature.

In recent years, the impetus of the quality and variety of crafts, and the volume of the purchasing public, could be considered a minor cultural revolution, and motivation.

Some Art teachers have excelled in the Art, Craft, Design field, whether educated in a Teachers College or University Art School, or become caught up in an activity they have been obliged to teach for adult evening classes. From that we can wonder at what educational institution and curriculum is most suitable for the training of Artist — Designer — Craftspeople or even Art teachers.

I have strong reservations about Art schools, in the preparation of training Art teachers.

What conditions prevail in schools for specialist teachers of the Arts.

Do we need more directions in schools, for educating our consumer society in design education and awareness to promote standards, or perhaps more design teachers?

What total design process can be developed in programmes between Art, Homecraft and Technicraft Departments.

What long term effects will the present Minister of Education's attitude to the Arts have for the community. "Back to basics" — why not have back to "basic design and visual literacy" was well and in what form, for a rapidly developing computer society.

"Society owes the Artist a living". Intriguing, how in difficult economic times funds are made available for "Artists" to implement a wide range of civic projects. Patronage, indulgence or a growing awareness?

Annual exhibitions with sponsorship include Mathex, Auckland Star Schools Art and science projects — consider NZSID with Industry, sponsoring a Design Exhibition from Art, Technicrafts and Homecraft areas of the curriculum.

Is the Craft movement, unwittingly the ideal therapy for society, combining creative and financial satisfaction, and social communication.

— reprinted from DESIGNZ May/June 1983 with the author's permission.

# STAINED GLASS IN NEW ZEALAND

**1983 has been a vintage year for stained glass.**

It began, in March, with "Studio Glass '82", the first national exhibition of contemporary glass at the Auckland War Memorial Museum. In April, Johannes Schreiter, a leading German window designer, visited New Zealand and spent ten days teaching glass artists at a workshop in Taranaki. To coincide with this glass conference, New Plymouth's Govett-Brewster Art Gallery launched their "Pacific Glass" exhibition, a brilliant collection of flat and hot glass from Pacific rim countries, which will tour the country during the next two years. And in June, James Walker of Auckland won a Monier Design Award for his windows in the Church of Christ Scientist, in Wellington.

All these events have increased public awareness of what is being achieved in this field and suggests that stained glass has reached a level of vitality and maturity, comparable to pottery, the doyen of New Zealand crafts.

What is less apparent is a recognition of New Zealand's stained glass heritage. Jock Phillips and I have spent the last three years travelling around New Zealand, studying the domestic stained glass of the past. We are convinced that stained glass from earlier periods offers much to modern glass artists. The results of our research will be available in a book "In the Light of the Past" (Oxford University Press), to be published in late September.

## Victorian glass

The first domestic stained glass windows in New Zealand reflected a nostalgia for "home". Against a simple, geometric background, painted inserts depicted English rural scenes or wildlife. But not all the windows harked back to England. On a house



Victorian glass painter Robert Fraser

in Thorndon, Wellington, a grand stairwell window shows an early tourist steamer sailing across Milford Sound.

Graeme Stewart of Christchurch has revived this neglected, indigenous tradition, with painted inserts of such subjects as fantails and a Maori chief.

By the 1890s, Victorian glass was firmly established in New Zealand. As cities developed, the demand for stained glass increased. In Dunedin, wealth from the goldfields and the frozen meat trade created a wealthy elite who built grand houses on the hills above the city. Stained glass windows were an integral decorative feature of these houses. During this period, a Dunedin glass painter, Robert Fraser, made many fine windows which are still intact. His windows range from the disturbing romantic grotesques of the "Devil's window" to classical cherubim set amid flowers. The skill of his paintwork and the vitality of his imagina-

tion, combined with the wealth in Dunedin at that time, made possible a series of magnificent windows, which are a national treasure.

Although most modern stained glass depends on leadline and coloured glass, several glass artists such as Phil Newbury of Invercargill have revived these techniques of painted glass to enhance their work, especially in church windows.

## Edwardian glass

By the turn of the century, realistic imagery was superceded by colourful, stylised, floral motifs set against complex abstract backgrounds. The best examples of this Edwardian style are to be found on The Terrace, Wellington, particularly in one house, "Carrigafoyle".

## Art Nouveau glass

Gradually the style of stained glass windows changed under the influence of the Art Nouveau movement. The formal floral designs of the Edwardian era gave way to more sinuous, flowing leadlines; complicated abstract backgrounds were simplified and the range of colours diminished. These changes reduced the cost of stained glass, which began to appear in middle class houses.

In the 1970s, the house restoration boom, especially in Wellington, has rekindled the demand for new stained glass windows in the style of the Edwardian and Art Nouveau areas. Although some glass artists disdain such commissions, they provide an opportunity to show individuality within a specific period style.

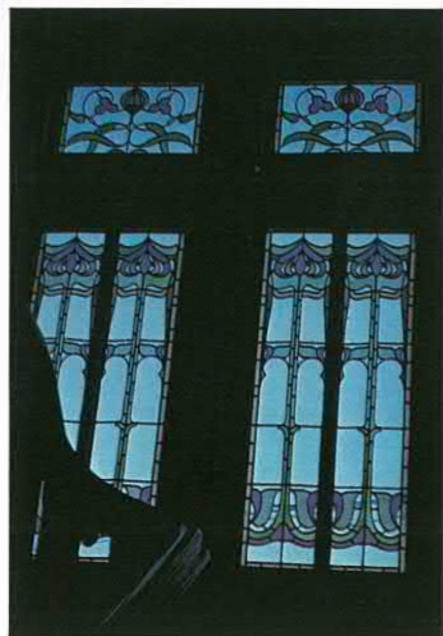
## Art Deco glass

By the 1930s, machine technology and the image of speed had brought about a dramatic transformation in visual aesthetics. Flowing lines and

flowers vanished and were superseded by hard-edged lines, often arranged in that classic symbol of the Art Deco style, the ziggurat (originally a style of temple architecture, characteristic of Babylonian and Assyrian cities). Coloured glass disappeared and was replaced by varied textures of machine-milled clear glass. "Leadlight" windows (as they were now known) became a common feature in New Zealand houses built at this time. Most of these windows were mass produced by glass companies to pattern book designs.

Today, the commercial elegance of the eighties, with its emphasis on chrome, mirrored glass and stainless steel, is a stylistic successor to Art Deco. Both have developed at times of depression and economic restraint. Art Deco's celebration of leadline and glass texture makes it a source of inspiration for the contemporary glass artist.

Increasingly, sandblasting techniques are being used in modern win-



Edwardian Manston. Terrace, Wellington

dow design, often in conjunction with bevelled glass, to produce subtle effects which enhance the traditional reliance on glass and lead.

#### Modern glass

The revival of interest in stained glass over the last decade, can be traced back to the experimentation and the interest in alternatives that characterised the late 1960s. Crafts have blossomed and, in doing so, provided craftspeople with a way of living and working that is an alternative to the structure and anonymity of corporate society. The vitality of modern New Zealand stained glass is a reflection of that search for freedom and independence.

In the last three years, the stained glass community has been influenced by the two visiting glass artists who held design workshops here. In 1981, Ed Carpenter, a protege of German designer Ludwig Schaffrath, emphasised the importance of architectural considerations. In his workshop

earlier this year, Johannes Schreier explored the theme that design possibilities exist everywhere, especially within one's self. Both messages benefited our glass designers, increasing the quality and professionalism of their work. Unfortunately, these visits also spawned a rash of imitations of their styles. New Zealand's isolation from the rest of the world allows a freedom to develop ideas and themes that is rare. It is to be hoped that the lessons of the German glass tradition can be absorbed without being imitative.

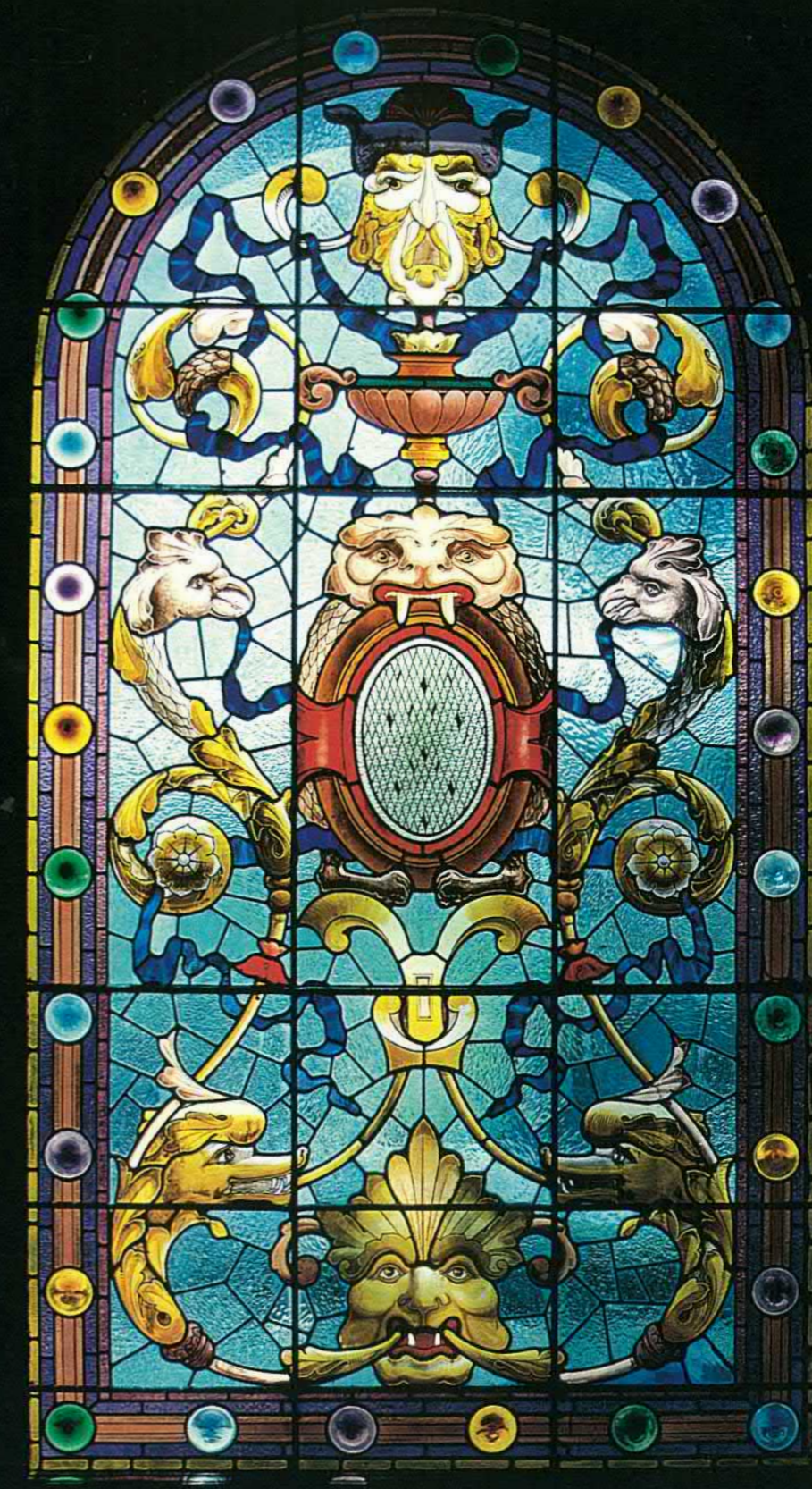
At the present time, confidence in our culture has never been stronger; this is apparent in the arts, in sport, and in other aspects of national life. It will be unfortunate if the modern stained glass community neglects New Zealand's own glass tradition and, with it, the opportunity to develop a strong and independent identity.

#### Chris Maclean

Chris Maclean is a Wellington stained glass artist.



Art Deco. Nelson, Artist Unknown.



'Devils Window'. Dunedin. Victorian Glass Painter, Robert Fraser.



Art Nouveau. Dunedin, Artist Unknown

# FINGERS

Five years ago if you had asked an Aucklander what 'Fingers' was you would probably have drawn a blank. Now you will get a smile of recognition and admiration — and not only in Auckland.

'Fingers' is a small jewellery gallery one street back from Auckland's Queen Street. It was started nine years ago, by a group of young jewellers who made up in flair and enthusiasm for what they lacked in business knowledge and formal training.

Now it is a thoroughly functional, though loosely organised co-operative of seven jewellers who have established a fine reputation for exciting, innovative jewellery with a strong New Zealand flavour.

The 'Fingers' co-operative has exhibited widely. Their work has been featured in prestigious magazines. Two of the members — Alan Preston and Warwick Freeman — have recently been sent to Fiji at the Crafts Council's suggestion. There they helped establish new techniques and design ideas among Fijian craft jewellers.

## Business success

In a time of economic recession and the death of many small enterprises, business is booming at 'Fingers'. Monthly sales for 1983 are twice those last year and most of the members are making a living from their craft. (Nick Charlton, the newest member, also lectures in design at Auckland School of Fine Arts.)

The success of this co-operative is due in large part to the technical and design skills of its members. However, there are other factors which contribute to the buoyancy:

- word-of-mouth: 'Fingers' is well established and has had time to build a reputation among customers. This is a most important factor.
- central position: 'Fingers' has a high pedestrian count in a central city location.
- market experience: the 'Fingers' jewellers have developed a "feel" for what customers will respond to. One day a week serving in a shop is an invaluable training ground.
- publicity: recent feature articles in magazines and response to such exhibitions as their "Paua Dreams" have given 'Fingers' an important boost.

## Operation

The co-operative works like this: The seven members work separately in their own workshops. They pay an amount each a month which covers rates and rent. They set their own prices and recover the whole

cost of their sales. If they wish to do repair work, they accept repairs on the day they serve in the shop.

There are eight exhibitor members who sell through the shop for a 25% commission. These regular exhibitors are responsible for rotating and replenishing their stock.

The shop itself is an eighth member of the co-operative. It takes the commission from exhibitors' sales and from sales of a very limited stock bought by the shop such as unusual lines from overseas or commercial chains. The shop uses this money to pay overheads. Recently there has been a small surplus which has gone into advertising which in turn helps to boost sales.

## Organization

'Fingers' spokesman Warwick Freeman finds both strengths and dangers in a co-operative structure . . .

"The co-operative structure of 'Fingers' has both ensured its survival and slowed its progress," he says.

"With the costs of being a retail outlet now being spread over seven partners, the financial pressures from the shop are minimal (1/7 of rates and rent per month). Also the staffing is neatly covered by having enough partners to mean each person's contribution is only one day per week (two shifts Friday and Saturday trading).

"Because there are seven partners and decision making is done by consensus, development is slow and the result is quite often diluted by the need for compromise. This is often frustrating but there are times I appreciate the stability of this status quo. I can see in retrospect that this tempering effect has stopped the shop being pushed too far, too soon."

"Selling under a co-operative umbrella tends to mean that people buy a piece of 'Fingers' jewellery, not a piece of Warwick Freeman jewellery from 'Fingers'. Likewise, people say they like 'Fingers' jewellery. Whose? . . .

"Perhaps they mean all of it compared with jewellery elsewhere. You can't have too many qualms about your work being better known than your name. I believe the lesson there is an important one for any artist. One advantage of this is when your work is going through a dull patch. Someone else will be running hot so there is always some strength in the work for sale.



Daniel B. Clasby, Paua Shell and Silver Earring



The Partners

**ALAN PRESTON**  
 Te whare tu ki te paenga  
 He kari na te a'hi  
 Te whare ta ki te pa —  
 tuwatawata  
 He tohu rangatira tena.  
 The house that stands in the wilderness  
 is bad for fire  
 The house that stands in the fortified pa  
 That's the emblem of a great chief.  
 "This Maori proverb is appropriate to us. A person walking alone is culturally dead. I don't think we are the great chief but we have a lot more strength as a group than we do individually. I see 'Fingers' developing a style of jewellery relating to Aotearoa and the Pacific rather than to some false foreign paradise. At the same time we are not totally chauvinist about this. There are international influences in 'Fingers'. We don't all have our roots here."

**WARWICK FREEMAN**  
 "Within the limits of the craft, the materials and its function you try to achieve success, to create a successful piece. An amulet. You search for this essence. It can elude constant toil and serious intent. Yet it can be found in an object. It can be given to you. When you achieve this success it gives you pleasure. You hope it gives others pleasure."

**ROY MASON**  
 "I'm an artisan because I've no aspirations to decorate safe-vaults. The Sythian culture influences me. They put their imagination into all functional objects."

**MICHAEL COUPER**  
 "I make jewellery because it is small and personal and I enjoy exploring possibilities of materials available and solving technical problems encountered.  
 "I wish to make objects which are small statements in themselves, with which the wearer can identify."

**NICK CHARLTON**  
 "I find immense satisfaction in the craft activity of making jewellery; it is a continual challenge to produce an object that is faithful to the original idea, both in visual and conceptual terms, and that satisfies my personal standards of craftsmanship. Most of the decisions about the form of a piece are worked out on paper, and I rarely allow myself to change a design during the making process."

**RUTH BAIRD**  
 "Making jewellery is an enjoyable, challenging and often exciting job. With my non-practical background I often find the technical side difficult, and have tended to be unadventurous as far as new techniques go, until boredom drives me to try something new. I very much enjoy colour in jewellery and tend to emphasise this, sometimes at the expense of form."

**DANIEL B. CLASBY**  
 "My interest is in art and social change, and in working concepts, materials and equipment to create pieces of social comment.  
 "My concern is the continuation of these social comments, the promotion of art education through private and public institutions and clarifying to all concerned that art is not an elitist activity but rather the ability to produce yet another commodity that enhances our surroundings."

1. Alan Preston. Paua/Silver
2. Warwick Freeman. Earrings. Dyed bone/ebony
3. Roy Mason. Sterling silver bracelet
4. Mike Couper. Paua/silver
5. Ruth Baird. Garnet, f/w Pearl/shell/silver
6. Nick Charlton. 'Neckpiece' sig, bronze, copper. (Pendant 7cm long) 'Pin point'
7. Mike Couper. Paua shell/ivory
8. Warwick Freeman. Paua shell. 'Whitebait necklace'
9. Daniel B. Clasby. Earrings. Paua/brass/silver
10. John Edgar. Stones. Paua/copper
11. Elena Gee. Brooches. Silver/titanium/enamel
12. Marion Chasteau. Silver brooches
13. Brian Adam. Glasses. Aluminium. Digital watch

### The Shop

- "We have a chance to offer dynamic Pacific styles. I feel our efforts are starting to formulate an awareness of being in the Pacific."
- "(jewellery for the beach — not the penthouse)"

### 'Paua Dreams' Exhibition

"The paua and bone exhibitions were significant developments for 'Fingers' jewellers and also for the public's response to the gallery. The jewellers found new/old forms in the materials and this work stimulated people's interest so that now 'Fingers' shows have a nice sense of expectation surrounding them for both jewellers and customers.

"We have a chance to offer dynamic Pacific styles. I feel our efforts are starting to formulate an awareness of being in the Pacific."

("Jewellery for the beach — not the penthouse")

Warwick Freeman



# THE CRAFTSHOP IMAGE

The dogma that if you have something good to sell, something that people want, you will sell it, is a nice idea but a fallacy. Old fashioned ideas about interior display with its "show the lot" philosophy, gloomy shop interior, faded hessian panels, pine shelving on unpainted concrete blocks, display stands piled high, albeit with quality goods, may still invite a lack of interest from the public.

Modern interior display which has the important task of creating the first impression, implies more than just redecorating the shop and installing a few new fittings, though these are obvious first steps toward creating an attractive shop image. It goes deeper than mere eye appeal and may include the adoption of a symbol or logo which assists in identifying your shop, the use of business cards and letterhead, attractive wrapping paper and personalised shopping bags, tasteful advertising and good service. It is a new psychological approach to shopfitting that combines all the varied attractions of lighting, decor, good planning, furnishings, fittings and point-of-sales displays, and concentrates them all upon the specific aim of exciting the customer's interest. The shop image is a reality, a sales factor of immense significance, an actual image permanently linked with your shop in the mind of your prospective customer.

In a previous article, I discussed the importance of lighting. This month we look at the "fabric" of the shop, its planning and finishes. One way to obtain all the advantages of modern interior display with the minimum of delay is to call in the designer/shop-fitter who will assist in creating the image you seek. However, major structural alterations apart, all the changes needed to transform the average shop layout into a persuasive modern interior display can be achieved just as effectively, and a lot more cheaply, by do-it-yourself means.

A few hours hard work; a small outlay on materials and essential basic

equipment; and a lot of bright ideas — these are the ingredients you need for modern interior display. And they offer enormous returns, not just in increased turnover but in actual survival.

### Planning

The planning or functional aspect of a shop interior is the first problem that must be solved or satisfied. Function concerns the traffic pattern of the shop and achieving an effective use of space and a balance between the circulation of shoppers and display space. By shepherding the customer from place to place in search of the required goods, a potential shopper can be shown 'accidentally' most of the contents of the shop.

Most craft shops fit into the medium to small size category and the smaller the shop, the greater the potential for traffic flow problems. Try and plan your layout to conduct the customer along a pre-selected path, broadening aisle widths at focal points that are dramatised with concentrations of colour and higher levels of lighting. Tidy up heavily laden shelves and overcome the urge to create "open storage" displays by sorting out the goods into well spaced groups, which are easier to identify at a glance. If space permits, create island units that offer the customer an occasional change of direction and allow the viewing of stock from all sides. Try and "clean up" floor areas and create a greater air of spaciousness. Plan to locate the known fast-selling items close to storage facilities for quick restocking and remember to locate the sales counter where you can see the shop and be seen.

Planning your layout is often dictated by the shape of the shop itself. Changing only the visual effect is often enough to solve the problems of the long, narrow shop or the shop with the enormous ceiling height. By taking advantage of the optical illusions, the same psychological tendencies of colour and line that we will use



'Textures' Craftshop. Wellington

to put emphasis into our window displays, we can, besides attracting the customer's eye, deceive it and assist us in creating a better shop environment.

Colour is the cheapest design tool you have but remember that a shop colour scheme should never dominate or detract from the display of stock. To visually "lower" a ceiling, paint it a dark colour — to lower further, add a dado (picture rail) and paint down to it. To visually "heighten" a ceiling, paint a lighter toned colour — to exaggerate the effect, paint above the dado the same tone as the ceiling. Use light tones in your decor to "push back" the walls and increase the apparent floor area. To exaggerate this effect of spaciousness use the cooler colours (blues) which are known as receding colours; warm colours (reds) are advancing colours and give a cheerful intimate atmosphere. Uncomplicated colour schemes are probably the best suited for shop interiors.

Two basically simple schemes are: **Monochromatic:** Colour schemes based on a single colour, varied from dark to light, neutral to full saturation are the easiest to handle, e.g. white or off-white walls and ceiling, one chocolate brown wall, beige flooring, natural linen panels, tan or rust accessories (lampshades and shelving etc.).

**Analogous:** Colours adjacent to each other on the colour wheel, e.g. blue and blue-green. You are probably, however, likely to have more use for the "neutrals" — a group of colours not shown on a colour wheel. The pure colours or hues are mixed with black or white to achieve pale neutrals, greys, off-whites, which can in turn be warm or cool.

Line illusions, too, can change shop shapes. Vertical lines can "increase" the effect of height (or reduce width); horizontal lines can "increase" width (or reduce height) and these illusions can be produced in the design of the stands and the background wall treatment and wall finish. If a large ceiling height is still a problem after you have tried to decrease the effect with colour, consider small separate ceilings over main points of display or sale. Mirrors strategically placed, can duplicate the effect of space.

### Walls, floors and ceilings

The treatment and patterns you apply to walls, floors and ceilings

must join with the other ingredients such as stands and light fittings, and produce a single harmonious effect. Particular colours and textures can often be combined subtly to suggest particular selling points of the goods, or to reinforce the shop image. The most obvious materials for craftshop finishes are the colours and textures of nature and natural materials.

Flooring is an area where more mistakes are made than in other fields of commercial choice. With flooring, perhaps more than any other item, you get what you pay for, and economies are generally expensive in the end. For really quality interiors with the right "feel", tread, durability and appearance that will be sympathetic with your stock, there is a good case for using time-honoured natural materials — quarry tiles, timber, parquet, natural stone, brick, commercial grade carpet, cork.

Walls are the background which you view the interior; everything is enhanced or detracted by the background. In most cases the walls are on "view" more than any other large area, so choose the finish and colour carefully. On the other hand, it is the easiest and often cheapest surface to change. Keep patterns small, colours and textures light on focal point or feature walls and contrast with colour on the balance of the walls and ceiling. The least expensive and often the most desirable wall finish is semi-gloss paint. Paint is an excellent backdrop for all colours, paintings, textures and patterns in your stock. It creates a complete look and helps disguise anomalies in your space.

### The shop window

The modern window display, this long-term silent salesman, is one of the most powerful selling agents yet devised. Window display works by concentrating all the customer's attention upon a single idea, a single selling point, confined to a small selection of the goods and ignores the rest of the stock. Even before this task, it can be seen simply as a device to catch the passerby's eye, to attract attention and to create an attractive shop image, singling out your shop from the rest of the street. Moreover, there are times when window display is essential to stimulate sales of new products, to draw attention to special offers or season specialties and to boost the lines of stock whose sales

are declining.

Having now created interest and drawn attention to the shop, one can consider utilising the "open background". The open background enables you to have the best of both worlds. By not only keeping the concentrated sales impact of your window display intact, you can offer the customer a persuasive view of your interior image and display. In this method of display everything in the window is visible from inside the shop as well as the street — items cannot be two-dimensional unless they are double sided. The balance of the display must be right from both sides; showcards and captions should show their message in two directions.

The advantage of the open-backed window is the ability to organise the components of the display into an eye-leading sequence into the shop. The keyword of the open background approach to display is persuasion. Don't reveal all — arouse curiosity. You now have the customers and goods separated by the thickness of a sheet of glass — the only thing left is to entice the potential customer over the threshold where you have an opportunity to complete the sale with "sales persuasion". Sales persuasion sounds sinister. It is apt to be linked with brainwashing and the more discreditable forms of subliminal advertising. In practice, this reputation is largely undeserved as all the sales persuasion in the world cannot make the average customer buy something he/she does not want. What it can do is to lead the customer to the right place, direct attention to the right things, excite interest, and finally to emphasise the facts that will prompt purchase. Your attention to creating the right environment, the right image, will assist to this end.

### Gary Couchman

*Gary Couchman is a Wellington interior design consultant.*

# FAENZA

## '83

### Julia van Helden

I work and teach drawing and painting at "Creative Workshops" a co-operative workshop in Eastbourne.

I started working seriously with clay about five years ago. In my drawing and painting I was struggling to free myself to be able to experience making marks in the same way a musician improvises with sounds — to be able to recognise and respond to inner laws. I began ripping up my drawings and paintings and enjoyed seeing the marks freed from their original other/purposefulness. I became more aware of qualities, colours, and the dynamics of the new relationships of marks and space as I reassembled them. This activity naturally linked with the handling of clay. As the clay ripped, cracked, stretched, folded etc. The marks were changing and shifting in space.

Porcelain clay was my choice of material after using white paper. The marks were easily emphasised and showed up as a drawing. After the biscuit firing I had the form to respond to with soluble salts. Oxides under glaze pencils and glaze, and another chance for new responses after the high firing, with lustres, china paint or in reverse — sand blasting.

It is such a natural process to be part of. Participating yet watching, and responding being taken by surprise, being taught, with the stimulus of drawing and painting, the environment where I live and work and of the others I work with.

My forms represent this natural process as is, I think, apparent by the titles I give them.

eroding/revealing,  
past/unfolding,  
opening, accepting,  
strata shift, time shift,  
From? — to? *Questions?*

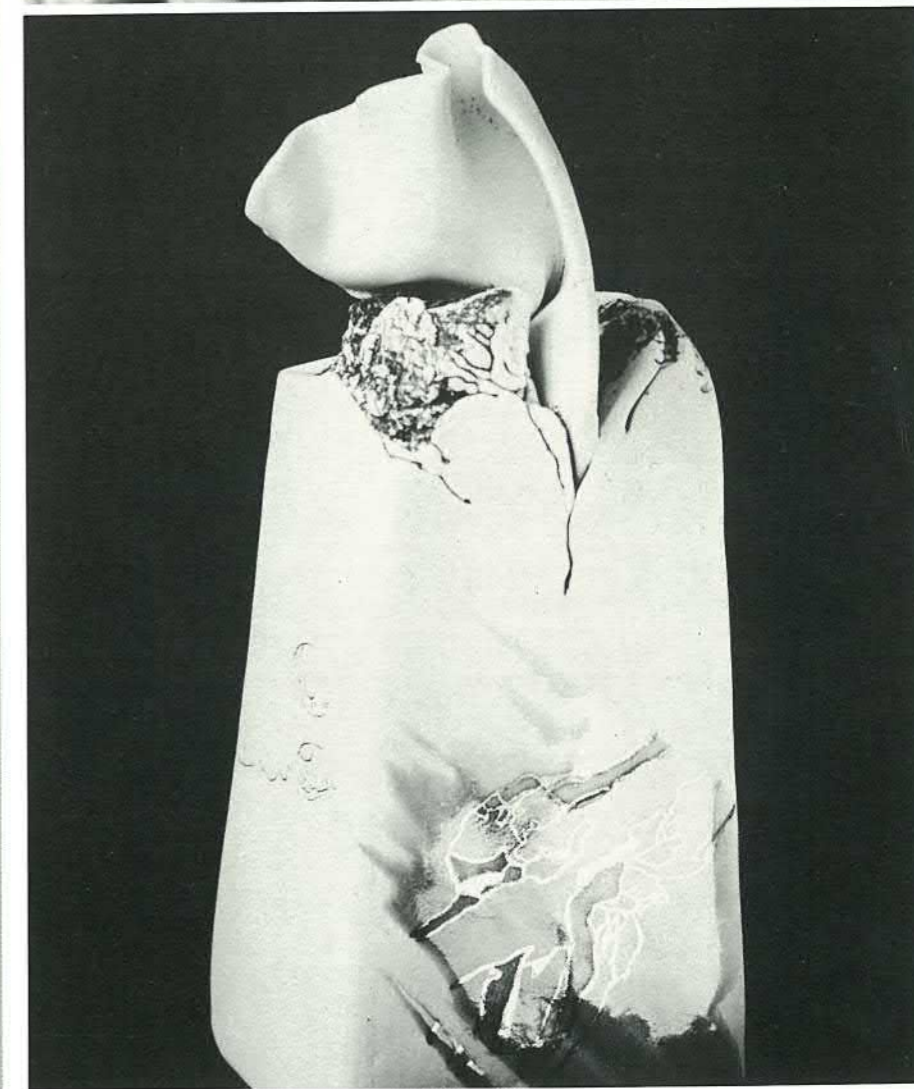
The New Zealand Society of Potters continues its up-front policy of member promotion with a second selection of work sent to the prestigious International Exhibition of World Ceramics at Faenza, in Italy.

As in 1981, when five New Zealanders were represented, this year, the work was sent with the generous help of the Queen Elizabeth II Arts Council.

The New Zealand Society of Potters has a nationwide membership of 700 and six potters were selected by the Executive and asked to make work specially. This was forwarded to Wellington for packing by Patti Meads who organised the correct packaging which was elaborate and expensive due to rigorous insurance regulations. The unselected work was subjected to a final selection for inclusion in the Faenza show by a special jury in Italy.

This year four out of six potters had work included in the exhibition. It is possible to send work on your own initiative without help from our local society, but the hassles are considerable. Sue Clifford survived the customs and packaging red tape and has independent work included. Congratulations to her and the other four potters who are represented. Here they talk about their techniques and philosophies.

John Parker



**Rick Rudd**

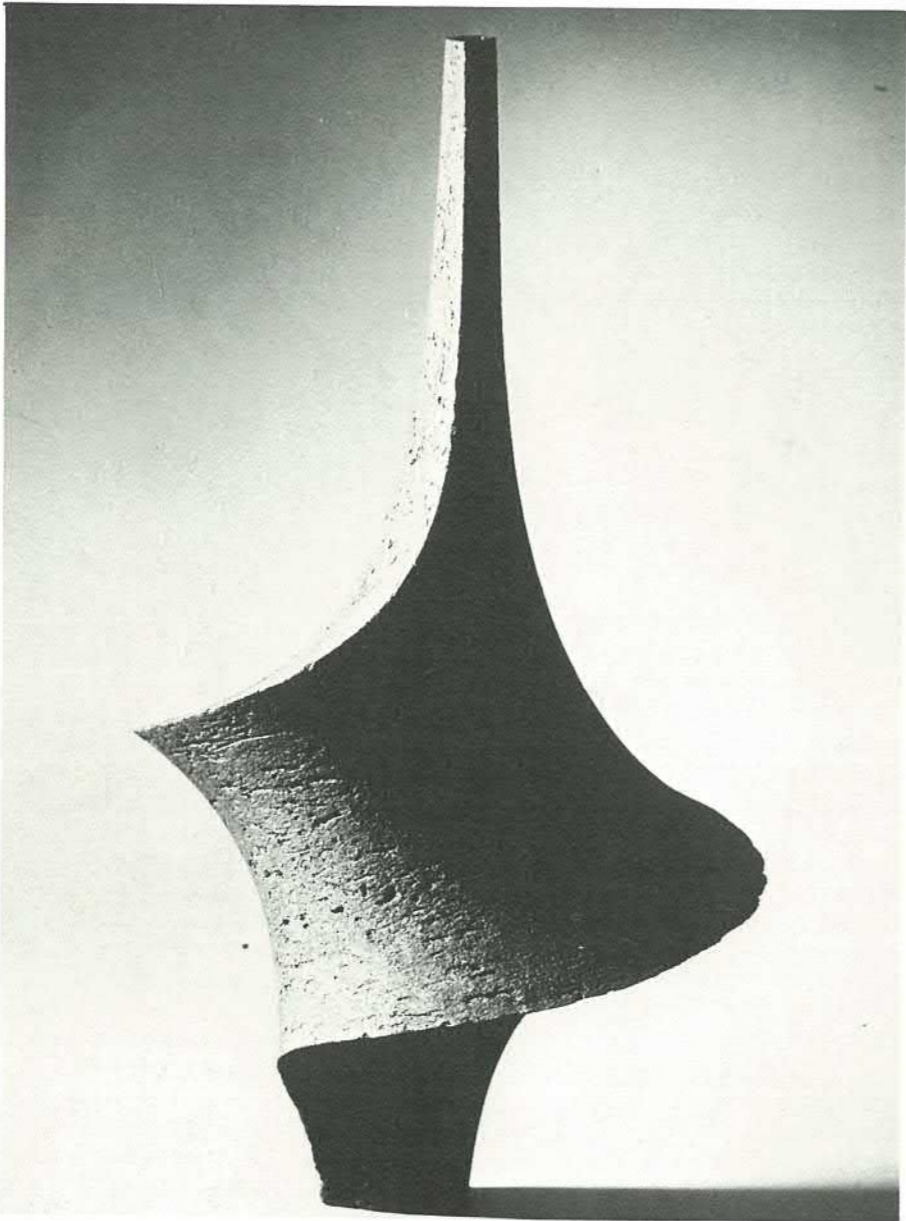
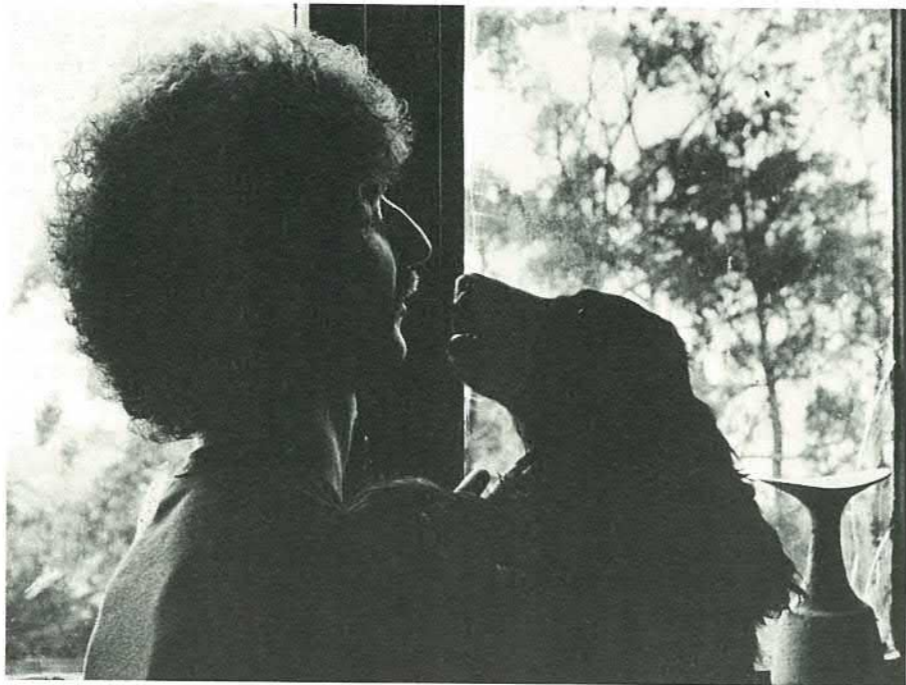
My training in ceramics at Great Yarmouth and Wolverhampton Colleges of Art in England, over a period of four years, was inclined towards sculptural work rather than domestic ware; nevertheless I rarely make pieces that have no "function". Basically work falls into three categories — box, bottle and bowl forms. Because all my work over the last five years is raku fired it is porous, fragile and therefore not obviously "functional". Each piece is an exercise in form and line. (I began raku firing at a weekend school with Una and Frank Sharpley, and Mary Burr in July of 1977.)

My materials are deliberately limited to one, New Zealand, commercially prepared, grogged stoneware clay, with coarser grog added for texture rather than strength, a slip made from white earthenware and a clear crackle glaze, sometimes with 10% commercial black stain added. This small range of materials is enough, at present, to give contrast between smooth and heavily textured, and shiny black and white surfaces.

All my work is handbuilt by a process of pinching, coiling and scraping. Spring steel scrapers are used to bring up the texture with the grog that has been added to the clay and certain areas are smoothed before being coated with slip. After bisquing, only the areas of slip are glazed with clear crackle glaze. Many of the more recent "bowl" forms are double skinned and are hollow inside. Shapes evolve rather than begin as separate ideas and are *not* taken from nature although many people see natural forms within them. It takes a long time to develop a different form to a satisfactory degree because the making process is very slow (several days can be spent on one piece).

Anything up to a month can be spent making enough pieces for a day's raku firing, although it is not strictly raku in the true sense. I use the technique of removing pots from the kiln red hot and then smoking them in sawdust, but do not accept the spontaneity that true raku entails. I am using this process to obtain effects that can solely be achieved in this way, i.e. the quality of the black and smoked crackle that are unique to raku.

I require complete control of an all-over black, and through experience have found that crackle can be induced in many cases. Each piece is completely covered with sawdust during smoking, after being fired to approximately 1050 °C.

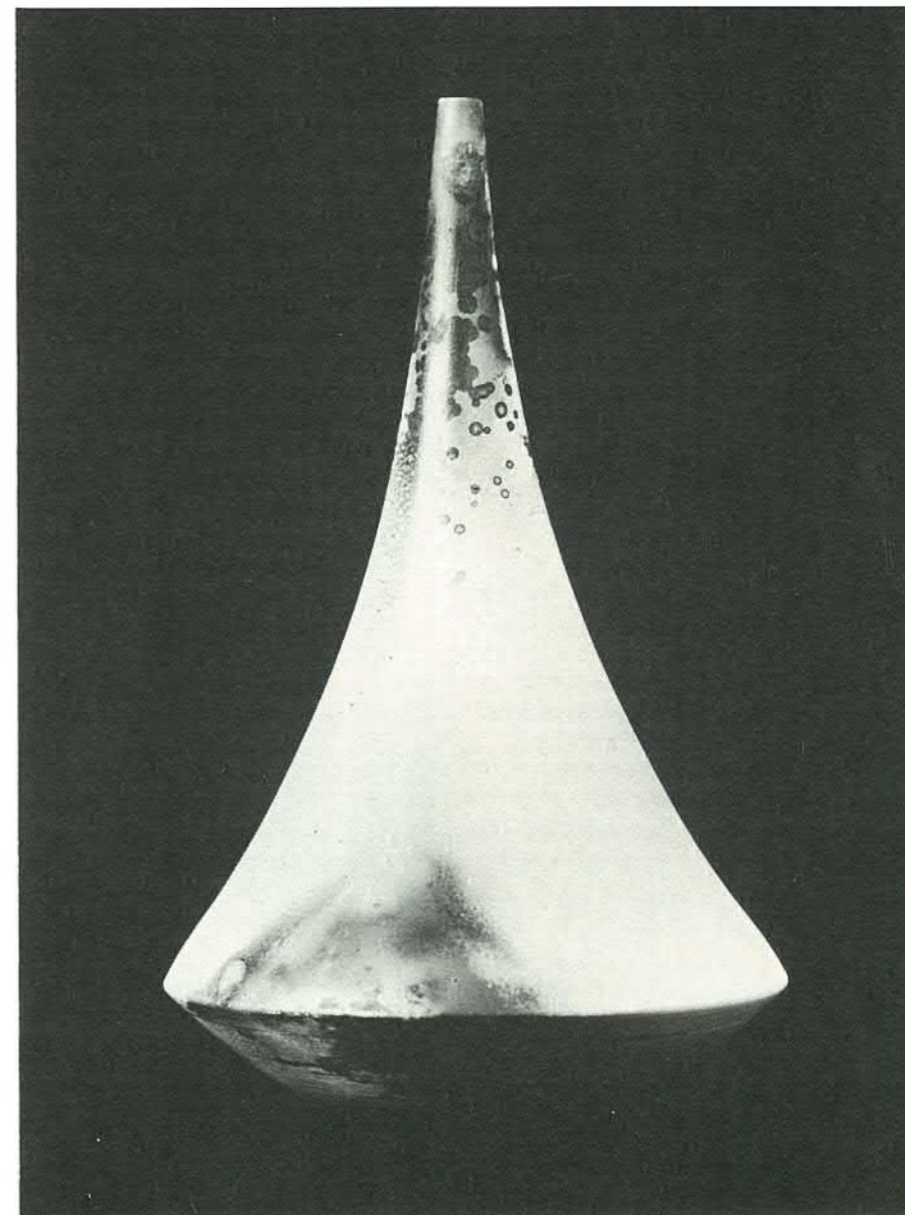


**Cecilia Parkinson**

I began saggar firing after attending classes at the Auckland Studio Potters Centre.

Most of my work then, was functional ware. Porcelain gradually took over me, and my workshop.

I burnish my work, then fire to vitrification in an electric kiln, the pots are then placed in saggars with sawdust oxides and sulphates and fired in a gas kiln to 1100 °C. At first using only sawdust in my saggars the results were black and white, now having graduated to using oxides and sulphates with the sawdust I now can control the colours with random flashing.



### Leo King

I think the Faenza exhibition is important to us, Italy has for centuries been a centre of art and culture and links extend from it to the beginnings of our civilisation. It is also a country in which the artist craftsman holds a very important place in the economy of the country. Its associations with ceramics, glass, weaving, leather, lace are very longstanding and it is basically an agricultural country.

It all sounds familiar? Apart from this, the exhibition while being the most prestigious and long standing is the venue for works in the basic medium of clay from many countries each year and therefore presents an ongoing review of development, trends, techniques and expression. It is not only our opportunity to measure ourselves against our contemporaries and maybe indulge in a little muscling flexing but it is our opportunity to exhibit in the worlds biggest shop window and demonstrate the capability that exists here in New Zealand.

It is important for me that my work has something to say and that I am able to communicate through the medium of technical skills. The material we use has enormously diverse capabilities which continuously persuade me to explore it, albeit within imposed limitations, but if these explorations facilitate and enrich expression then they will for me provide a continuing source of satisfaction.

Faenza is a rich reflection of the widest available overview of work in the ceramic field and therefore a continuing source of stimulation.

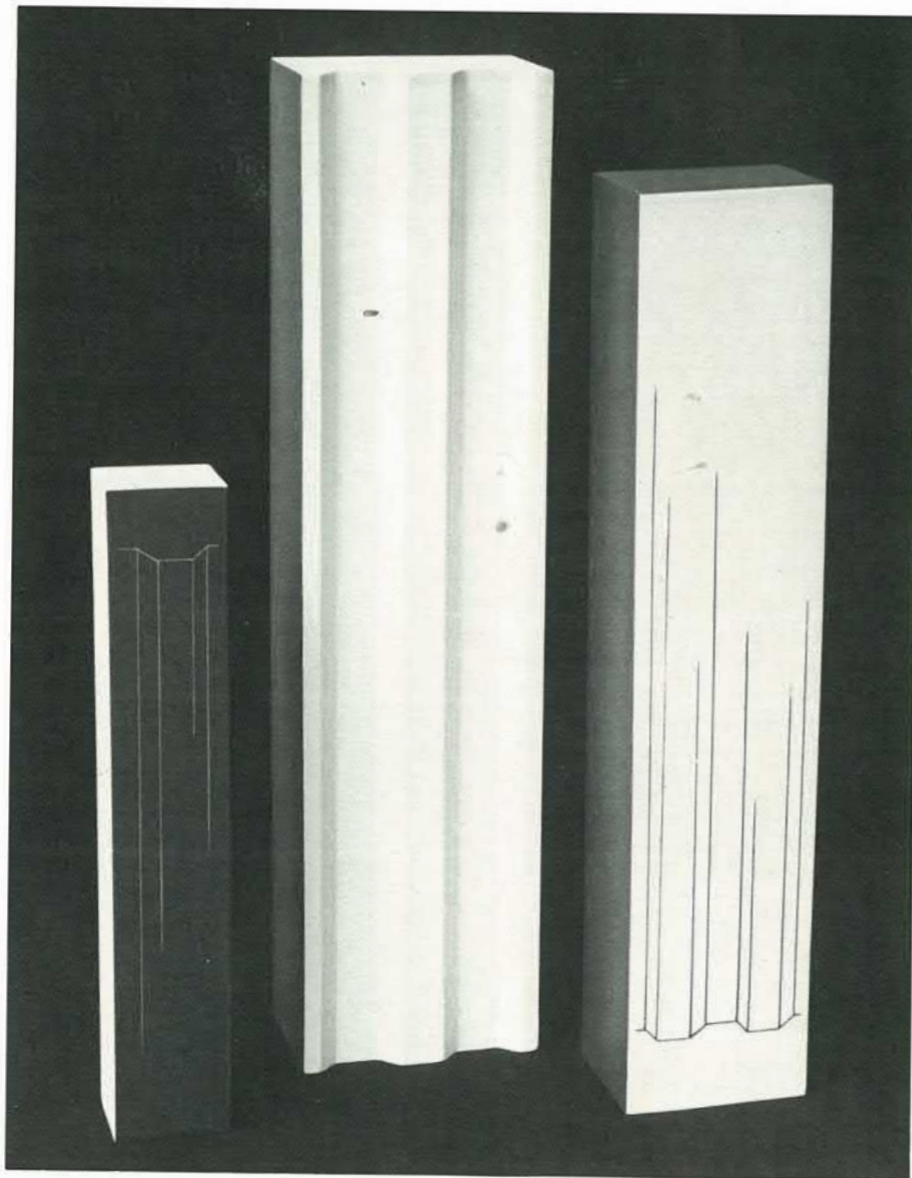
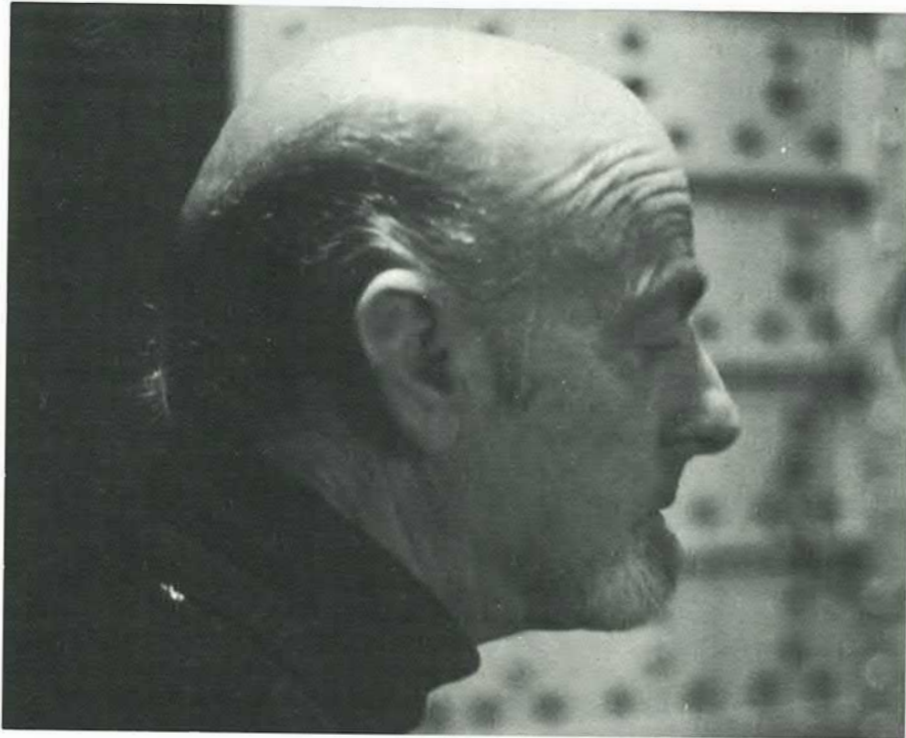


Photo: Steven La Plant

## Some Reflections on the James Krenov visit

**This is rather a tall order, it's only a matter of days since we said our farewells . . .**

It was a demanding programme we had drawn up: six public lectures and three major workshops within a little less than five weeks, with the programme kicking off just over 24 hours after Jim and his wife Britta arrived in New Zealand. It is a fair reflection of the measure of the man that he never hesitated to give of himself the whole time. I believe that the small bunch who assembled to meet and talk with him over a log fire at Karamea would have enjoyed the same careful attention as those who attended the five day workshops. We are all very much richer for the privilege of having such generous folk among us.

We had hoped that this tour would accomplish the dual purpose of educating and informing. Educating the craftsman or maker in ways of being more effective in his or her work (in the endless manner that this is possible); and informing the public about the work of this group, what makes their work different and why they deserve consideration and support. I believe that we scored convincingly on both counts. Some 130 woodworkers with a very broad range of skills and interests attended the workshops and around 700 people crammed the lectures, often accepting seats on the floor or standing around the walls.

The visit emphasised the severe shortage of suitable educational resources for our woodworking fraternity. We had to improvise with some barely adequate facilities and occasional inconveniences from time to time, though a willingness to make it work always won out in the end. (It is not so much a matter of these facilities not existing as a question of having access to them at a time when the regular demands of the ongoing education curriculum take precedence). More than this, however, the information sought at all the venues emphasised how little information the woodworker in this country has access to, and how desperate the need for some properly constructed education programmes is. I hope that some of the measures we are outlining in this issue will help to address this difficulty.

At a more personal level, the visit was immensely valuable. I learned plenty about technique, about the material we work with, about wood

design. But most of all, about excellence, and the lengths that one should be prepared to go to achieve it. I had this notion that there was some relationship between mastery of one's craft and the deftness one acquired in its execution, that the great ones among us can do it with their eyes closed so to speak and in no time flat as well.

I am pleased at the results achieved through the visit. I want to thank all of those who assisted in the organisation behind the scenes, for you made it a straightforward and uncomplicated event, those who generously offered their hospitality to the Krenovs along the way, and the Fulbright programme which provided the wherewithal for it to happen.

**Carin Wilson**

**We asked some of the people who took part in the workshops to comment on the experience:**

"After leaving the workshop, I just wanted to hide myself away in a workshop and make something beautiful and sensitive."

"Spent a great week and learnt more in that time than a year's slogging on my own. Would really like to have the time to do it as Jim does."

"A truly amazing man, but for me his presence couldn't quite match the magic of his books."

"When speaking of integrity, he remarked 'you shouldn't have to hide in a doorway when your customer walks down the street'."

"Jim had us all enthralled and we are now determined to improve our work. Two days after the workshops finished, Remi Couriard told me he had just cut a set of dovetails by hand instead of machining them, and on the way home I called in on Jim Dowle to find him carefully honing a plane blade on a brand new set of Japanese waterstones in exactly the way Jim had taught us."

"He felt that the so often heard maxim 'you learn by your mistakes' was wrong. You learn by doing right too — by doing something well. You learn the pleasure of doing something right and you learn to recognise the feeling that goes with it. That's a much more valuable learning experience and goes a long way towards generating a desire to learn more — to keep looking."



# Exhibition Reviews

## NEW ZEALAND CERAMICS NOW

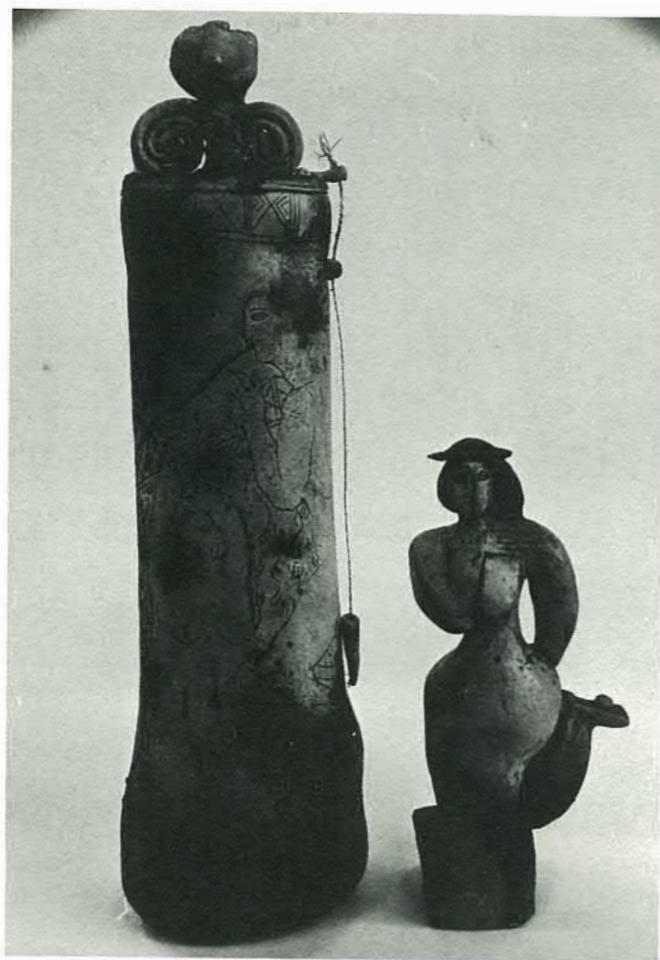
"New Zealand Ceramics Now" is an exhibition of the work of 31 leading potters. These are not makers of functional vessels, but artists who have been invited to illustrate the diversity and depth of non functional ceramics in this country. Two strands run through the exhibition. One is that of perfection — nurtured by maturity and skill, the other is spontaneity.

It is the spontaneous, fluid work which attracts the attention first. The work in this category is often by young people, or those whose history in the clay world is short. The most spectacular is the work of Gail Weissberg, a young Eastbourne artist who uses clay as a vehicle to exhibit her skills as a painter. Two of her pieces were Suter Director Austin Davies' first choices as acquisitions for the Gallery's permanent collection, and this is a measure of her success. Another young woman who must benefit from the sea air of the Eastbourne area is Penny Walker. Her "paper teapots" are made from thinly stretched porcelain clay before being folded into teapot forms. With their legs stretched out beneath them, they appear ready to walk out into the gallery as confidently as any small creature assured of its place in the world and the recognition which it deserves. The third young potter to impress is Scott Hockenhuil from Wellsford. His pots are from a weird fantasy world where horrendous insects take over and dominate from their perches above the table. Although technically well executed, the glazes on these pieces do not give the same forbidding aspect to his work as previous pieces. It is to be hoped the Nelson public will have future opportunities to view his work.

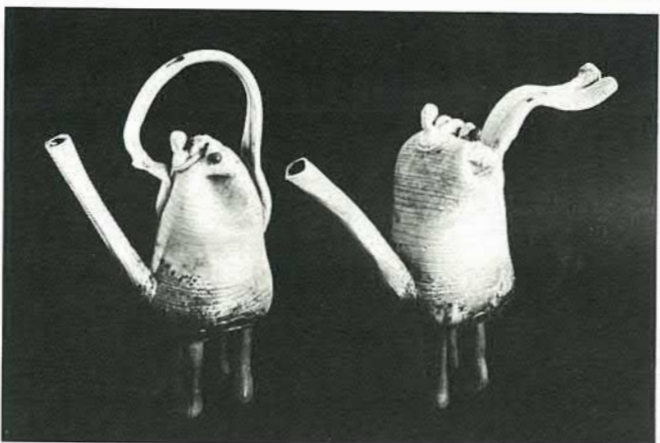
Julia van Helden and Jean McKinnon are another two artists from Eastbourne who have captured a vitality in their work. Julia van Helden seems to have a closeness with the earth that enables one to immediately identify with her work, with the accompanying desire to reach out and touch it. Jean McKinnon shows work of a more ethereal nature almost as if the wind has passed through it during its creation. Turning to the more formal pieces, it is easy to see why Auckland Rick Rudd has won so many of the pottery world's major awards in recent years. His black matt landscapes rise dramatically from the white display tables. In contrast, his spiral growth forms seem set to leave the table in the vigour of their upward growth. This year's Fletcher Brownbuilt winner, Ray Rogers, exhibits several pit fired forms. The large one is the most dramatic, and dominates his other pieces. The fungoid growth forms are excellent examples of his most recent work.

If Ray Rogers has pioneered and perfected pit firing in this country, Cecilia Parkinson has certainly achieved the same mastery over another unpredictable ceramic process — that of firing in saggars. This technique involves firing the piece in a container surrounded by other materials which react with the clay during firing. The work shown here has achieved a lightness and freshness of colour which matches the forms she is working on — in contrast to her earlier, darker works (of which the Suter already has two in its collection).

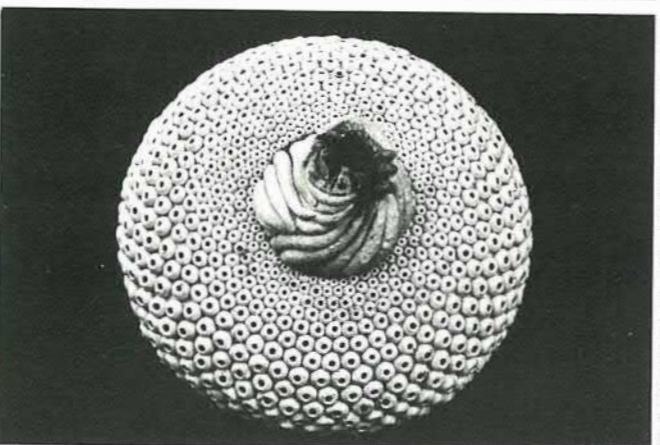
A potter who shows the influence of another culture is Denis O'Connor. His salt-glazed work is unique in this exhibition, and for many potters must be the most impressive.



Gail Weissberg, Eastbourne — Sagger fired forms.



Penny Walker, Eastbourne — Teapot forms.



Peter Masters, Havelock North — Growth form.

Of the other work, it is easy to see why many of these potters dominate the New Zealand scene. Easily the most exciting exposition of ceramics yet seen in Nelson.

**Peter Gibbs**



## LIVING IN THE PACIFIC

"Living in the Pacific" was an ambitious and huge exhibition of baskets from all parts of the Pacific. The exhibition was mounted by the Crafts Council of New South Wales and was curated by Ace Bourke. Bourke said he "had been thinking about how Africa had become fashionable over the last few years with designers and began wondering why Australians don't look to their neighbouring regions for influences. I then realised that the Pacific has been overlooked for a long, long time."

Baskets were chosen as the theme for two reasons: "Firstly, everyone seems to make them and use them. I thought that the Gallery could take a comprehensive look at the region and that it would interest a wide section of the public. And secondly, the exhibition also continued a public interest in basketry aroused by the visit of United States basketmaker Douglas Fuchs to Australia." Fuchs was the Crafts Council of Australia Fellow in 1981.

Work on display included a private collection of New Guinea bilums, baskets by Japanese Living National Treasure Sasaki, a very comprehensive collection of Aboriginal basketry. Plus work from the Solomons, Western Samoa, Fiji, Vanuatu, New Zealand, Borneo, the Philippines. The most exciting work in the show was definitely that of Australians Ann Taylor and Stewart Lloyd. Taylor's baskets, woven from a kind of thin hemp that looked like gigantic ant hills. Lloyd's baskets, known as Okka Wikka, are sometimes 2.5m high and are made from the trunk of a prolific Queensland climbing vine. Work that would definitely appeal to architects and interior designers.

The Crafts Council of New Zealand was asked to assemble a small collection of baskets by Maori weavers. In addition to this, Ruth Castle of Auckland sent work over. Maori weavers who participated were: Erenora Puketapu-Hetet, Kataraina Hetet (Wellington), Ani Heath (Rotorua), Puti Rare (Auckland), Rae Reweti (Reporora) and Diggeress R. Te Kanawa (Te Kuiti). Their work ranged from plain flax kete to kete muka, using hen and pheasant feathers and a superb kete Kiwi using Kiwi feathers. This kete was woven by Erenora Puketapu-Hetet and contained over a thousand feathers. While this section was small, it certainly was noticed. One Australian writer noted that the exhibition provided "one of the first looks at baskets by the foremost Maori basket makers".

The exhibition was a grand success for the Crafts Council of New South Wales. Made a little grander by the fact that one American basket collector walked out the door having bought \$10,000 worth of Bornean, Filipino and Aboriginal baskets.

**Philip Clarke**

## CRAFT CENTRE NEWS

July saw a small, select exhibition of craft from Northland. An impressive batik by Carole Davis formed a striking backdrop for fine Kauri bowls and platters by Tas McDermott and Robyn Stewart's beautiful burnished pottery; while Doug Chown's "Cooktown Orchid" panels and Charlotte Fisher's fanciful fish kites added a splash of colour to the exhibition. A special viewing of the Northland Feature was held in conjunction with a function to meet James Krenov. It was attended by a large group of people including members of the USA diplomatic corps, US/NZ Education Foundation, Sir Richard and Lady Harrison, Marilyn Waring, journalists, representatives from Foreign Affairs as well as a large group of woodworkers who had converged on Wellington for the Krenov workshop.

Other visitors through the Craft Centre recently include a group of wives of a US Congressional delegation, members of the Pacific Telecommunications Council, not to mention Rolf Harris, who called once to buy greenstone and bone carvings and called again, when next in Wellington, to make further purchases.

Taranaki craftspeople will have their work on display in September; the opening being at 5.30pm on Tuesday 20th. Members visiting Wellington, or those resident in the area are always welcome at previews which are usually at 5.30pm on the Tuesday before the exhibition opens to the public (it would pay to ring and check). Our mailing list is usually limited to 150 people — the cost of postage added to printing is prohibitive — so I try to vary the invitation list and hope to include all members some time during the year.

"Delights of the Table" will be the final exhibition in this venue. All work for that exhibition must arrive at the Centre no later than October 11th.

**Penny Harrison**

## Coastal Ceramics

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# Crafts Council Conference

## Lincoln College, Canterbury

### January 26-29, 1984

<b>Overseas Guests</b>	Ms Aya Nakayama, jeweller JAPAN
	Mr Alan Peters, furniture-maker ENGLAND
<b>Workshops</b>	Kitemaking Papermaking Feltmaking Photography Design
<b>Demonstrations</b>	Pottery Silversmithing Woodwork Printing Batik Lacemaking Stained glass Fine wool spinning and knitting

**Impromptu exhibition • Children's programme • Slide shows • Lectures  
Social functions • Studio tours • Something for everyone**

Registration details will be sent to all Crafts Council members in October. Those not on that list should write for a brochure:

**CRAFTS COUNCIL**  
PO Box 498  
WELLINGTON

## Craft Notes

### Japan Pottery Tour 1984

Silversmith and fluent Japanese speaker, Ann Matheson will be leading another Japanese Pottery Tour from May 15 to June 5, 1984. It will include:

- visits to many kilns and some famous potters
- visits to traditional pottery area
- the opportunity to see silk dyeing and weaving
- as well as visits to national parks, historic places and accommodation in traditional inns.

Estimated cost \$3500.00.

Further details: *Ann Matheson*  
21 Edmund Street  
St Heliers

Auckland, 5. Phone (09) 558-586.

### New Zealand Potter

In the last issue of the *New Zealand Potter* Editor Margaret Harris announced that she would not be continuing as Editor beyond 1983. The *New Zealand Potter* began in 1958 with Helen Mason as Editor. Margaret Harris has been solely responsible for the magazine since 1972. Under her editorship the magazine has grown to 6000 subscribers, half of them overseas.

### Handloom Weaving Course, Nelson Polytechnic

The Education Department has approved the amalgamation of the beginners, intermediate and advanced terms into a one year full-time course. With this and the granting of eligibility for participants to apply for the Standard Tertiary Bursary, a major breakthrough in the recognition of craft training as preparation for a vocation was achieved. With the addition of business management, marketing, and applied arts to the course content, its vocational emphasis has been strengthened. The September '83 course is the first offered under this new system. A second course will commence in February 1984.

### Arts Digest and Arts Update

Since the discontinuance of QEII's *Action*, two new publications are being produced by the Arts Council.

*Arts Update* is a general newsletter containing information about QEII, its activities and what is happening elsewhere in the country in the arts scene.

*Arts Digest* is a newsletter aimed at artists and arts administrators. It features information from many local and overseas arts publications.

If you want to receive either of these publications, write to: *QEII Arts Council*  
PO Box 6040  
Te Aro  
Wellington.

### Fibre Arts

A recent phenomenon has been the specialised fabric and fibre art gallery — we have news of two more.

In Wellington, the **Fibre Arts Company** opened its doors last month at 155 Willis Street.

In Dunedin, Cathy Beagley has told us of her intention to open her fabric and fibre art gallery, **Number Ten**, at 10 Dowling Street, in September.

### Hot Glass

The NZ Students Arts Council are currently touring glassblower Garry Nash as their 1983 Artist-in-Residence. In conjunction with this tour they have published *Hot Glass*, a large booklet designed to stimulate the practice and appreciation of studio hot glass. The booklet includes a profile of Nash, a brief history of glassblowing in New Zealand, diagrams of the design and construction of a hot glass furnace.

Available for \$1.50: *Students Arts Council*  
Crafts Council of NZ  
PO Box 9266  
Wellington.

### People

Former Crafts Council President, **Jenny Patrick**, has been appointed to the QEII Arts Council's Crafts Advisory panel.

### Stitchery International '83

Congratulations to Vivienne Mountfort on having a miniature embroidery accepted at Stitchery International '83. This International Exhibition, held every two years, is organised by the Pittsburgh Embroiderers' Guild.

### Wellington Woodworkers Guild

Woodworkers in the Wellington area (and from the mid-North Island and Nelson areas as well) are invited to indicate their interest in forming a Wellington Guild of Woodworkers. It is envisaged that a public meeting will be called to discuss objectives and incorporation etc.

Contact: *Roy A. Patterson*  
269 Douse Drive  
Maungaraki  
Lower Hutt. Phone: 699-409 (Home);  
666-066 (Bus.)

### Japan Craft Exhibition

August 30 saw a collection of 136 craft works by 96 members of the All Japan Handicraft Handiwork Art Society on display at the Customhouse in Auckland. The exhibition was opened at a ceremony in which the President of the Society, Mr Kyoshi Nunoyama, the Mayor of Auckland, Mr Colin Kay, the Consul General for Japan, Mr H. Ando, and the President of the Crafts Council, Carin Wilson, participated. It is proposed that the works should remain in this country and may be toured, though a decision will be made by the local committee once the practicability of such a proposal is considered. A group of Auckland members of the Crafts Council has co-ordinated the presentation of the exhibition.

### EVERY BUSINESS HAS ITS SHARE OF PROBLEMS

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Structures of Business  
Getting A Loan  
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How to Handle a Cash Crisis  
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Cash Flow Forecasting  
Cash Flow Forecasting Workpad  
Costing Your Service  
Costing Your Product

**How to do it Workbooks** \$5.00 each  
Going into a Retail Business  
Going into a Service Business

Write to: **Small Business Agency, PO Box 3090, Wellington, or visit the Agency in Auckland, Hamilton, Tauranga, Palmerston North, Wellington, Christchurch or Dunedin.**

## Resources

### Catalogues

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

### Australian Jewellery

The exhibition 'Australian Jewellery' is currently touring Europe. This catalogue documents the exhibition which "highlights the Australian contemporary jewellers' diverse response to the environment and social situation". "Contemporary jewellery developments in Australia have not produced an homogenous national movement, in contrast with that of European nations."

**Fibre Espace:** 11th Biennale Internationale de la Tapisserie 1983. Catalogue documents the work of the 31 finalists in the 11th Biennale. The theme of this Biennale is that of the relationship "Fibre and Space". The catalogue includes an essay on the theme by Erika Billeter and black and white photographs of all the exhibits.

### The 1982 Mayfair Ceramic Award Exhibition

The Mayfair Ceramics Award is an acquisitive biennial award. Four Australian judges select work by six potters for the Mayfair Collection of Ceramics. Black and white photos plus profiles of the 44 finalists are included in the catalogue.

### Films

The National Film Library has recently obtained two new craft films. 'Peter Stutchbury Potter' 38 minutes colour. 'Quilts in Women's Lives' (US)

Both these films can be hired from  
National Film Library  
Private Bag  
Courtenay Place  
Wellington.  
Phone 849-890

### Funding and Assistance

The Northern Regional Arts Council and the Southern Regional Arts Council have both announced extensions to their funding programmes. The SRAC policy will allow all applications for assistance for \$500 or under to be referred to CACs for their consideration. CAC projects or applications for over \$500 will still be the responsibility of the Regional Council. The NRAC will make available to CACs a special annual grant of up to \$500.

This grant known as a CAC Incentive is aimed at

- Helping to develop the confidence and initiative of CAC.
- Assisting CAC attain results of demonstrated local or artistic benefit.

### The Arts and the Dept of Labour

The QEII Arts Council have published a paper entitled "The Arts and the Dept of Labour: a guide for Arts organisations". This paper lists the employment schemes that the Labour Dept operates, what the criteria are for each scheme and how Arts groups can participate in the various schemes.

To obtain this paper, write to:  
QEII Arts Council  
PO Box 6040  
Te Aro  
Wellington.

### Artists in Residence Project

This project is administered by the QEII and a nominee of the YDPA Telethon Trust. The aim of this programme is to develop the practice and appreciation of the arts amongst disabled people. The scheme is designed to provide an opportunity for the employment of professional artists of all disciplines within the disabled community, and in doing so, offer a new and challenging environment for both artists and disabled people.

Applications are sought for five difference residencies. The possibility exists for full-time residencies of a short-term duration or for part-time

residencies over a longer period. During the residency the artist/s will be on a specific project. The focus will be on the interaction his or her work promotes within the host community. It is not envisaged that the artist/s will work purely as tutors.

Further information:  
Arts Council/YDPA Project  
Queen Elizabeth II Arts Council  
PO Box 6040  
Te Aro  
Wellington.  
Phone 851-176

### Energy Conservation Loans Scheme

This scheme is designed to encourage businesses, other organisations (e.g. potter's co-operatives) and individuals to undertake capital expenditure on energy conservation and the use of energy resources (i.e. coal, wood, coal-gas, natural gas, solar or wind-energy).

The types of expenditure which are particularly relevant to craftspeople that could qualify for a loan are:

- New plant or machinery which is powered by

energy resources, indigenous to New Zealand, other than electricity or mineral oil. e.g. construction of new kilns or furnaces fired by natural gas.

- Conversion of plant or machinery from being powered by electricity or mineral oil, to being powered by qualifying indigenous energy resources. e.g. potters converting oil-fired kilns to natural gas or wood-fired.

To qualify for the loan:

- the expenditure will be incurred on or after 1 April 1982;

- the loan size will be between \$5000 and \$500,000;
- the interest rate will be 14% true;
- the payback period will be between one and five years based on simple payback in energy terms.

For further information, you should contact the regional offices of the Development Finance Company in Auckland, Hamilton, Tauranga, Palmerston North, Wellington, Christchurch and Dunedin.

### Rural Education Activities Programmes

REAPS have been established in relatively remote areas where there are limited educational opportunities. Under REAP, local committees have been established to identify the special educational needs of their region. These committees are able to provide staff to meet local needs from pre-school education to community education. They have the equivalent of between five and ten full-time teacher positions available to them and can use these to employ either full-time or part-time teachers to provide or improve education at any level and to develop community education activities.

Further information on how you can utilise this service is available from the REAP Community Education Officers.  
Mr J. Hansen, West Coast REAP, PO Box 264, Hokitika.  
Mr P. Methven, Central Otago REAP, PO Box 281, Alexandra.

Ms A. A. Broad, Southland REAP, Southland Community College, Private Bag, Invercargill.  
Mr R. Hatwell, Marlborough REAP, PO Box 448, Blenheim.  
Mr G. Pollock, Mrs J. McCrombie, PO Box 698, Masterton.  
Mr M. Connell, Community Centre, Westport.  
Mr D. Paxie, Taihape/Ruapehu REAP, PO Box 86, Taihape.  
Mr D. Scott, East Coast REAP, Tairāwhiti Community College, PO Box 640, Gisborne.  
Dr A. J. Chapelle, Southern Hawkes Bay REAP, PO Box 18, Dannevirke.  
Mr R. L. Shepherd, Far North Skills Centre, PO Box 200, Kaitiaki.  
Mrs J. Hughes, 79 Riverside Drive, Whakatane.  
Mr T. Mallard, Manuauate Street, PO Box 135, Taumarunui.  
Mr R. M. Burton, PO Box 595, Taupo.

### Access to Funds

A directory for individuals and community groups.

Edited by Owen O'Connor, Community Services, Lower Hutt City Council, 1982.

This booklet is aimed at people who do not know what sources of funding are available but want assistance for their particular project. Information on a wide range of sources of assistance is arranged under the following headings.

Private Sector/  
Corporation Funded/  
Trusts, Employment Schemes, Community Schemes, Educational Schemes and Health Related Schemes. This book is certainly worth obtaining if you are looking for money. Available from:  
Community Services  
Lower Hutt City Council  
Private Bag  
Lower Hutt. \$2.50.

### Articles

The following articles have appeared in journals recently received in the Resource Centre. These articles can be seen at the Resource Centre or copies can be obtained. Requests for copies should be accompanied by payment of 20 cents per page and a large stamped addressed envelope.

### Conservation — Textile — Australia Fibre Forum v 2 no 2 p 21-34

Series of articles on Education, Museum Practices, Curation, Repair of Oriental Rugs, Mounting of Textiles and The Textile Conservation and Restoration Workshop in Fremantle.

### Craft Business — Marketing

**Crafts Report** "Making More Money Without Making More Merchandise" v9 no92 p1,8,11. Ideas from one person on how to make more money; teaching, reviewing, contests, access media, photography, open studio and creative ideas about marketing.

### Craft Business — Publicity

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

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

### Pottery Studio Potter

"Woodfiring" v11 no 1 Dec 1982. The major part of the issue is devoted to woodfiring. Subjects covered include the results of a survey on woodfiring in the US woodfiring kilns, wood as energy, individual potters accounts of woodfiring in anagama, fiber, bourry box kilns. Woodfiring porcelain, woodfiring for the production potter. p10-45.

### Pottery in Australia

"The origins of Lustre" v22 no 1 p11-4. Gives a history of the use of lustre in the ninth century. "Smoked Arab Lustre" p14-7. A potter describes how she produces lustre glazes by traditional methods. Includes recipes and firing cycle.

### Ceramics Monthly

"Anagama — The Fiery Brush" May 1983 p34-8. US potter Jack Troy describes his experiences of anagama kilns. A typical firing schedule is included.

**Pottery in Australia** "A review of the use of Ceramic fibre for pottery kilns". v21 no2 p7-8. Pros and cons of the use of ceramic fibre. A short note on health hazards.

"A test kiln using ceramic fibre" v21 no 2 p12-5. Design and instruction on how to make a small ceramic fibre kiln for firing to stoneware temperatures.

### Pottery in Australia

"The Design, Construction and Firing of a Castable Salt Glaze Kiln" v21 no 3 p25-9. A cheaper and more easily constructed kiln than the usual salt kilns. A minimum of 30 firings should be obtained from the adobe kilns.

### Weaving

**Fiberarts** "Pictorial tapestry" May/June 1983 p29-35. A contemporary selection of US tapestry.

**Fiberarts** "Five Ateliers" May/June 1983 p36-8, p56-61. Tapestry studios in Australia, France, Scotland, Sweden and the US.

### Woodwork

**Fine Woodworking** "Unturned Bowls" no 39 p82-4. A woodworker

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Murray Clayton  
Flora Christeller  
Beryl Buchanan  
Gwyn Bright  
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describes how he makes bowls from hand sewn tapered concentric rings of timber. These are glued together then shaped by sanding discs.

#### Fine Woodworking

"Letting the Wood bend its own way" no 39 p58-64. A woodworker describes a flexible method for laminating compound curves.

#### Recent Reviews

The following books have all been recently reviewed in journals and have received very good reviews. This list is intended as a guide to some really good books for those bewildered by the large number of titles on the market. You might as well start with the good ones, here are some of them.

#### Basketmaking

**Plaited Basketry: The Woven Form** by Shereen LaPlantz. Press de LaPlantz, Bayside California, 1982 c\$17.95. An easy to follow text which the author describes as an "extended workshop in book form". Contains photographs of work by contemporary basketmakers.

#### Dyes and Dyeing Japanese Stencil Dyeing: Paste — Resist Techniques

by Eisha Nakano and Barbara B. Stephen. John Weatherhill Inc., New York, 1982. Paste — Resist dyeing or katazome is one of the oldest Japanese dyeing methods. This book provides full details on technique, equipment, patterns and a bibliography.

#### Synthetic Dyes for Natural Fibers

by Linda Knutson. Madrona Publishers, Seattle 1982. c\$16.95. A clear, articulate handbook that includes a primer in fibre dye chemistry and colour theory, detailed instructions on how to dye and how to experiment.

#### Embroidery Embroidered Boxes and Other Construction Techniques.

By Jane Lemon. Faber & Faber 1980. A book that is useful for embroiderers,

leatherworkers, fabric printers and others.

#### Fabric & Fibre Art Handbook of Alternative Photographic Processes

by Jan Arnow. 1982. New York. Van Nostrand Reinhold. Book describes materials required and gives detailed instruction on various photographic processes. Also includes lots of further information.

#### Feltmaking

**Feltmaking** by Beverly Gordon Watson Guptill. NY 1980. Ideal resource book. Contains bibliography.

#### Jewellery

##### Jewelry: Concepts & Techniques

by Oppi Untracht. Doubleday & Co. 245 Park Ave NY NY 10167 1982. \$60.00. Photographs of techniques and finished pieces. Definitive.

#### Lacemaking

**The Art of Shetland Lace** by Sarah Don Mills & Boon, London 1980. Well recommended.

#### Leatherwork Tanning.

**Home Tanners Book.** June Vivian. AH & AW Reed Ltd. Excellent book.

#### Metalwork — Pewter Modern Pewter, Design and Technique

by Shirley Charron, Van Nostrand Reinhold. New York, 1973. A useful introduction to pewter. Also gives information on setting up a studio. Review in *Metalsmith* v3 no 2 p54 gives other titles in this area.

#### Papermaking

**Papermaking** by Jules Heller published by Pitman Publishing \$29.00. As well as containing instructions on how to make paper, this book contains information on the historical context of papermaking. Interviews with contemporary papermakers are included.

#### Pottery

##### Electric Kiln Ceramics — a Potter's Guide to Clay and Glazes

by Richard Zakin, Chilton Book Co. This book deals with formulae and procedures especially developed for the

oxidising atmosphere of the electric kiln.

#### The Energy Efficient Potter

by Regis C. Brodie Watson-Guptill, New York \$16.95. This book is about ceramic fibre kilns. How to build them and how to build and use the types of kilns that should be used. One chapter deals with fuels. Highly recommended.

#### The Thames & Hudson Manual of Stoneware and Porcelain.

David Hamilton. This concise textbook includes chemical and physical analyses of materials, recipes, forming methods, decoration, firing.

Describes efficient firing in various types of kilns with various fuels. US \$12.95.

#### Pottery — Techniques of Decoration

by John Colbeck, Batsford. This book gives instruction on a wide variety of decorating methods. Recommended as required reading for all potters.

#### Electric Kiln Pottery

by Emmanuel Cooper Batsford. Book gives detailed coverage to all the processes from selection of clay to decoration, glazing and firing for electric kiln users. A strong argument is given for the use of electric kilns and this is accompanied by many glaze recipes.

#### Textile Crafts

##### Contemporary Textile Art: Scandinavia

by Charles Talley 1982. ISBN 91-7528-024-8. Presents a wealth of material on contemporary weaving and fabric and fibre arts. Traditions are outlined briefly then the author examines the work of specific artists.

#### Japanese Ikat Weaving

by Jun & Noriko Tomita. Routledge & Kegan Paul, Boston 1982. Various types of Kasuri are described. Detailed instructions for both the weaving and dyeing are supplemented by diagrams and drawings. Special attention is given to dyeing with indigo.

#### Warp & Weft: A Dictionary of Textile Terms

by Dorothy

Burnham. Published by Scribner & Sons \$35.00. This book defines 550 weaving terms giving extensive cross references. Also provides foreign language equivalents for many terms.

#### Woodwork

##### Fine Woodworking Techniques

Taunton Press, Newtown, Connecticut. This volume is made up of articles that have appeared in various issues of *Fine Woodworking*. For those who don't read the journal, this collection would be very useful.

##### A Treasury of Woodcarving Designs

by A. & G. Bridgewater Van Nostrand 135 W. 50th St, New York, NY 10020, 1981. Over 1000 drawings of patterns from many cultures. A pattern book.

#### Photographing Crafts

by John C. Barsness. As a guide to photographing your own craft work — this book is both accurate and informative. The only material out of date, is that on film types — an area of constant change and development that would always be out of date if placed in print. To gain this current information just ask your photographic retailer when buying your film.

Just as a note of warning for anyone who is considering photographing their own work — it is still very expensive, even when doing it yourself.

If photography is being used to represent yourself and your work — then it is essential that it be of the highest quality.

It is possible that the only real solution is to use a professional photographer — whose talents you know will relate to your work — in the long run this could even save you money.

#### Mike Langford Photographer

The Crafts Council is currently negotiating with the publishers of this book to obtain copies to sell in New Zealand.

**Quilter's Album of Blocks and Borders** by Jinny Beyer. Published 1980 by E. P. M. Publications Inc., USA. Hard cover \$29.50. 198 pages. Soft cover available.

Jinny Beyer, the winner of the Great American Quilt Contest, is also in demand as a teacher and lecturer across the United States and Canada.

This book has no colour photographs of beautiful quilts, but it is a valuable working guide to designing your own. It presents a catalogue of more than 750 geometric designs for use in quiltmaking and other crafts. It classifies these designs and includes a section on border designs.

If your quilts end up with a bland, uninteresting surface through exclusive use of small prints, or fabrics of a similar tone, here is the help you need. This book offers a guide to the use of fabric, one of the more difficult areas of patchwork.

#### Joan Bright

**Quilts to Wear** by Virginia Avery. Published 1982 by Bell & Hyman Ltd, Great Britain and Charles

Scribner's Sons, USA. Hard cover \$37.50. 140 pages. Soft cover available.

In 1971 the Whitney Museum of Art in New York City mounted a show of quilts as abstract art. It propelled quilting into the world of big business. The 1976 bicentennial celebrations produced a tidal wave of quilts. Next came many books and magazines on quilting to cater for the interest that developed worldwide. Quilters proclaimed their talents by making and wearing quilted clothing.

This book shows 135 colour and black and white photographs and diagrams of unique, individual, one of a kind garments. Some are elegant but most demand attention by their use of colour and design. There are many ideas to copy or adapt, in a variety of patchwork, appliqué, trapunto and quilting techniques.

Information is given on what tools you will need, how to choose and adapt commercial patterns, how to select suitable fabrics and batting. One chapter deals with developing

design and another with hand and machine quilting.

This book will challenge your quiltmaking skills. **Joan Bright**

#### Artlaw — US

##### Consignment Law

A law to protect artists and craftspeople in consignment selling was enacted during last year's session by the Colorado legislature and signed by Governor Richard Lamm. The law specifically includes craft works in its definitions, and is similar in most respects to consignment protection laws passed in recent years in Wisconsin, Connecticut, and other states. Eleven states now have such laws on their books, though not all have an equal number of teeth.

The Colorado law requires that art and craft works placed on consignment be treated by the dealer or agent as trust property, which means that the artist is paid first when the work is sold; that the consigned work cannot be subject to the claims of a consignee's other creditors, as in a bankruptcy situation (see story in *The Crafts Report*, January 1983, p1); and that the consignee is liable for the loss or damage while the work is in his or her possession.

##### Oregon Taxpayers Check Off 125,000 Art Dollars

Oregon taxpayers were the first in the nation to have the option when they filed their tax returns last year to earmark their refunds as a contribution to the arts — and they took advantage of the opportunity to the tune of \$125,000. Backers of the novel legislation hope that the checkoff will eventually produce a half million dollars a year and encourage three times that sum in matching funds. And it wasn't only big money taxpayers who made the contributions. The average checkoff was for \$5 or less.

##### Health Hazards

The Occupational Health Unit of the Health

Department have released a report 'A Review of Occupational Health Aspects of the Work of Commercial and Hobby Potters in the South Island of New Zealand'.

Once one has got over the term "hobby potters" and the writer does admit that the term is misleading and inappropriate, this report is of considerable interest to potters. Some of the recommendations for craft potters include:

- Potters should be aware of the toxic nature of kiln fumes and that adequate ventilation should be installed.
- Potters should be aware of the toxic nature of some glazing compounds. The following precautions should be observed: wearing masks when handling glaze powders, washing hands after using them, cleaning up spills with water immediately, don't store glazes on a high shelf or in glass containers, label containers, take care to prevent dusts becoming airborne.
- Eye protection should be used when looking into kilns.
- Potters should be aware of the potentially toxic nature of lead in all its forms. The following precautions should be observed: heavy metal colouring compounds should not be included in lead glazed food containers, lead glazed ware should be fired to the correct temperature for the correct period, different fritted lead glazes should not be mixed nor should areas of pots glazed with different lead glazes overlap.

- Lead containing potters' supplies should be clearly marked.
- That the Health Dept prepare a booklet outlining health hazards for potters.

The Crafts Council has been approached to assist with the last recommendation.

The report is available from: *Occupational Health & Toxicology Branch Division of Public Health Department of Health PO Box 5013 Wellington.*

## Directory of New Zealand craft shops

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Crafts Council of NZ  
135-137 Featherston St  
Wellington 1

## Events

### September-December 4

Kites, Kites, Kites. An exhibition looking at the history and development of kites around the world. There will be short kitemaking workshops associated with the workshop. Porirua Museum, Te Hiko St, Porirua.

### September 5-16

Ross Arkle, Jade; Mark Forsey, Jewellery; David Hollidge, Furniture; Bevin Yeatman, Wood. Antipodes Gallery, Dixon St, Wellington.

### September 3-18

BNZ Art Award. Pottery, Sculpture and Prints. Academy of Fine Arts, Wellington.

### September 4-17

Bottle, Box and Bowl Exhibition. Pots of Ponsonby, 124 Ponsonby Rd, Auckland.

### September 5-16

John Hadwen Tapestries, Trappings, 91 Karangahape Rd, Auckland.

### September 5-17

Hot Sunbeams. Exhibition of hot glass. Compendium Gallery, Devonport, Auckland.

### September 9-23

Pottery by Jenny Burke. Greymouth Art Gallery.

### September 11-17

Pottery by Roy Cowan and Juliet Peter. Villas Gallery, Upland Rd, Wellington.

### September 13-18

Annual exhibition, Hartham Womens Centre, Mungavin Homestead, Mungavin Ave, Porirua.

### September 15

Wellington CAC. "Your Council and the Arts". Discussion with City Council candidates. Cultural Centre. 7.45pm.

### September 17-24

Spring Things Exhibition. Gefn Co-op, Upstairs, Shades Arcade, Christchurch.

### September 18-30

Carole Davis Batik, Trappings, 91 Karangahape Rd, Auckland.

### September 19-24

Robin Paul Display. Pots of Ponsonby, 124 Ponsonby Rd, Auckland.

### Sept 19-Oct 1

"2's Company". Exhibition of work by fabric printers Toni O'Sullivan and Joanne Nairne. Square Edge, The Square, Palmerston North.

### September 21-30

Taranaki Feature. NZ Craft Centre, 135-137 Featherston St, Wellington.

### September 22

Wellington Potters Assn AGM, Cultural Centre. 7.30pm.

### September 23

Opening of the Search for Style. European Decorative Art Design 1870-1930. Dowse Art Gallery, Lower Hutt.

### Sept 23-Oct 2

Outdoor Pots. Exhibition of pots suitable for outdoor use. Aigantighe Art Gallery, Timaru.

### September 25

Crafts Council AGM. School of Architecture, University of Auckland, 4pm. Display of work by Auckland members 2pm-4pm. Panel discussion 5pm.

### September 25-30

Weaving by Judith Field and Maryon Svendsen. Gallery 242, 242 Heretaunga St E, Hastings.

### Sept 25-Oct 8

Chuck & Louise Joseph. A show of delightful decorated dishes. Alicat, 52 Jervois Rd, Auckland.

### Sept 28-Oct 1

Manawatu Quilt Festival. New Central Baptist Church, Church St, Palmerston North.

### September 29

AGM. NZ Academy of Fine Arts. 5pm.

### October 1

Lecture and Demonstration by Rhonda O'Meara. Dyes and Fibres. 10am-3pm.

\$5.00. Register before September 19 with Christchurch Guild of Spinners and Weavers.

### October

Potter Market, 215 Parnell Rd, Auckland. Theme, 'Garden Pieces'.

### October 3-14

Zena Abbott, Trappings, 91 Karangahape Rd, Auckland.

### October 3-8

St Aubyn's Potters 3rd



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Birthday Exhibition by invited potters. A. Borren, D. Brokenshire, B. Cornish, I. Firth, P. Fisher, B. Hockenull, R. & R. Murray, F. & U. Sharpley, J. Shearer, O. Spence, R. Stewart, 913E St Aubyns St, Hastings.

### October 2-15

High Fired Saggar Porcelain. Cecilia Parkinson, Pots of Ponsonby, 124 Ponsonby Rd, Auckland.

### October 2-15

Stained Glass and Kiln Fired Glass by Linley Adams. Antipodes, Dixon St, Wellington.

### October 7-9

Local Community Arts & Crafts Exhibition 1983. Westland High School, Sale St, Hokitika. Exhibition of a wide range of craft by local craftspeople.

### October 9

Wairarapa Lace Day. Display of large collection of old lace. Trade display. Enrolments by September 20 to PO Box 691, Masterton. At 47 Bentley St, Masterton. Admission \$3.00.

### October 10-22

Planter Display. Pots of Ponsonby, 124 Ponsonby Rd, Auckland.

### October 14

Exhibition by NZ jewellers who attended Herman Jangers workshop 1982. Goethe Institute, 69 Victoria St, Wellington.

### October 15-30

Williams Art Award. Painting, Sculpture and Drawing. NZ Academy of Fine Arts, Museum Building, Wellington.

### October 15-29

Hokitika Art Group Exhibition. Greymouth Art Gallery.

### October 16-27

Wendy Masters and Jenny Shearer, Pots. Sky Isaacs, Silk. Villas Gallery, Upland Rd, Wellington.

### October 17-30

Pottery by Vic and Merysna Evans. Tahuna Craft Centre Gallery, 13 Beach Road, Tahunanui, Nelson.

### October 19-28

Delights of the Table. NZ Craft Centre, 135-137 Featherston St, Wellington.

### October 21

Brave New World: NZ Cultural Policy for the Next Decade. A panel discussion, Dowse Art Gallery, Lower Hutt.

### Oct 23-Nov 20

NZ Society of Potters 25th Annual Exhibition, Govett Brewster Art Gallery, New Plymouth.

### October 23-28

Pottery by Ros Palmer. Gallery 242, 242 Heretaunga St E, Hastings.

### Oct 23-Nov 5

Feather Pots. The softness of feathers contrasted with the indestructibility of ceramics from invited potters. Alicat, 52 Jervois Rd, Auckland.

### October 29-30

Auckland Handweavers Guild Open Day. Displays and work for sale. 107 Hillsborough Rd, Auckland

### November 2

Lecture by US potter Jack Troy. Canterbury Potters Association.

### November 3-27

Waikato Society of Potters 11th Annual Exhibition. And exhibition by the Hamilton Embroiderers' Guild, Waikato Art Museum, London St, Hamilton.

### November 6-12

Hand Blown Glass by the Hot Glass Co. Gallery 242, 242 Heretaunga St E, Hastings.

### November 7-12

Ashburton Society of Arts Craft Exhibition

### November 7-12

Sculpture by Muriel Moody, Pottery by Jo Weissberg. Winecraft Gallery, Marewa Village, Napier.

### November 13-26

Rosemarie Brittain. Pots of Ponsonby, 124 Ponsonby Rd, Auckland.

### November 14-27

Nelson Spinners and Weavers Guild Exhibition. Tahuna Craft Centre Gallery, 13 Beach Rd, Tahunanui, Nelson.

### November 19-27

Community Arts Festival, Putaruru Timber Museum. Demonstration and exhibitions by invited artists. Information from Putaruru CAC. PO Box 36, Putaruru.

### November 19-20

Batik workshop with Holly Blair. Ashburton Society of Arts, PO Box 261, Ashburton.

### November 19-20

Workshop with John Ford of Massey University exploring the symbols of Maori art and how they can be adapted to the requirements of the individual. This workshop will be of interest to a wide range of craftspeople.

Further information Govett-Brewster Art Gallery, New Plymouth.

### November 20

Elsa Rady Slide Evening. Auckland Society of Potters Centre, Te Papapa, Auckland.

### Nov 22-Dec 4

Handweaving Unlimited. CSA Gallery, Christchurch.

### November 24-25

Christchurch Guild of Weavers and Spinners, Woodworkers Guild, Canterbury, Canterbury Potters Association Exhibition. Christchurch Arts Centre.

### Nov 28-Dec 3

Display of work, Jane

Pepper. Pots of Ponsonby, 124 Ponsonby Rd, Auck.

### Nov 25-Dec 10

Friends of the Aigantighe Art Gallery Exhibition. Hot glass, batik, weaving, paintings, Aigantighe Art Gallery, Timaru.

### Nov 26-Dec 18

Lombard Art Award. Work by invited craftspeople from throughout NZ. Academy of Fine Arts, Wellington.

### Nov 27-Dec 3

A Carnival of Animals. A ceramic zoo of furred and feather friends. Probably an insect or two. Alicat, 52 Jervois Rd, Auckland.

### Nov 28-Dec 16

Suzu Pennington, Fabric and Fibre. Trappings, 91 Karangahape Rd, Auck.

## Workshops

### September

Terracotta workshop with Barry Brickell, Auckland Society of Potters. Phone 663-622 for further details.

### September 14

Wheelwork. 9.30-12.30pm. Wellington Potters Assn. \$45.00 for ten weeks. Enrolments phone 883-526.

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Wheelwork.  
5.30pm-7.30pm and  
7.30pm-9.30pm.  
Wellington Potters  
Association. \$35.00.  
Enrolments phone  
883-526.

**September 17**  
Christmas Angel.  
Wellington Embroiderers'  
Guild. 12.30pm-4.30pm  
Sept 17 and Oct 8. Phone  
327-217 to enrol.

**September 17-18**  
Lionel Thompson School  
for intermediate and  
advanced potters. Making  
long and short stem  
goblets, bottles, plates,  
cups and saucers. Waikato  
Society of Potters.

**September 17-19**  
Woven Floor Rugs on a  
Twill Draft. Tutor Solvig  
Baas Becking. Auckland  
Handweavers Guild.  
Members, \$45.00.

**September 20**  
Advanced Tapestry Course.  
Tutor Betty Pears.  
Christchurch Spinners and  
Weavers. Phone 884-116.

**September 20**  
Creative Leathercraft.  
Nelson Polytechnic.

**September 21**  
Cane Class. Westland High  
School, Hokitika.

**September 22, 29**  
**October 6, 13, 20**  
Exploring Stitches. Tutor  
Heather Nicholson.  
Auckland Embroiderers'  
Guild, 12.45pm-2.45pm.  
\$22. Enrolments phone  
482-215.

**September 24-25**  
Weekend workshop with  
Jack Troy. On the use of  
oxides and firing in a  
wood kiln. Doubtless Bay  
Society of Arts, PO Box 1,  
Mangonui.

**September 24**  
Introduction to Drafting,  
for those with some loom  
weaving experience.  
Christchurch Spinners and  
Weavers.

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Bookmark Work-In.  
Wellington Embroiderers'  
Guild, 12.30pm-4.30pm.  
Turnbull House.

**September 24-25**  
Pamela Annsouth School,  
Manawatu Potters Society.  
Contact Helen Hodren,  
121 Dittmer Drive,  
Palmerston North.

**September 27-30**  
Jack Troy School. Building  
a small salt kiln and firing  
it. Wellington Potters  
Association. \$50 for 4  
days. Enrolments phone  
883-526.

**September 28**  
Batik course. Nelson  
Polytechnic. 9-12 for 11  
weeks.

**September 29, 30**  
**October 4, 5**  
Workshop with Rhonda  
O'Meara. Painted warps,  
dye techniques and cloth  
design. Christchurch Guild  
of Spinners and Weavers.  
Enrolments phone  
884-116, \$65 or \$70.

**October**  
Decorative and Sculptural  
Basketware with Ruth  
Castle. Sat-Sun 9am-4pm.  
Days not yet fixed. Tararu  
Cultural Centre, Main Rd,  
Tararu. Thames  
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Workshop will probably  
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Glass Design Workshop.  
Will cover constraints of  
the medium, principles of  
design, architecture and  
integration, independent  
panels, inspiration,  
development,  
presentation. Contact  
Raewyn Groube, Matataki  
Centre, PO Box 61,  
Pauanui Beach. Phone  
Tairua 588 or Akid  
498-429.

**October 7**  
Beginner 4-shaft weaving.  
Seven weeks.  
9.30am-12.30pm. Guild  
Rooms.

**October 8-9**  
Stained Glass for  
Beginners. Nelson  
Polytechnic.

**October 9-19**  
Jack Troy School. Forming  
and Firing. Using a two  
chambered wood fired  
kiln. First chamber with  
Bourry type fireboxes and  
the second for salt glazing.  
\$125.00. Peter Gibbs.  
Phone Redwoods Valley  
716, Nelson.

**October 11-12**  
Workshop with Solvig

Baas Becking. Four-shaft  
Blockweave and Twill Rug  
Weaving. Christchurch  
Guild of Spinners and  
Weavers. \$45.00.  
Enrolments. Phone  
884-116.

**October 15 and 29**  
Cross Stitch Sampler. Tutor  
Justine Jones. Classes held  
in Remuera, Auckland.  
Enrolments Auckland  
phone 482-215.

**October 18**  
Hawaiian Quilting  
Workshop. Wellington  
Embroiderers' Guild.  
Plimmer Room, Burma  
Lodge. Enrolment phone  
327-217. \$1.00 to view  
quilts.

**October 22-23**  
Stained Glass for Advanced  
Students. Nelson  
Polytechnic.

**October 22**  
Hawaiian Quilting.  
Northcote College Hill.  
Enrolments phone  
836-8161. \$12.00.

**November 6**  
Raku Day. Wellington  
Potters Association.  
10.30am-3pm. \$5.00.  
Enrolment phone 883-526.

**November 12-13**  
Weekend Demonstration  
School with Elsa Rady.  
Canterbury Potters  
Society. Enrolments phone  
841-883.

**November 12-13**  
Jewellery/Art Metal  
Workshop. Westland High  
School, Sale St, Hokitika.

**November 12-13**  
Jack Troy School. Two  
days of throwing, coiling,  
surface treatments for salt  
glazing and reduction  
firing. Auckland Society of  
Potters phone 663-622.  
Provisional fee \$40.

**November 21**  
Elsa Rady Demonstration.  
Auckland Society of  
Potters. Treatment of  
thrown pots. Enrolment  
\$20. Phone 663-622.

### Awards

**November 1**  
Last receiving day for the  
Lombard Art Award. An  
exhibition by invited  
craftspeople covering all  
crafts. Two awards of  
\$750.00. NZ Academy of  
Fine Arts, Private Bag,  
Wellington.

**November 14**  
Last receiving day for

Handweaving Unlimited  
CSA Gallery, Christchurch.  
Entry forms available from  
NZSWW Society Area  
Delegates or from CSA  
Gallery, PO Box 772,  
Christchurch.

**December 10**  
Entries close for Handcraft  
Competition held in  
conjunction with the  
World Congress on  
Coloured Sheep and their  
Products. January 20-31  
1984. Class 1, Handknitted  
classic jersey; Class 2,  
Handspun crocheted or  
knitted shawl; Class 3,  
Handwoven table runner;  
Class 4, Childs handwoven  
knitted jacket; Class 5, An  
article in handmade felt;  
Class 6, Handmade floor  
rug. Class 7, 3 skeins 25gm  
wool; Class 8, 3 skeins  
50gm wool. All articles  
must use undyed black and  
coloured wool with not  
more than 25% white or  
dyed wool. Entry forms  
Mrs L. Jensen, PO Box 120,  
Geraldine.

### Conferences

**October 21-24**  
Taranaki '83. NZ Society of  
Potters Annual  
Convention. Guests Elsa  
Rady, Porcelain; Jack Troy,  
Salt firing and anagama  
wood firing. Convention at  
New Plymouth Boys' High  
School, Coronation Ave,  
New Plymouth. Further  
information Mrs M.  
Edwards, 2 Roto St, New  
Plymouth. Phone 34-763.

**January 16-21 1984**  
NZ Society for Education  
through Art. Hawkes Bay  
Community College.  
Discussion: Art/Industry,  
Commerce, Employment,  
Politics, Continuing Art  
Education. NZSEA its aims,  
functions and future. Also  
practical art and craft  
activities.

**January 20-31**  
World Congress on  
Coloured Sheep and their  
Products. Lincoln College,  
Canterbury. Information  
R. P. Williams, RD 12,  
Masterton.

**January 26-29**  
Crafts Council 3rd Biennial  
Conference. Workshops in  
Jewellery, Woodwork,  
Feltmaking, Kitemaking,  
Photography and Design.  
Information Crafts Council  
of NZ, Wellington.

## 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  
1 January new members pay \$10.) All members \$20. If a  
new member is signed up and a cheque and form  
enclosed with your own, discount your subscription by  
\$5 (maximum 4 discounts allowed).

Return with cheque to:  
Crafts Council of NZ Inc.  
PO Box 498  
Wellington 1

## Gift Subscription

Please start one year's gift subscription for:

Name \_\_\_\_\_

Address \_\_\_\_\_

The gift subscription is from:

Name \_\_\_\_\_

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Signature \_\_\_\_\_ Date \_\_\_\_\_

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# CRAFT JEWELLERY NAPIER



Sculpture: Muriel Moody

**September 15**  
Wheelwork.  
5.30pm-7.30pm and  
7.30pm-9.30pm.  
Wellington Potters  
Association. \$35.00.  
Enrolments phone  
883-526.

**September 17**  
Christmas Angel.  
Wellington Embroiderers'  
Guild. 12.30pm-4.30pm  
Sept 17 and Oct 8. Phone  
327-217 to enrol.

**September 17-18**  
Lionel Thompson School  
for intermediate and  
advanced potters. Making  
long and short stem  
goblets, bottles, plates,  
cups and saucers. Waikato  
Society of Potters.

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Woven Floor Rugs on a  
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# WINECRAFT GALLERY NAPIER



Photograph: James White

Sculpture: Muriel Moody



***Roberts Printing Co. Ltd.***

*Telephone 846 472 850 831 P.O. Box 6074 WALTER STREET, WELLINGTON*