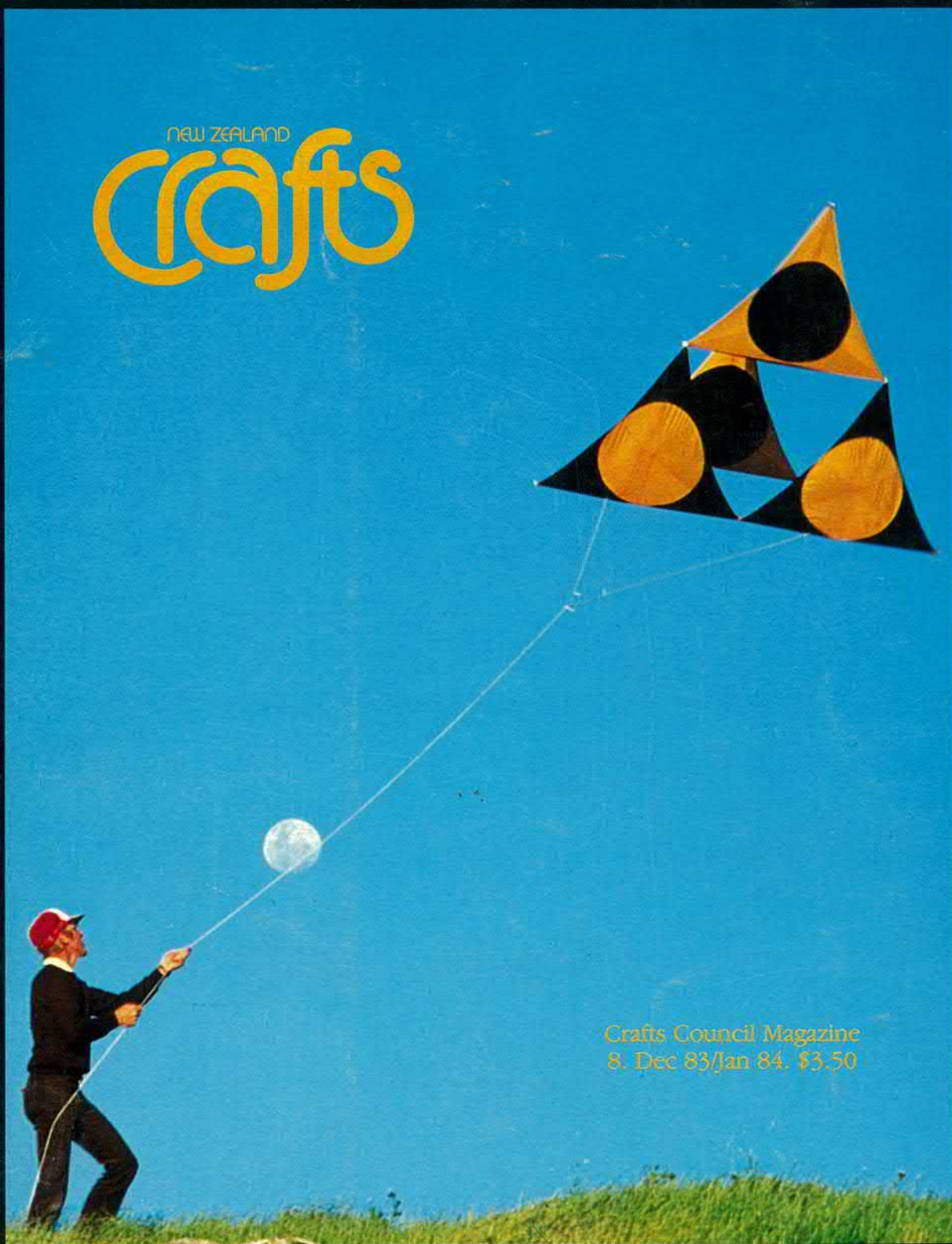


NEW ZEALAND
Crafts



Crafts Council Magazine
8. Dec 83/Jan 84. \$3.50

Soapbox

Ask yourself . . . when was the last time you read, heard or saw a review of a craft exhibition which critically analysed the exhibits both technically and aesthetically to any depth. Why is it that reviews often merely catalogue work without offering anything more than a cursory overview, or, when critical faculties are extended, the item is released several weeks after the show's completion?

Are we expecting too much from the few who write about craft exhibitions — it's an impossible task to expect depth of knowledge in the increasing field of craft — or is their brief far too narrow to allow them scope for more than description? I favour the latter explanation, but a combination of both factors is probably more accurate.

What of a solution, or at least something towards a remedy? Certainly, letters from craftsmen either through their guilds/societies or the Crafts Council itself, as the national body, recommending that the standard of New Zealand craft warrants more attention at a professional level in the media, would be a helpful beginning. Perhaps suggestions could be made that students of journalism and specialist crafts (ceramics in Dunedin, weaving in Nelson, glass at Elam, for instance) be encouraged to write for newspapers, magazines and radio. Should craftsmen and galleries: prepare press statements and photographs explaining techniques and encouraging the eye to focus on particular details of interest, and invite the media people to attend the occasional workshop, public seminar, or display of their craft?

If the function of the critic is to be seen as one of simply informing the public of an event, then probably this is happening at a provincial level, but if the function is also inherently one of education both of public and craftsmen alike, much more in quantity and quality needs to be undertaken if craft in New Zealand is to gain the recognition it obviously deserves.

Pamela Elliott
Director

Compendium Gallery

In this issue we bring you information about guest artists at the Conference; some reflections about the NZ Society of Potters by its President, Sally Vinson; some thoughts on the contemporary pottery scene and its directions by Howard Williams; and comments on the 25th National Exhibition of NZSP. Dinah Priestley takes a look at the Wellington Christian Science Church which features a number of commissioned craftworks; Auckland architect Ron Sang gives his views on the process of commissioning; and Christine Ross has compiled some guidelines on accepting commissions. The Memphis-inspired furniture of Jeremy Reynolds is featured.

In the next issue (copy deadline 1 February 1984) we will bring you news of what happened at Lincoln College; a look at five Auckland textile artists; at Ruth Castle's basketry; and at the Fibre and Form travelling exhibition.

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P.O. Box 237 Christchurch
New Zealand.

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ISSN: 0111-963X

Cover:

Peter Lynn with one of his kites.
Photograph: Michael Langford.

Soap

Ask yourself . . . when was the last time you heard or saw a review of a craft exhibition? Has it been fully analysed, the exhibits both technically and artistically, to any depth. Why is it that reviews of catalogue work without offering anything more than a cursory overview, or, when critical faculties are dulled, the item is released several weeks after completion?

Are we expecting too much from the press about craft exhibitions — it's an impossible task. The depth of knowledge in the increasing field of craft is their brief far too narrow to allow them more than a description? I favour the latter explanation. A combination of both factors is probably more realistic.

What of a solution, or at least some remedial action? Certainly, letters from craftsmen to their guilds/societies or the Crafts Council, the national body, recommending that the state of New Zealand craft warrants more attention at a national level in the media, would be a helpful beginning. Suggestions could be made that students of art and specialist crafts (ceramics in Dunedin, glass at Elam, for instance) be encouraged to write for newspapers, magazines and galleries; prepare press photographs explaining techniques and encourage the eye to focus on particular details of interest. The media people to attend the occasional public seminar, or display of their craft.

If the function of the critic is to be seen as informing the public of an event, then public seminars are happening at a provincial level, but if the function is inherently one of education both of public and professional alike, much more in quantity and quality is undertaken if craft in New Zealand is to get the attention it obviously deserves.

Pamela Elliott
Director

Compendium Gallery

The Crafts Council office and gallery is now located at:

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Jenny Patrick, Suzy Pennington, Christine Ross, Philip Clarke.

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Cover:

Peter Lynn with one of his kites.
Photograph: Michael Langford.

EDITORIAL

In his article in this issue, Howard Williams asks the question 'What are we going to do now?'. He is referring specifically to the potters, but it is something that should be addressed in a wider context. The craft movement is at a stage where it needs to evaluate critically its directions.

Politicians — and others — refer proudly to the 'tremendous growth in the crafts', 'the development potential of the crafts', 'the social, economic and cultural contribution of the crafts', and so on. I've even been guilty of using such glib phrases myself. This is not to say that it's not all true and not a matter of pride to us all — it is.

But I sometimes have this feeling that we are sitting on top of a volcano. There is a lot of pent-up energy ready to explode. But what direction will it take? Will it scatter to the four winds in a lot of mumbling/grumbling 'gee, someone shoulda done something about that'? Or will it be directed towards achieving goals and objectives that have been defined as steps in a planned development of the crafts in New Zealand? I hope it will.

In looking for directions and signposts to the future, it is no bad idea to look backwards to "where have we come from". This month the results of the Crafts Council/Vocational Training Council survey of the crafts are available. While the survey was intended primarily to assess craft training backgrounds and perceived training needs, it throws some light on the current State of the Crafts. It also provides a well researched and reliable data base on which to plan for the future.

The survey identifies a number of groups within the craft movement:

- recreational
- aspiring professional
- professional
- top professional

and each of these has clearly defined needs, which are not always complementary.

In the discussions on the preliminary results of the survey many concerns were expressed — if more 'aspiring' craftspeople are to be encouraged by provision of training to become professionals, how will this affect those already in the marketplace and dependent on it for their living? Therefore if it is agreed that it is desirable that this encouragement be given, should it not also be accompanied by market development assistance to those already established.

And what about the smaller crafts? The view was expressed that it is all very well for the larger crafts with their established networks of guilds, classes and newsletters but what if one is interested in something out of the mainstream? It is practically impossible to learn about it, let alone become proficient and professional.

A similar view was expressed by rural dwellers — it's all very well for those living in cities with access to classes, exhibitions and lectures but what of those who live in the country?

As well, people were worried about the extent and quality of craft training in the school system. Where will the next generation of practitioners and appreciators come from if they are not nurtured at an early age?

There are a lot of signposts in these and other responses.

The craft movement, for all its spectacular progress, is still a young one. The NZ Society of Potters is this year celebrating 25 years of existence. The Crafts Council was established only seven years ago, yet it is now a professional organisation, and the only one to receive administrative funding.

The organisations which serve the interests of particular crafts are voluntary groups, running on the energy and dedication of those who happen to be in office at the moment, and on the subscriptions of their members. Yet they have aspirations for the development of their craft which they are unable to fulfil through resource limitations.

There is no shortage of bright ideas, of plans grandiose and simple, which gives me that feeling of being on top of a volcano. But how can we achieve it all? How can we channel the energy and optimism?

Like many deceptively simple questions, there are no single answers. Money, a lot of it, would help. So would more corporate and Government support. However, I suspect that the answer lies within ourselves. I'm reluctant to advocate navel-gazing, but craftspeople must decide what to them is most important. Maybe they want it all, but perhaps it is not possible to be all things to all people at all times.

But if the crafts know what they want, what their priorities are, and are prepared to cooperate, then a lot can happen. And when that volcano erupts, it will be to great effect.

Christine Ross

Christine Ross is Executive Director of the Crafts Council

The CCNZ/VTC survey of craft training is available from the Crafts Council at a cost of \$8 (\$9 if posted). It will be sent to all those who chaired meetings, leaders of national craft groups, all tertiary training institutions, all relevant government departments and so on. A number of copies will be available for loan through the Resource Centre, so if you would like to borrow or buy it, please write and request it. It is very interesting reading.

LETTERS

Dear Editor

As we have no record of being approached by the Editor of *New Zealand Crafts* magazine about an article on craft related courses available at the School of Art, Otago Polytechnic, we are very angry and concerned to find a potentially libellous statement regarding this written by one of our first year DFA students in the September/October issue of your magazine.

I would like to point out that comments written on all other Schools were by staff members supplemented, in some instances, by students. It was unprofessional of your Editor to accept comments from our students only, and without reference to the Head of the School.

It was also unprofessional for the Editor to accept a statement on the courses provided by the School from a young student who has just started a three year full-time programme, and who has experienced, for a few months only, five out of the fifteen subjects available.

If you are interested we would be happy to supply accurate information on the Otago School of Art which, in the near future, is to move into new premises with facilities equal to those available internationally.

J.R. Tomlin
Head, School of Art
Otago Polytechnic

Dear Editor

I am concerned with some aspects in the article, "Where Can I Train?", *New Zealand Crafts*, September/October 1983. '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.'

My objection is not so much the content but the procedure of reporting. I would like an explanation on:

1. Why the above was not adhered to in the case of the Otago Polytechnic School of Art. The Director or Head of Fine Arts was not approached for comment.

2. Who approached the students concerned with the Otago Polytechnic article? The normal procedure for a balanced public review would have been to ask the School of Art involved to recommend students or graduates as they saw fit to make a public statement.

3. Libellous Statements: When making unauthorised statements in the nature of this article is it possible that the magazine and individuals concerned could be charged with libel for what they inferred?

If the *New Zealand Crafts* magazine is to be seen as being a professional journal, why degrade the standing already gained by such backdoor journalism? I will not associate myself with an organisation that does not adhere to accepted procedures of reporting.

Geoffrey R. Wilson
Tutor
Otago Polytechnic
School of Art

In reply to your questions:

1. The Otago Polytechnic School of Art was sent an invitation to comment, along with the other Art Schools. The invitation was enclosed with two back copies of the magazine. In the rush of meeting printing deadlines, there was not time to follow up the three tertiary institutions which did not reply.

2. We do not consider it "normal procedure" to invite an institution to select the students to comment on its own courses. The students and graduates were chosen from Crafts Council records and invited by mail to make an independent assessment of the value of their particular course.

3. We hope that you do

not consider a student's honest opinion, officially requested (and positive in its general tenor) as libellous.

Editorial Team

Dear Editor

I was interested in the issues raised by Jenny Patrick in her article about Melanie Cooper and would like to comment upon some of her remarks. It is good that recognition is given to the fact that many practising artists and craftsmen receive their initial impetus from Teachers' College Art Departments, but some explanation as to how Teachers' College Art Departments see themselves might be of interest to readers of your magazine. Unlike Australia where Teachers' Colleges have, I think, all combined with other institutions such as art schools, schools of commerce etc. to become Colleges of Advanced Education, almost the opposite has happened here. New Zealand Teachers' Colleges have remained with one function and have been drastically reduced in size. This has, of course, also meant that departments like art, music and physical education have been proportionately reduced and this is so in Wellington too.

However, to say as Jenny does, that there is now no specialist ceramics lecturer in a well equipped ceramics department requires some elucidation. Firstly, there has never been a specialist ceramics lecturer at this College nor, I should think at any other Teachers' College except possibly on a part-time basis. This is as it should be, given the imposed limitations of size and function. Teachers' Colleges are staffed with teachers who are art specialists. This means they can draw, paint, throw a pot, sculpt in clay or wood etc., work in papier mache, metals, bone, do lettering or calligraphy, spin and weave, screen print, make etchings or woodcuts and so on. As well as this they need to keep up with the most suitable ways of presenting these activities

to children. So an art specialist is also a specialist in the art of teaching.

We sympathise with the tenor of the article concerning the predicament in which such a highly specialised craftswoman as Melanie finds herself especially since she is one of our ex students. The only consolation that might be offered is that with her excellent training she would have little difficulty in finding a job in teaching, but this is not what she wants to do.

Alan Howie
Head of Department
Wellington Teachers' College

(Abridged: Editor)

Dear Editor

Having read the Melanie Cooper article (Sept/Oct issue), I feel sufficiently irritated to comment that, firstly, qualification(s) don't necessarily presume either reputation nor financial reward and, secondly, that saving for kiln and workshop may require creating a marketable product as well as the more esoteric object — just ideas from a provincial, ex night-school hobby potterer.

Shona Carstens

Dear Christine and the team

I'd like to say how much I enjoyed both looking at and reading the current *New Zealand Crafts* magazine. There is a nice balance to the subject matter and the issue has an integrated feel about it. Congratulations.

I don't see an editor's name!

Margaret Harris
Editor
NZ Potter

An 'editorial team' of Suzy Pennington, Jenny Patrick, Christine Ross and Philip Clarke is responsible for putting the magazine together as a collective effort.

Dear Editor

... I also want to tell you that the magazine is exactly what I was hoping for; an informative, well laid out communicator!

Claire van Noppen

Dear Editor

Which sandhole has Chris Maclean had his/her head nestled in? Many things have appeared in *New Zealand* on stained glass, written by Fiona Ciaran who is also now publishing work overseas about our windows. Her work is arguably putting New Zealand art historically on the map and ahead worldwide in 19th and 20th century glass studies. Ciaran has definitely brought about a New Zealand-wide recognition of stained glass.

K.E. Roestover
Levin coordinator
NZSGR

Dear Editor

In July of 1983 my wife and I were fortunate enough to attend an excellent course run by Fiona Ciaran on 19th and 20th century stained glass in New Zealand at Canterbury University. Judging from the information given in Chris Maclean's item on stained glass in *New Zealand Crafts*, the author of that piece could definitely benefit by enrolling in the next session.

Dr J.R. Crayford

Dear Editor

1983 has been a vintage year for stained glass also in that it saw the inception of FOSG (Friends of Stained Glass), an adjunct to the New Zealand Stained Glass Research Project, and a group of people throughout the country dedicated to preserving our heritage of windows and related material. New Zealand will probably be the first country to have a catalogue made of its windows and strangely the whole process seems to have been overlooked in the recent insert in *New Zealand Crafts* on stained glass here.

J.C. Crompton (Mrs)
Wellington coordinator
NZSGR

Dear Editor

The article on stained glass in *New Zealand* which appeared in *New Zealand Crafts* in September struck me as not being very well researched. There is a research programme going

on, that is, I believe, recording every stained glass window in New Zealand and through that has brought stained glass to the public's attention. The director of the organisation has researched fully our family's connections with the making of stained glass in New Zealand in the 19th century. I've also attended lectures held on glass artists in New Zealand and the development of the art form here, run by the research programme. The article which your journal carried was superficial to say the least.

Robert Stapleton
(Potter)

Dear Editor

The revival of interest in stained glass over the last decade, especially in New Zealand is due in large part to the sterling efforts of Fiona Ciaran, who has fought to save the stained glass windows in this country for some time. I would like to refer Chris Maclean to a series of articles run by the Christchurch Press in 1982. I believe some of the comments and assertions in the *New Zealand Crafts* periodical (Sept/Oct 1983) by Maclean to be ill-considered.

Celina Branthwaite

Dear Editor

The Sept/Oct issue of *Crafts* carried an article on stained glass in New Zealand which in some respects invites comment.

Graham Stewart has not revived a "neglected, indigenous tradition" with the depiction of New Zealand's flora and fauna in the production of painted and fired stained glass. There is a reasonably unbroken line of artists and freelance designers who have used local imagery through from Frederick Mash, George Stacy, Frederick Ellis and Martin Roestenburg to the present day. Their work can be contrasted with the more fanciful and often overly exotic, imported versions showing our landscape and people.

The revival of interest in stained glass over the last decade can also be traced

closely to the spread of information about the 'German School' style (the seeds of which were sown in the early decades of this century and later radically challenged traditional concepts about stained glass), and to the appearance over 1979-80 of two excellent books on nineteenth and twentieth century stained glass — an area that had hitherto been largely at the mercy of historians with strong Medieval biases.

The article mentions that several modern glass artists in New Zealand have 'revived' the technique of painted glass — perhaps it would be more apt to state that they have simply *learnt* how to paint, fire and stain glass (and for the most part only experimentally and in a fledgling way). The craft has never been lost in New Zealand but practised fairly continuously for about a century. It takes years to perfect to avoid misfired work, among other problems, and has definitely not gone out of fashion even among 'New Glass' enthusiasts in an international context.

As the last issue of *Crafts* focused on Education — 'or rather on what we don't have, but see a need for', it might be relevant to mention briefly some of the other events happening to bring attention to painted and fired stained glass in New Zealand and to spur on developments in the craft here.

For several years ecclesiastical and selected secular stained glass windows have been documented for a national catalogue in an effort to record them in time. As fragile treasures, few of which have adequate if any screens but are exposed to vandalism and weathering — the need for haste is obvious.

Our collection of painted and fired glass is important not least of all because they make up one of our greatest sources of large-scale art works. A significant number has been made in New Zealand and the contribution of our craftspeople and designers has been somewhat overlooked, in that area.

The New Zealand Stained Glass Research Project is also lobbying for a stained glass conservation/restoration unit as most of our Victorian glass is in terrible and perilous condition.

Attention is being drawn to this wealth of art works by various publications and an exhibition is being organised about the activities of stained glass artists in New Zealand. It will range from the pioneers through to the present day, and feature photographs, windows, cartoons, designs and related material.

However, it has become very clear that the general production of painted and fired stained glass in New Zealand needs revitalisation in some areas and definitely diversification and encouragement. To this end a highly experienced designer and craftsperson is soon to settle here to set up a stained glass school and studio. Those interested will then be able to train fully in the medium and develop existing skills of painting and firing. Bearing in mind that for several reasons precious few windows are imported now it will also eventually give the consumer more choice and ensure continued variety in the collection and perhaps even increased quality through competition.

In July of 1983 the courses run through the Department of Extension Studies at Canterbury University included one on the history of the nineteenth and twentieth century stained glass in New Zealand. Further series at the above and other venues will again cover artists currently at work and those who would like to have their panels featured (both architectural and autonomous flat glass in any technique), would be most welcome to contribute slides.

F.C.L. Ciaran (Ms)
Director
NZ Stained Glass
Research Project
C/- Art History Dept
University of Canterbury
(Abridged: Editor)

Dear Editor

At a recent Auckland seminar on *Sexism in the Arts*, the article by Peter Shaw in your July issue was brought to our attention. In the article we are told that Malcolm Harrison was "almost alone in doing quiltmaking" when he first started, and he is presented as an innovative and original artist.

While not denigrating the value of his work, we should like to point out that as an artist he draws on a long and well-established tradition. Quilts have been an important art form in America and elsewhere for over two centuries. The pattern-book quilt that he regards as "nothing" is a comparatively recent innovation only.

Traditionally quilts were the highly prized product of each artist's imagination, fired by many sources just as Harrison's is. Could the fact that the artists are women have anything to do with Harrison's denial of his sources? It would appear so, especially when one reads the rather sneering comment at the end of the article, where it is claimed that he has raised something "one step up from occupational therapy to the level of an important art form". If women's quiltmaking is not recognised as important art by Peter Shaw or Malcolm Harrison, we would suggest that this has more to do with their own blinkered vision than with the facts of the case.

Juliet Batten
Elizabeth Eastmond
Claudia Pond Eyley
Alexa Johnstone

The following has been received from Peter Shaw and Malcolm Harrison:

Both Malcolm Harrison and Peter Shaw regret the anguish they must have caused the group of women who wrote the above letter. However, they wish to point out that the subject of the article in question was Malcolm Harrison's work as a professional artist involved in quiltmaking in *New Zealand*. In these terms it is quite true to say

that Harrison was "almost alone in New Zealand in doing quiltmaking when he first started".

Malcolm Harrison is the first to acknowledge the existence of a long and well-established tradition of quiltmaking *overseas*. The art form had its recorded beginnings in ancient Egypt; there is an Eastern tradition as well as an English one, from which the American derived.

Malcolm Harrison takes issue with your correspondents' claim that his "denial of his sources" could have something to do with the fact that the artists they mention were women. He points out that men as well as women were very much involved in white quiltmaking in eighteenth century England. In many cases men drew the designs and women did the quilting. There is documentary evidence that men were also involved in quiltmaking in America just as they were in Turkey.

There was, however, little in the way of a tradition of quiltmaking as an art form in New Zealand until very recently. Some were produced in the Depression but these seem to have been made primarily for practical reasons and for an income.

Both Malcolm Harrison and Peter Shaw find themselves at a loss to explain how a statement about the raising of quiltmaking from the level of occupational therapy to that of an important art form can be taken as either a slight against women or as an example of an artist denying his sources.

If, indeed, it were possible to draw such an inference from the remark then it must be said that nothing was further from the minds of either the artist or the writer of the article.

Dear Editor

I think it is important at the outset to describe my background. I have been a chairmaker for 18 years. I served a formal apprenticeship in a small shop in England. Although

the styles of chairs we made were traditional, the methods and skills were well and truly absorbed, and this gave me a good grounding from which I could really start to learn my craft. Not that it was considered a craft as you (and we now) understand the term, then it was a craft *trade*.

Although I married a potter, it wasn't until about five or six years ago that I began to consider my position in relation to potters, weavers etc. as a "craftsperson". Up to that period I had been struggling along endeavouring to sell my work as an *individual* and superior alternative to the factory product.

I took part in, and in fact was instrumental in organising the first two exhibitions that the Woodworkers Guild showed at the CSA Gallery. Suddenly I became very self-conscious of the traditional form of my work and its validity or otherwise in a show at an Art Gallery.

On looking back at that period, I believe that it was the Art Gallery environment that was impressing and confusing me as well as a lot of other members. In such surroundings the visual aspect of the work seems to take on a greater importance than it should, and the execution of the piece may well suffer.

The emphasis on the innovative, the outrageous, leads too often to an exaltation of the personality, when in reality it is the work that is important. I think that the "Living Treasure" concept, which is often advocated in this country is dangerous in that respect. The real treasures such as James Krenov, would shrink violently from such treatment, because they know that it is the craft that is paramount, and they are more concerned with passing it on than with making a name for themselves.

So I am cynical of those who say "we are of value to Society, therefore Society should take care of us". Because it is craftwork that is of value,

and at present it is of value to a narrow slice of society only. I believe that as long as the work is seen only in Art Galleries, and as long as it places the emphasis on the visual aspect of itself, that slice will remain narrow and possibly diminish. That is elitist and is bad for Craft and for society. If society is to (corporately) support the crafts then its support should be given to those who are willing (and able) to teach.

So what am I saying in this letter? First I believe that every craftworker should aspire to become full-time if he or she is to grow. As a beginning in that aim the ideal is an extensive period of practical training on the job. This is where we have to do something about apprenticeships. I am naive enough to suggest that it should be craftworkers themselves who should (through the Crafts Council) set apprenticeships up and to a large extent fund them. I for one am prepared to put my experience and my workshop where my mouth is.

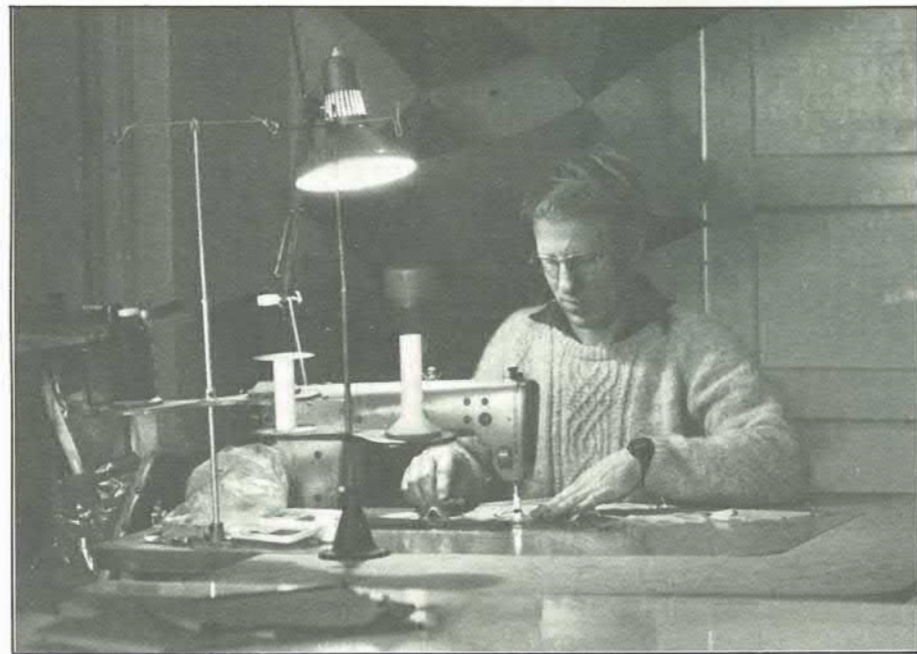
Secondly to achieve the first aims, the market for craftwork needs to be expanded. This means getting out of the galleries and into the market place. It also means less baubles and more usable things that people can enjoy using as well as gazing at.

The last point is the Role of Craft in Art, or should it be vice versa? Quite simply I think it is of little concern to us, for this reason. The more you and I discuss the topic, the more self-conscious we become, the less spontaneous and the more contrived our work is going to appear. And that is precisely the danger that Krenov was warning us about.

Finally, thank you for a stimulating magazine and the chance to put my views. Perhaps I have a narrow field of vision, but with the magazine's stimulus and the inspiration of visitors such as James Krenov, it can only grow, and I am a craftsperson and have a voice, so please listen.

Colin Slade

PETER LYNN KITE MAKER



Peter Lynn in workshop.

Peter Lynn is well-known for his kites in Ashburton. Most locals will tell you about the day he had some of his large kites flying, went off to a soccer game, and ended up in the hospital with a suspected broken ankle — to be the last one x-rayed before the power went out in half of Ashburton, for 2½ hours. One of the kites (with an aluminium structure) had come down in the meantime — right on top of a set of 11,000 volt conductors.

Just how large are some of these kites? A smaller version of his largest came second in the "Strongest Pulling Kite" award at the Ocean City, USA, Grand National Kite Festival in 1978. One can lift a man off the ground and another is able to take several people off the ground. The maximum lift to date is 400kgms. A parafoil designed by Peter is used by DSIR to lift screens for catching insects.

All that has to happen is to be left holding onto a couple of the medium-sized kites while Peter runs off to get another part from the workshop — that gives you a feeling of the strength of these constructions (plus a small measure of panic).

Peter says he's always been interested in kites. His background as an engineer turns the kite business into a fine craft. He was working as a design engineer in Sydney when he

and his wife decided to come back to their home town Ashburton to raise a family. The problem then was that there wasn't much work in conventional fields for design engineers there. So Peter, his family, and a number of associates became involved in a number of ventures — woodturning, puzzles, toys and kites.

Kites are now Peter's full time occupation. He says it has been his full time passion for the last ten years. When he discovered kites, he decided it was really exciting because it was "a field he could play with for the rest of his life, and never find out all the answers". He's actually working on a book on the aerodynamic theory of kites at the moment (something never done before).

Peter calls kites "sophisticated educated devices which react to the environment". This education of kites was, I thought, an interesting way of describing his construction of kites. He says "kites must be educated — what is up, what is down, how to get there, and how to stay there".

Kites have been Peter's full-time "hobby-occupation" for the past six or seven years. This title is given because only in the last couple of years have they actually started to pay their way. Peter still continues to design one-of-a-kind kites and give workshops to genuinely interested



Peter Lynn flying kites over Christchurch. Photo: Michael Langford.

groups. However, his main time-consumer is a business selling production kites locally and overseas (Switzerland, Germany, Australia, England, with the main market being the U.S.A.). He has nine main kite designs (his own designs which he changes periodically). Some have silk-screen images as well. He sold 15,000 of one design alone last year.

The feasibility of the business increased greatly with Peter's development of a cutting machine with automatic profiling. The heated tungsten tips on the cutter cut the rip-stop nylon. Peter has also designed his own machine for making the fibreglass rods used in these kites. Both machines were a result of much trial and error. It's really quite an operation to see.

Peter feels this mass-production of small kites is really the only way he can deal with the market available, saying "every artist must do the best he can in the constraints of the market."

Peter made his first enquiries into the American market in 1976. He says his first trip to the States was like coming home. He thought he knew a lot

about kites, but here was a whole group who talked and thought kites. Even just in general, it was socially acceptable to be involved in kites, and not considered just a bit eccentric. He also said it changed his ideas about kites — they not only should fly well, but their visual effect was important.

Peter returned to the States in 1978, when he attended the first international kite fair in Maryland. In 1979, he was one of the two international directors of the American Kite Fliers Association. He made another trip in 1980, and plans another one this year. He's avoiding Waikiki Beach though. One trip through on a stopover, he decided to fill in time by flying a kite there — nearly got arrested as apparently there's a City ordinance against kite flying. "What kind of place can that be," asks Peter, "where they don't allow people to fly kites?"

One of Peter's latest projects is developing new sails for racing catamarans.

I've been working on a few kites myself this year — both as fabric decorations and working objects. After spending just one day with Peter

I'm really looking forward to taking his course at the Craft Council Conference in Christchurch, January 26-29, 1984. Being with Peter is like being with a walking-talking fountain of information and enthusiasm.

HOLLY BLAIR

Holly Blair is a Christchurch batik artist.

FOOTNOTE:

Peter Lynn attended the recent American Kitefliers Association Festival in the USA, where his boxkite won the first prize for the best three-dimensional kite. It was also voted the second best overall kite at the Festival. Peter Lynn says:

"There were 320 kitefliers at the festival from all over: Korea, England, Canada, Japan, Taiwan, New Zealand, and of course, the USA. The creative stimulation from these events is the most rewarding and exciting part. I find that working here in NZ, in relative isolation, has the disadvantage that I lack the daily stimulation from fellow kite makers/kite appreciators, which my overseas contemporaries benefit from. It is difficult to maintain a high level of enthusiasm without this continual feedback — it requires internal motivation. I just feel driven all the time to make/design kites, have done for years and years. On the other hand this isolation has the advantage of promoting originality. I have noticed that my kites are quite divergent in overall design and in details of construction from various overseas kite making trends."

CONFERENCE '84

At Lincoln College, Canterbury, the 3rd Crafts Council Conference will take place from 26-29 January. We feature here the work of three of the guests. Peter Lynn of Ashburton has been interviewed by Holly Blair, who went to see his kites, and found herself holding one . . .

Overseas guests at the Conference are British furniture-maker, Alan Peters, and Japanese jeweller Aya Nakayama, and something of their background and work is shown here.

The rest of the Conference programme covers a variety of crafts and related activities: papermaking with Kate Coolaban; feltmaking with Ronelle Hyde; photography with Keith Nicholson; design with Graham Bennett; pottery with Laurence Ewing. There will also be the opportunity to discuss issues of concern to craftspeople and we will be looking for responses to the findings of the craft education survey report.

Registration details were sent out to all members; but write to Crafts Council (or contact an Executive Committee member) and request a brochure.

We look forward to meeting you there.

Alan Peters



Oval dining table in mahogany

Alan Peters is a furniture-maker from Britain who is a guest at the Conference. His visit to New Zealand is sponsored by the British Council.

One of the articles about Alan Peters said, "He prefers to be known simply as a craftsman; producing furniture that is well designed, well made and from best quality materials".

His curriculum vitae lists the achievements of a career that has already gained much acclaim. It began with a seven year apprenticeship with Edward Barnsley; a period as a craft teacher trainee; and a scholarship to the Central School of Arts and Crafts, London. With this background, he established himself as a designer and maker of modern craft furniture in Surrey.

Alan Peters has received many notable commissions, including a jewel casket for Her Majesty the Queen; several for office furniture for companies; library and tables for the Warden of All Souls College, Oxford; tables for Broughton Castle. As well his work is represented in the British Crafts Council collection; he has been awarded a Medal of Excellence by the Society of Designer-Craftsmen; he is an Honorary Member of the Guild of Master-Craftsmen; his work has sold in Sotheby's first auction of contemporary craftwork. He has received a Crafts Council Bursary to visit Japan and a Winston Churchill fellowship to visit South Korea and Taiwan, which he acknowledges as having an important influence in his work.

His craft teaching experience covers several years of full and part-time teaching in secondary schools and in furniture design and more recently, lecturing part-time at the John Makepeace School for Craftsmen in Wood at Parnham House, Dorset. As well he has been a member of a number of cultural organisation committees at a local and national level in Britain.

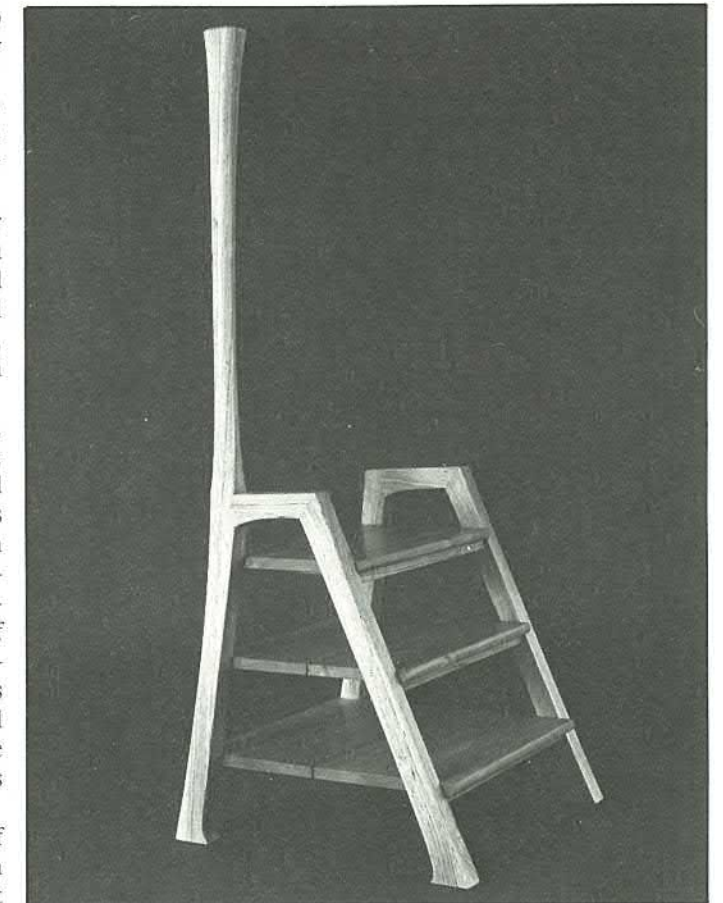
In a 1978 article Alan Peters wrote, "For me, fine craftsmanship has never been enough and I have striven to get an element of originality, a little of myself into the work I do, and Japan, a country not renowned for its use of furniture, provided me with the inspiration for much of my recent work."

In New Zealand, he will hold lectures and workshops in the centres listed below. At the Conference he will lecture and demonstrate his work. He will be imparting his practical experience of the last twenty years of earning a living as a creative craftsman and bringing up a family on an income derived 95% from the workshop.

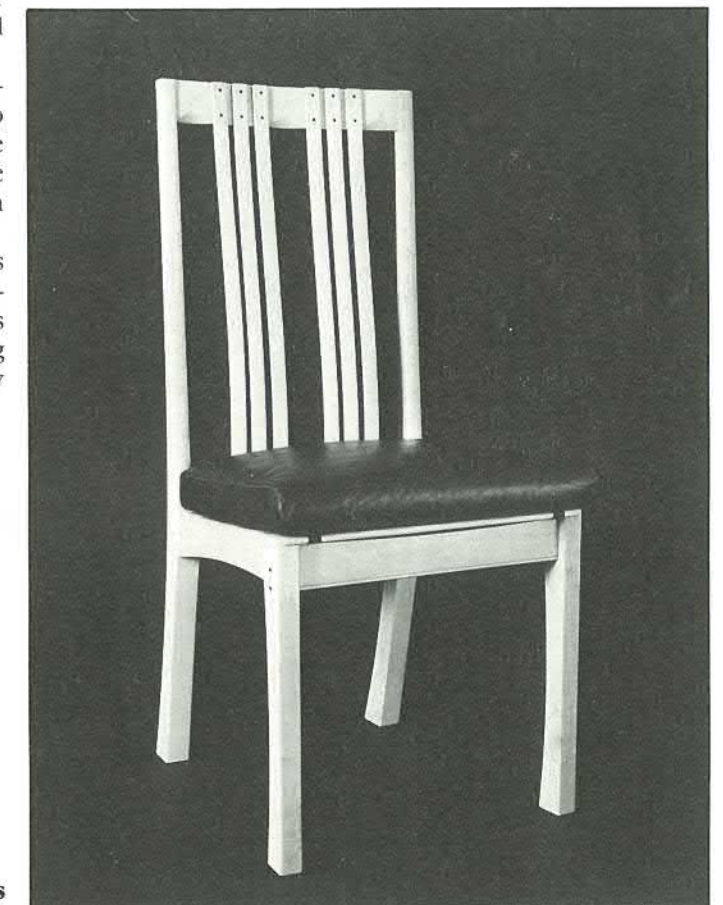
Alan Peters — Workshop and Lecture Itinerary:

26-29 January	:	Conference
1-4 February	:	Christchurch
11-12 February	:	Nelson
18-19 February	:	Wellington
22-26 February	:	Auckland
3-4 March	:	Whangarei

Details will be sent directly to all woodworkers on Crafts Council lists, if you do not think you are on our list, please write for details.



Library steps in Zambesi redwood



Chair in sycamore and black leather (Crafts Council collection)



AYA NAKAYAMA

Aya Nakayama, who is regarded as one of Japan's foremost contemporary jewellers, is one of the overseas guests at the Conference. Her visit is sponsored by the New Zealand/Japan Exchange Programme.

* In 1969 she graduated from the Tokyo University of Art and entered GK Industrial Design Associates. She subsequently established her workshop "Studio AYA" and in 1975 held her first exhibition. In that year she won the award of the Japan Jewellery Exhibition.

Her exhibitions in the following years were at such distinguished venues as the Craft and Folk Art Museum, Los Angeles; the International Exhibition of Contemporary Jewellery at Pforzheim, West Germany; Mikimoto, New York; Electrum Gallery, London; Tokyo and Kyoto; National Modern Art Museum, Tokyo; Contemporary Jewellery at Arezzo, Italy; "Art and Craft, USA and Japan" at Kanazawa, "Scandinavia and Japan Craft Design Exhibition".

In 1983 her work has been in the 5th International Jewellery Art Exhibition in Tokyo and in the "Japan Jewellery Exhibition" at Pforzheim and other European cities.

The Tokyo National Museum of Modern Art holds two of her pendants in its collection.

Her current activities are as Director of "Studio AYA", Director of the Japan Jewellery Designers Association, a member of the Japan Craft Design Association and lecturer at the Asahi Culture Centre of Yokohama and Locien College of Kyoto.

Aya Nakayama's work utilises a variety of techniques and materials; gold, silver, braided silks, lacquer and enamel. At the Conference she will be demonstrating her work and lecturing on it and also on contemporary and traditional Japanese jewellery. She will also speak about crafts in Japan.

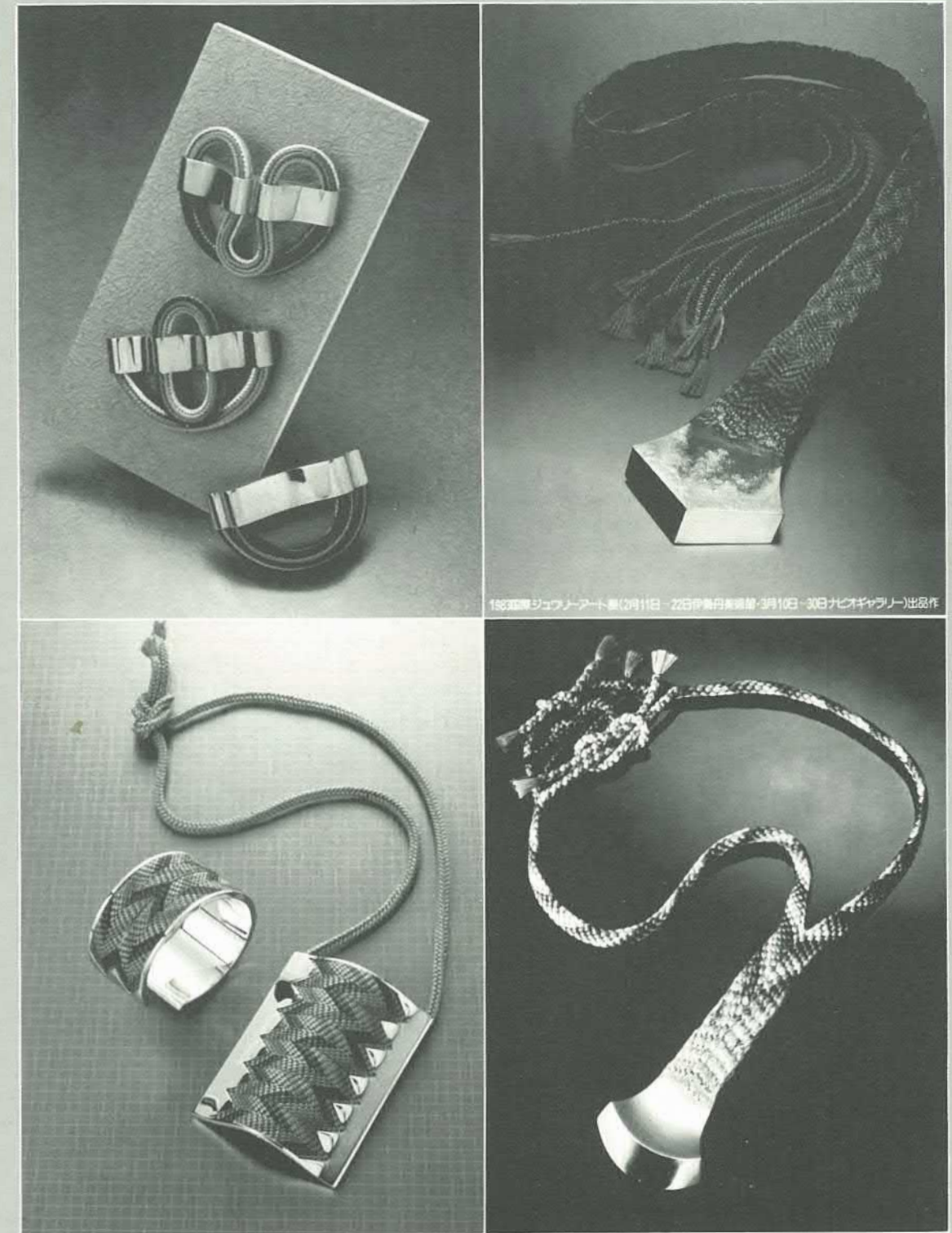
Her work will be of interest not only to jewellers and metalsmiths, but also to people in other crafts. Fibre workers will find the silk braiding particularly interesting.

She will do two workshops as well as demonstrating at the Conference:

Auckland 23 & 24 January 1984 (Contact Warwick Freeman of "Fingers", 6 Lorne Street)

Christchurch: 31 January — 4 February (Contact Crafts Council)

There will be public lectures at both venues and also in Wellington (contact Crafts Council for details).



1983年東京モダンアート展(2月11日-22日)伊勢丹美術館、3月1日-3日ナゴヤギャラリー)出品作



The New Zealand Society of Potters Inc. Past, Present and Future

In 1968 the editorial committee of the New Zealand "Potter" magazine stated in its current editorial, "when the New Zealand Society of Potters was in formation, two policies were discussed. One favoured the formation of a large society open to all with an interest in pottery, and the other, which prevailed, was for keeping the membership to practising potters who could meet the selection standard of the annual exhibition of the Society."

Twentyfive years after its inception, the Society's policy has come full circle, and as a result of reverting to an open membership plan it has, I feel, in the last three years become a very much stronger, representative and viable body. We feel that we are more able to manage our affairs, that we have a voice loud enough to be heard by the departments of government who are concerned with affairs that touch us as a specialist group of people. During the sales tax issue of 1979 we became aware that we needed to have 'clout', and our expanded membership of 700 has very much helped us to achieve this aim. This is one side of the present Executive's mandate.

The other concerns standards, education and communication. In our constitution it is noted that one of the objects of the Society is "to encourage and foster among New Zealanders the creation of handcrafted pottery and ceramics of the highest possible quality and the promotion of the same both in New Zealand and overseas". Also "to promote excellence in craftsmanship in the field of pottery and ceramics by all suitable means". The ways in which the New Zealand Society of Potters endeavours to bring about these objectives is several. The Society, in conjunction with regional affiliated groups organises annual exhibitions and conventions in different areas of New Zealand each year, often bringing into the country sponsored overseas guests to demonstrate and teach, both during the convention and also touring other centres. This year we hosted two American potters, Elsa Rady and Jack Troy, who offered members two contrasting approaches to clay. Another visitor was an Australian, Max Murray, who contributed expert knowledge in the field of gas kiln technology at a highly successful seminar run in conjunction with our convention, "Taranaki '83" and our annual exhibition held at the Govett-Brewster Gallery, New Plymouth.

Another way in which the Society encourages excellence amongst its members is in the sending of our potters' work to an annual exhibition at Faenza in Italy. This exhibition is international and attracts submissions from the world's leading ceramicists. We intend this year to organise for the third time, an entry of potters work from New Zealand. Since we started making a "joint entry", our success in terms of pieces accepted at the exhibition has been very high; the selection at Faenza is made by a panel of highly regarded experts, and the resulting exhibition is a most prestigious affair. The QEII Arts Council is very supportive in this area of our Society's work.

The funding of our Society is indeed a continuing saga! We are independent and try to keep our membership fees to a figure that self-employed craftspeople can afford. Newsletter and travel costs account for most of the revenue produced by these fees. We rely otherwise on continued financial assistance from QEII Arts Council and various other sponsorships from private sources. These sponsorships allow our Society to continue its work on behalf of our members.

The Society's newsletter which is available to all members is published bi-monthly, and provides a communication link for potters all over New Zealand. I believe that its publication is in fact the single most important aspect of the Society's work.

As far as the future of the Society of Potters is concerned, I personally feel that it will adapt and grow as it has done for twentyfive years and continue to reflect the changing needs of its membership.

Sally Vinson

Sally Vinson is President of the New Zealand Society of Potters.

NZSP EXECUTIVE 1983

Back row: left to right: Bob Heatherbell, Vice-President & Nelson delegate; Gillian Pope, Otago delegate; Jean Hastedt, Wellington delegate.

Front row: Russell Toplis, Secretary/treasurer; Chris Cockell, Auckland delegate; Val McArthur, Waikato delegate; Alan Young, Southland delegate; Cecilia Parkinson, Newsletter editor; Sally Connolly, Christchurch delegate; Katherine Sanderson, Manawatu delegate; Sally Vinson, President; Jane Capon, Taranaki delegate; Julie Mair, Hawkes Bay delegate; John Crawford, Vice-president.

Photo: Don Capon.

What are we going to do now?

Howard Williams takes a look at current trends in the New Zealand pottery scene.

Peter Lange, Auckland potter recently returned from a tour of the United States sums up his overall view of studio pottery there . . . "At the San Francisco Craft Fair, observations about the potter scene here were reinforced — it seems that domestic ware is less favoured, and a lot of it poorly made, though we have also met good craftspeople. Ornamental work is 80% of the market, particularly pit-fired and raku, but at the top of the spectrum is the absolutely brilliant work of the type in the show we saw — Shaw,

Nagle, Voulkos, Price, Gilhooly, Arneson. Along with the plethora of pit-fired work is an abundance of quite exciting colourful, middle-range and low fired porcelain."

In New Zealand the trend seems to be similar. Here it is estimated that we have more full-time potters per head of population than in any other country, and not as yet a very high export of their work. Most of our potters sell to a small local market, and yet their work is in high demand. Surely, one thinks, this market must reach saturation point some time and make competition for sales much more keen. This certainly seems to be happening now in some parts of the country where sales of domestic ware are slowing down, particularly if they are undecorated. Maybe this indicates the beginning of saturation; maybe it is partly due to the general economic climate, but there is also an apparent shift of emphasis — as potters increasingly move into the fine art area, so their audience is moving with them.

Almost gone are the pioneering days of potters, (armed with a book by Bernard Leach or Dora Billington) digging their own clay, grinding glaze materials from the local quarry and communally building their own reeking diesel kilns: those good old days on which the present strength of the N.Z. pottery movement was soundly founded. The competent domestic ware "journeyman" potter is being replaced by the artist/craftsperson working in ceramics. To the contemporary potter is available (at prices not necessarily commensurate with his earning potential) a space-age range of sophisticated materials and equipment. Fibre insulated gas kilns complete with safety cutouts, digital readout pyrometers, electronic programmed controls and oxygen probes. Their crystalline glazes and lustres, low temperature high colour enamels, stains, dyes and epoxy paints (room temperature glazes?) are polychroming over the erstwhile standard N.Z. browns and greens. Where do you now find pots with a good tenmoku? Has the all embracing dolomite done its dash down the Rhodes? Will shino shortly loose its shine? "What are we going to do now?"



Debbie Pomton: 'Mat-Mat', Bowl Fragmentation, Dym.

Along with sophisticated exploration into high tech, high colour and fine finishes comes a new look at very old processes. Primitive firings, pit and saggar firing, pots burnished, smoked and raku, now leave the stage as smoke, flame and red wine filled entertainment at potters' club field days, and become media for beautiful pieces of fine art ceramics. The fortuitous flame flash is now designed for. Despite the aforementioned economic pit we seem to be pugging around in, there still appears to be money around to buy these more specialised works, even if casseroles and ramekins are tending to take a back shelf.

When C.E.R. really gets into its stride — and do not underestimate the damage it will do to studio potters in this country — this whole trend away from basic domestic ware will be escalated. Our home-thrown coffee mugs may average a retail price of \$5 now, where to have kept pace with our last ten years of inflation they should be nearer \$10. What happens in the next three years when our market becomes flooded with mugs from Sri Lanka, Taiwan, the Philippines and other third world countries, at retail prices around \$1.50? And not just coffee mugs but the whole range of tableware and ornamental stuff. Sure there will be some sales to discriminating buyers of good local studio pots, but nowhere near enough to keep potters' home kilns burning.

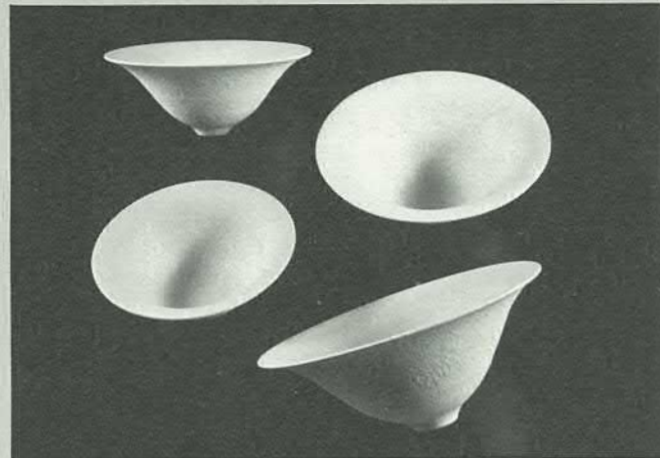
As the market requirements change, before giving up altogether, more potters will move into the one-off, sculptural and fine art areas. People working in this area by creative impulse, innate desire, art training, whatever, will continue to produce good, better and excellent work, but people pushed into it by economic factors and unnatural market forces, will often be out of their depth and the average standard will almost certainly drop. Australian experience perhaps shows what will happen to us. Because of their long-standing free import system, local individual domestic potters hardly even got off the ground, but they have a small number of brilliant ceramic artists who are often supported financially through government and education agencies.

In New Zealand this trend is already evident, and certainly showed at the 25th Annual Exhibition of the N.Z. Society of Potters, opened this Labour weekend at the Govett Brewster Gallery in New Plymouth. Over the whole country, wheel-thrown pottery is being extended into ceramics combined with wood, glass, metal, fibre weaving and polychrome post-kiln painting. With C.E.R. about to pull the plug on imports, craft shops may soon be displaying a vast range of cheap, and yes, nasty, imported vessels, slip-cast to imitate the handmade, or badly handmade by ranks of cheap labour third world worker bees. The work of our own real potters and ceramic artists will be increasingly accepted in the halls of our Art Galleries as fine art as well as fine craft. However, the viability of fine ceramics depends greatly on the experience of sound craftsmanship, skills and techniques of basic pottery. We have that sound base and must not allow it to be eroded.

New Zealand has an enviable international reputation in pottery circles and this cultural strength must be more widely promoted by intelligent P.R., by increased exports, internal tourism and government support — we could become the country known for its excellence in pottery as Scandinavia is for design, France or Italy for fashion, Japan for cars and Zurich for gnomes.

Spike Milligan said, "What are we going to do now?" I say we must develop and support our craftspeople — support the N.Z. Society of Potters — support the Crafts Council — convince government of the very real value of supporting this cultural asset, this untapped tourist attraction, this potential third tier economy, and then we can convince the world that we have the talent. Because we have.

Howard S. Williams



John Parker. Pitted white bowls.



Brian Gartside. On a theme of Waikato River — one of a series of five platters in stoneware.



Royce McGlashen. Teapot ABC.

Exhibition of N.Z. Society of Potters

Publicity in Taranaki for the 25th New Zealand Society of Potters Annual Exhibition, held at the Govett-Brewster Art Gallery, New Plymouth, from 22 October to 20 November 1983, tended to describe the exhibition as "the showcase of New Zealand ceramics". It would be more truthful to describe the exhibition as the showcase of New Zealand hobby ceramics.

The unevenness in the quality of the exhibition has as much to do with the relatively large and diverse membership of the Society as it does with the regional selection process and of the choice of selectors. There is only one fool-proof way to assemble an exhibition of high critical quality. That is to invite guest curators with a known critical bias and a sound formal understanding and appreciation of function, design, craftsmanship and aesthetics to do the job. These persons are then best sent on a tour of the studios. On the other hand, there are a thousand ways of assembling lesser and uneven quality exhibitions. These range from selection procedures such as those employed with this exhibition through to the technique used on an Auckland Society of Potters exhibition some years ago by Barry Brickell. Brickell accepted all submissions for exhibition then set about grading and describing the quality of each work.

The technique employed by Brickell is a far more honest approach and serves a sound educational purpose. In contrast, the regional selection procedure does little for the membership other than to encourage amateur hobby potters in the belief that they are better than they really are by displaying amateur work alongside that of production potters and artist potters. More importantly, it discourages the professional potter from seriously participating. Both aspects are apparent in this exhibition.

A further confusion in the exhibition was a poor understanding on the part of many participants of the fundamentals of fine art. To believe that fine art is one thing and fine craft another, is nonsense. There is one art language common to all media. The confusion deepens when function and design are ill defined — when a ceramic work declares itself neither a pot nor a sculpture, or, neither a pot nor a painting. A clear definition is most important. There were a great number of examples of this problem in the 1983 Annual Exhibition.

With few exceptions, the exhibition consisted of little more than a refinement and reiteration of established techniques — of the medium and process dictating the form. A common teaching device in art schools in the early part of this century was to have students paint a white egg on a white plate on a white table cloth. In this exhibition, much of the design (disciplined creative imagination) does little more than repeat the above exercise.

In addition, some lobbying needs to be

done within the Education Department and art schools in an effort to establish a number of worthwhile fine art courses in ceramics. A course that instils fine art disciplines first, and the relatively easily acquired craft techniques second, is urgently required by all areas of the craft industry in this country. In this respect, art schools in New Zealand have a lot to answer for.

Definition of the purpose of the Annual Exhibition needs to be resolved. Is it a free-for-all or should it be a vehicle for developing growth in New Zealand pottery?

Dick Bett

The 25th Annual Exhibition of the NZ Society of Potters: Impressions by Gallery Director Dick Bett and Potter Howard Williams.

As a selector for pots for this exhibition in one of the regions, I was criticised for being biased toward porcelain, smoked or fumed work. Not true. It so happened that the more competent potters were submitting pots of this genre. Domestic ware was there at a standard high enough to be more collector-delighting than kitchen-usable: Three magnificent teapots by Royce McGlashen, in saggar-fired porcelain, were delicately smoked in subtle colours. Among other delights are Jenny Shearer's fine set of porcelain bowls immaculately potted and decorated with dragonflies floating over summer-still water-green ponds; Mike Spenser's magnificent stoneware storage jar; Rusty Richie's pearl sheened, wood-fired teapot; Lawrence Ewing's black bottle, vase and plate; May Wright's salt-glazed lidded jars; Jan Bell's full-bodied stoneware jars; Chester Nealie's anagama teapot with rich encrustations and a barbed-wire handle.

However, the new directions were more abundant than ever, and often of an exceptionally high standard. Here we saw Patti Meads develop her platinum and gold lustres on small porcelain pieces, turning them into jewels of purple, gold and silver on black. Rick Rudd took his coal-black version of raku into pure abstract sculpture — soaring finely poised forms and low-lying islands. Debbie Pointon's smoked porcelain sidesteps away from usable bowls to a sculptural portrayal of the essence of a bowl — separate fragments fibre-laced together into a bowl form supported on a plinth of stacked black bamboo twigs. Her Mai-Mai is similarly treated — softly smoked sheets of porcelain laced together to build a duck-shooter's hide nestled into a tall stand of bamboo.

Cecilia Parkinson showed her saggar-fired porcelain forms, bottles and vases refined to a point where they are of no kitchenic use (this word is not derived from the noun, kitch) — their role is to delight hand and eye as pure sculptural statements based on these known forms. Gayleen Morley develops similar trends with her fumed porcelain spheres which become subtly coloured containers of space. Solid porcelain rock forms were created by Julia van Helden as vehicles for a delicate tracery of line, texture and colour depicting ethereal microscopic views of geological formations. Penny Walker extended her porcelain teapots into humorous animal forms, with a sense of fun and a sculptural maturity that skilfully avoids their being relegated to the ranks of knick knock pottery animals sold all too often by craft shops as decorators of TV set tops. Sue Catley floats folded and dyed porcelain on perspex sheets as abstract wall hangings, while Jean McKinnon stands hers on plinths as translucent carriers of wraith-like human forms. Ted Dutch fires his porcelain tiles with oxides, glazes and metals to construct space-age Signaller figures. Back to the sophisticated/primitive with Barry Brickell modelling unadorned terracotta into a landscape relief traversed by a road-bed "Striking a Grade", and Robyn Stewart incising Maori approved Moku motifs into her pure full forms, burnished black and fired with cow-dung fuel.

To see the current trends, one looks at this national exhibition.

Howard S. Williams

Substances and Processes	Effects of Overexposure
Contact Inhalation, ingestion Dusts and fumes of clay and glaze components. Fumes occur as firing compounds reach melting point and become volatile	
Metals:	
Lead and lead compounds: —acetate, —silicate, —bisilicate, —monoxide, —oxide, etc.	<i>Highly toxic.</i> First symptoms: fatigue, sleeplessness, constipation, followed by anemia, possibly abdominal pain or "colic", and nerve damage causing weakness of wrists and ankles. Lead is stored in the body and excreted slowly. <i>No exposure is acceptable.</i>
Leaching of lead in glazes	Lead in low-fired glazes (under cone 05, or 1950°F, 1065.56°C) is soluble in contact with weak acids in foods or beverages. Such glazes for food utensils should be lead-free. In high-fire lead glazes the lead escapes (volatilizes) or bonds chemically and is insoluble
Arsenic and arsenic compounds (may be a contaminant in glazes and clays)	May damage kidneys, irritate skin and nose, affect nerves of hands and feet, causing numbness. Some workers develop anemia or lung cancer. <i>No contact is recommended</i>
Antimony and compounds	Eye inflammation, nasal irritation, perforated nasal septum, anemia, or irritation of digestive tract
Barium carbonate (used as rat poison in industry)	Muscle and/or intestinal spasms, pain, irregular heartbeat, or narrowing of blood vessels
Bismuth	No report of toxicity in industry
Boric oxide (flux in glazes), boric anhydride	No report of toxicity in industry
Cadmium oxide, sulphide	Fumes may cause severe reaction in lung sacs. Has been fatal to welders after several hours of exposure. May also damage kidney cells. <i>Carcinogen</i>
Contact Skin absorption	
Chromium	Dusts damage mucous membranes, Solutions irritate skin
Cobalt	Allergic skin reaction and possible asthmatic lung reactions
Contact Inhalation, ingestion, skin absorption	
Copper (cupric) compounds	"Fume fever", see Metals; irritation to skin. Chronic industrial exposure results in irritation of respiratory tract and ulceration of nasal septum
Ferric (iron) oxide	May cause metal fume fever
Iron, see Ferric oxide	
Iron chromate, see Chromium	
Lithium, lithium mica (lepidolite), lithium-aluminium silicate (petalite, converts to beta spodumene at 1750°F, 954.4°C)	Dust irritates mucous membranes; corrosive to skin; may also damage kidneys
Magnesium	Metal fume fever, skin irritation or blisters
Manganese	Prolonged exposure may cause languor, sleepiness, weakness, emotional disturbance, spastic gait (like Parkinsonism), or paralysis
Nickel compounds. Firing or welding may produce nickel carbonyl, a toxic vapor	Irritate mucous membranes and skin. <i>Nickel carbonyl is highly toxic.</i> Exposure should be avoided by means of ventilation
Pearl ash	Caustic to skin when mixed with water
Selenium	Chronic poisoning can result from exposure to dusts or skin absorption. Nausea, nervousness, fatigue, "garlic breath", and liver damage may be symptoms
Rutile, ilmenite	High concentrations of dust irritate the respiratory tract
Silver and silver compounds: —carbonate, —chloride, —nitrate, etc.	Silver compounds discolour skin; silver chloride irritates skin and mucous membranes
Strontium	No evidence of illness in industry, although radio-active forms are dangerous
Tin, stannic oxide, stannic chromate. See also Chromium	Dusts and fumes in lungs may show in X-rays but apparently do no damage
Uranium, sodium uranate	Prolonged exposure may damage kidneys and liver. Absorption by skin causes dermatitis and other systemic effects
Vanadium pentoxide	Dusts irritate respiratory system, may cause nose-bleeds, nasal congestion, allergic skin reactions, and intestinal troubles. Industrial workers show abnormal electrocardiograms
Zinc, zinc acetate	Fumes may cause "zinc shakes" or fume fever. No permanent effects. Zinc acetate irritates skin and mucous membranes
Zirconium	Allergic reactions are reported only in deodorant compounds.
Contact Inhalation	
Clay Dusts:	
Silica may comprise as much as 40% of a clay body and is encountered in mixing, handling, grinding, or sanding of bisque or greenware, on clothing, and in cleaning operations	Silica particles destroy lung cells and cause continuous damage. Symptoms are similar to asthma; a form of silicosis is called "potter's asthma". The only cure is avoidance of inhalation of dusts
Other clay components such as kaolin, sillimanite, pyrophyllite, opax, plastic vitrox, etc.	Considered primarily "nuisance" particulates; occur in mixtures with silica. Precautions are advised
Gases formed in firing included decomposition products of fuel, clay, and glaze components:	
Carbon monoxide	Headaches, weakness, dizziness, nausea, vomiting, dimness of vision, and, at higher concentrations, death
Carbon dioxide	Irritation, burning in the respiratory tract
Chlorine, produced in salt glazing	Forms hydrochloric acid in contact with mucous membranes resulting in acid burns and subsequent edema of lungs
Sulfur dioxide, a common pollutant of the air, a decomposition product of manufactured gases (not propane or natural)	A very soluble compound, irritates the entire respiratory tract
Fluorides, silicates	Irritate the respiratory tract; may cause other systemic damage
Other materials in the studio:	
Asbestos	Known to cause serious lung disease, lung and abdominal cancer (mesothelioma). <i>Should be eliminated entirely.</i> See Substitutes for Asbestos below
Firebrick, refractory brick, fibreglass, kiln wash, dusts in handling, cutting	Irritating to lungs, mucous membranes
Plastic films, foam, used to support clay during firing	Decomposition products are toxic. Paper is preferable
Spraying	Makes inhalation of all the above compounds easier; should be done <i>only</i> with an adequate spray booth and clean, operating exhaust fan
Frits: compounds of various metals, including lead, that have been melted, hardened in water, and ground to fine powder to produce a compound of low solubility	Not all commercially made leaded frits have a low solubility rate. Therefore, all lead compounds should be treated as potentially toxic, unless the product is specifically labelled and instructions are followed exactly

Substitutes for Asbestos

There is no safe level of exposure to asbestos fibres. Products in which the asbestos fibres can be loosened or tend to break off should not be used. Any dry mixture containing those fibres should not be used. Products in which asbestos is embedded in plastic film, as in some gloves, fabrics, or tapes, may be safe enough, but look for substitutes where possible.

Heavy leather welders' gloves can serve in place of asbestos gloves. Other substitutes are firebrick or quarry tile under enamelling, welding, or casting operations. Kiln wash can be applied to firebrick to provide a smooth stable surface for jewellers' work, and brick has the advantage of being easily shaped for a specific bench or project. Remember that dusts are created in working with these materials, but they are far less hazardous than asbestos.

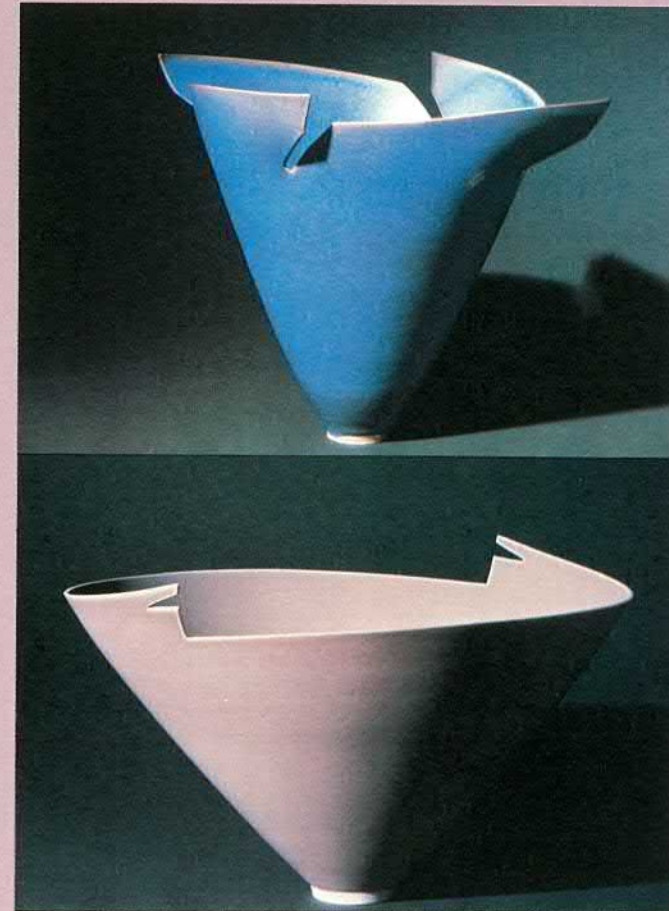
When removing asbestos supplies, wrap them in plastic bags and seal them before throwing them away. Damp-wipe drawers or cupboards in which these materials have been stored. Before pulling out sheets or tapes of asbestos in use for insulation (it may be safer to leave it in place), seal with a coating of paint or shellac.

WHAT TO DO

1. Design the work space for convenient storage, easy maintenance, and good ventilation, including a hood and exhaust fan for each kiln.
2. Store all glaze chemicals in closed containers, clearly labelled.
3. If dry clays are mixed in quantity, this activity should be separated from the work area and other workers to minimize exposure to dusts.
4. Handle glaze chemicals with extreme caution to avoid inhaling or carrying them on clothing, thus exposing infants or small children. Do not use kitchen utensils in the studio.
5. Keep small children and infants out of work space. Supervise young children closely wherever ceramics materials are present.
6. Change school programs if ventilation is not adequate. If unvented electric kilns are used, fire after school hours.
7. Do not smoke or eat in a work space.
8. Use a Mine Safety-Approved dust respirator for mixing clay sand glazes in quantity. Remember that although the individual doing the mixing is protected, others in the same room may not be.
9. Ask for accurately labelled products, particularly when buying for school programs.
10. Keep a record of your work history. If you should want to ask your doctor about symptoms, prepare a list of the chemicals you have worked with and include the frequency and length of time you have used them.

Reprinted with permission from "Safe Practices in the Arts and Crafts: a Studio Guide" by Gail C. Barazani, 1978.

GUESTS AT NZSP CONVENTION



Elsa Rady 8 1/4" x 10 1/4"

Elsa Rady 6 1/2" x 11 1/4"

Elsa Rady

Elsa Rady is a New York born potter who now lives and works in Venice, California. She specializes in very fine porcelain pieces. Currently her work focuses on bowl forms with a strong interest in the rims, and the use of coloured glazes. She is represented in many collections of major art galleries in the United States. Elsa will be in New Zealand for about six weeks, running workshops. A real perfectionist, she has arranged to bring her own clay with her from the United States, to ensure desired results. While in the country she will fulfil a wish to visit the rainforests of Westland. Her visit has been sponsored by PAN-AM.

Jack Troy

Jack Troy who comes from Pennsylvania, U.S.A., divides his time between his own claywork and tutoring in ceramics at college level. He has conducted numerous workshops all over the United States and been a guest tutor at a number of different universities. His publications on salt-glaze firing and anagama firing have become virtually standard texts. Jack has been keen to come to New Zealand for some time, to see local work and to further his current research for a book on salt-glaze kilns around the world. This three-month visit has been made possible through the sponsorship of Fletcher Brownbuilt. While here he is conducting various workshops in different parts of the country and intends to walk the Milford Track.

CRAFT and ARCHITECTURE

Craft and architecture can trace their history to the very early civilisation. They are complementary elements in that buildings and spaces need craftwork to humanise the environment. Craftwork is best appreciated in some form of enclosure.

Architectural spaces generally in themselves lack interest. Materials like brick, stone, timber and concrete create walls and spaces which in turn create a suitable background for a display.

All public buildings such as banks, insurance buildings, post offices, hospitals, hotels and libraries, are ideal places for the display of artwork and craft. Although it would be a very desirable idea to allow for a minimum percentage of building cost to be set aside for such art and craft, it would be extremely difficult to pass legislation for its implementation.

In New Zealand, craft is still considered by some as an unnecessary expenditure. Thankfully this is changing rapidly, so much so that many large commercial enterprises now sponsor the arts. The corporate membership of the New Zealand Academy of Fine Arts is evidence of this. Many companies, both large and small, now commission craftspeople to create work for their buildings, and some have private collections of early and contemporary New Zealand works of art. Most have confined their purchases to paintings and prints. More recently, fibre art has taken great strides towards acceptance in public spaces. Weavings now adorn our Beehive, and office buildings such as the Wool Board House in Wellington.

Metalwork in the form of sculptures and mural panels has always found ready acceptance. Unfortunately, this medium is more expensive. However, if carefully provided within a total budget, it can be incorporated — especially on the exterior facades of large buildings. Sculptures have the appearance of permanency.

Wood carving in New Zealand has traditionally been largely influenced by Maori culture. Today there is emerging a group of carvers and sculptors working in a completely new direction, some representational and others completely abstract in form and design.

Ceramic work has progressed from the early small scale domestic ware to large pots, freestanding ceramic sculptures and mural panels. These are now used in groups in public foyers, as a wall sculpture, in a landscape garden courtyard, or on a boardroom sideboard. Practically every house in New Zealand would have some form of pottery.

Planning

Every architectural space determines the scale of the artwork. This is a fundamental in that the proportions, size, material, colour and the natural surface textures have to be carefully considered — they have to complement one another.

In designing new buildings, the architect has the freedom to determine the use of materials in a particular space as a background for an artwork. Ideally, this is considered in the design stage and allowed for in the cost of the building contract the same way that windows, doors and walls are included.

This early consideration is essential. There is never enough money left at the end of a contract for art and craft. Unfortunately, it is often towards completion of a building that some architects suddenly discover that something is lacking in their building. Then there is a panic to find a work of a suitable size and medium for

the bare walls and it is almost impossible to find the ideal work so that it does not appear an afterthought and a compromise. Often, alterations have to be made with regard to adequate lighting, background material and surrounding colours.

Promotion

Most architects are not aware of the craftsman and their work apart from what is published in magazines and shown in exhibitions. The craftsman has to make full use of the media to advertise his craft. At every opportunity they have to get involved in the local and national newspapers, architecture and craft magazines, try and publicise their own work on television, in the Kaleidoscope programme, in exhibitions in the main centres such as the Academy of Fine Arts in Wellington, in the Museum in Auckland. Most centres have specialist exhibitions for weaving, pottery and craft in general.

Craftspeople interested in craft for architecture should send their material to the Editor of either "New Zealand Architect", PO Box 19-082, Wellington, or the "NZ Home and Building", PO Box 28-349, Auckland 5. These publications are vitally interested in art and architecture and are distributed to every member of the NZIA.

Presentation

For any form of artwork, be it a painting, print, sculpture, weaving, pottery, woodwork, or glass, it is absolutely essential to publish the work in colour. Illustrations should be professionally photographed so that the work is shown to its full advantage, preferably in a large scale so details can be seen. Photographs are so often presented in polaroid pictures, out of focus and too small to be appreciated. Include information such as dimensions, materials and a brief description of the work. Always include your name and address and if possible, the approximate cost of the work. These should be noted on the back of the print.

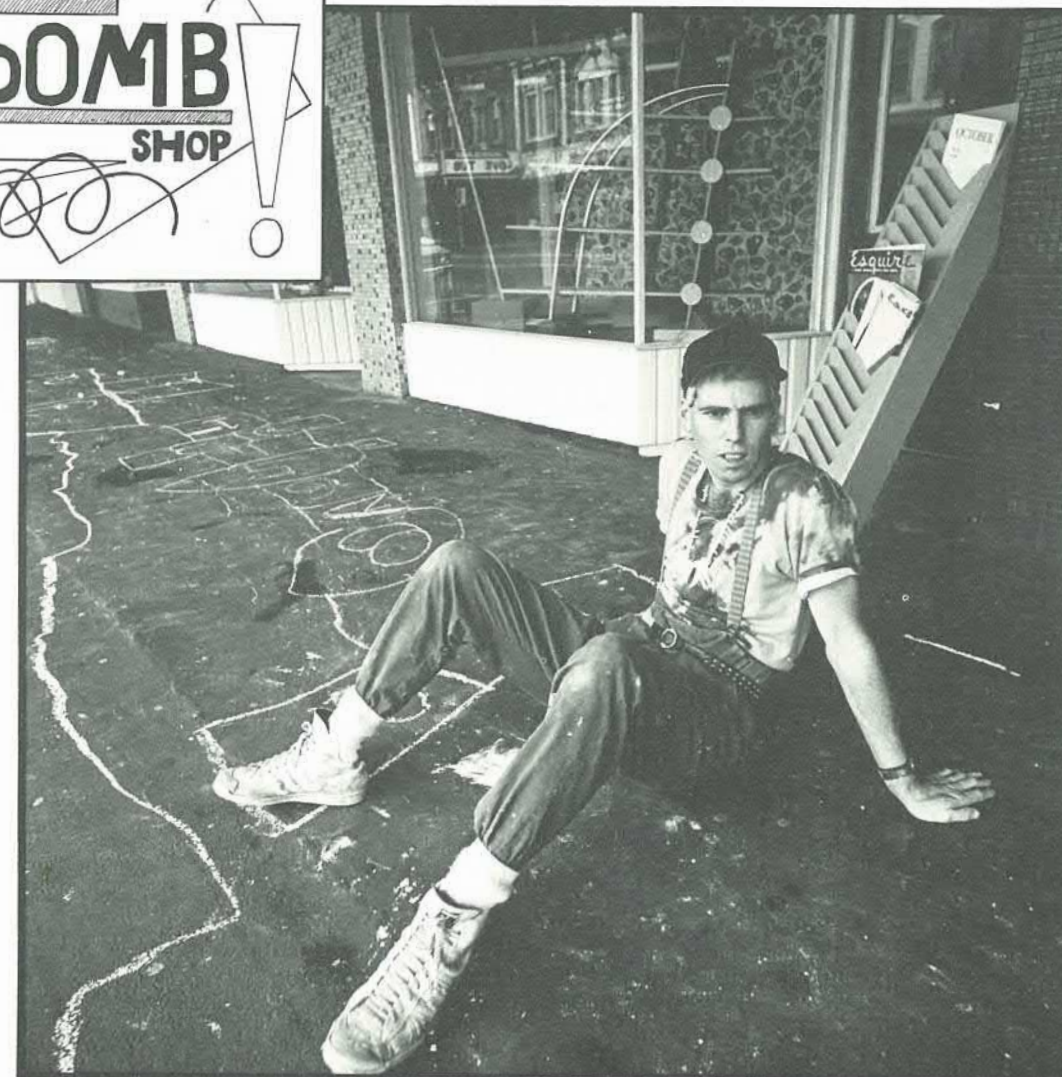
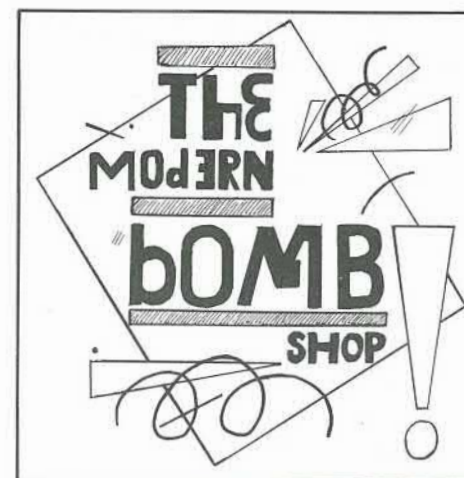
One of the very first questions a potential buyer asks is "how much?" In most cases, he loses interest if he does not know its cost or how he can communicate with the craftsman.

A common fault is often poor presentation. You have to "sell yourself" to the people who want to buy your work. To do this successfully, you need several of the best examples of your craft. It is not enough to show several small, out of focus pictures taken in poor lighting and in a busy domestic background. Often it is a great advantage to have an actual sample of work. There is no substitute to three dimension pictures when compared to a poor photograph.

The more successful craftsman owes his success firstly to good design sense and craftsmanship. To be able to present and market his craft is equally as important, as he has to convince an architect of the suitability of his work. Unless the architect is convinced, he cannot in turn confidently sell the idea to the potential client.

Ron Sang

Ron Sang is an Auckland architect and a partner in the architectural practice of Fairhead, Sang & Carnachan.



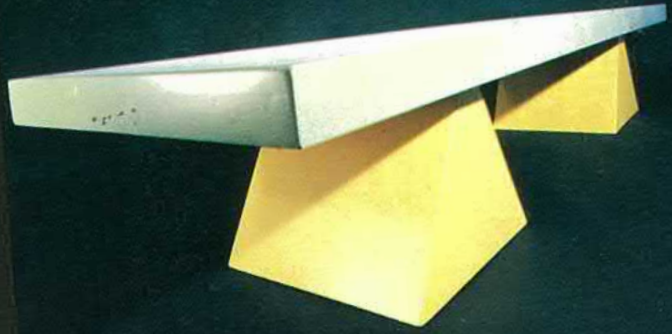
JEREMY REYNOLDS MAKES FURNITURE

Jeremy Reynolds makes furniture. He also wants to help rebuild inner Auckland. It is hard to define where his work as a furniture maker for his own Modern Bomb Shop ends and where his work as a carpenter for the Siteworks design and build partnership begins. As he puts it himself, "Siteworks builds homes like the Modern Bomb furniture."

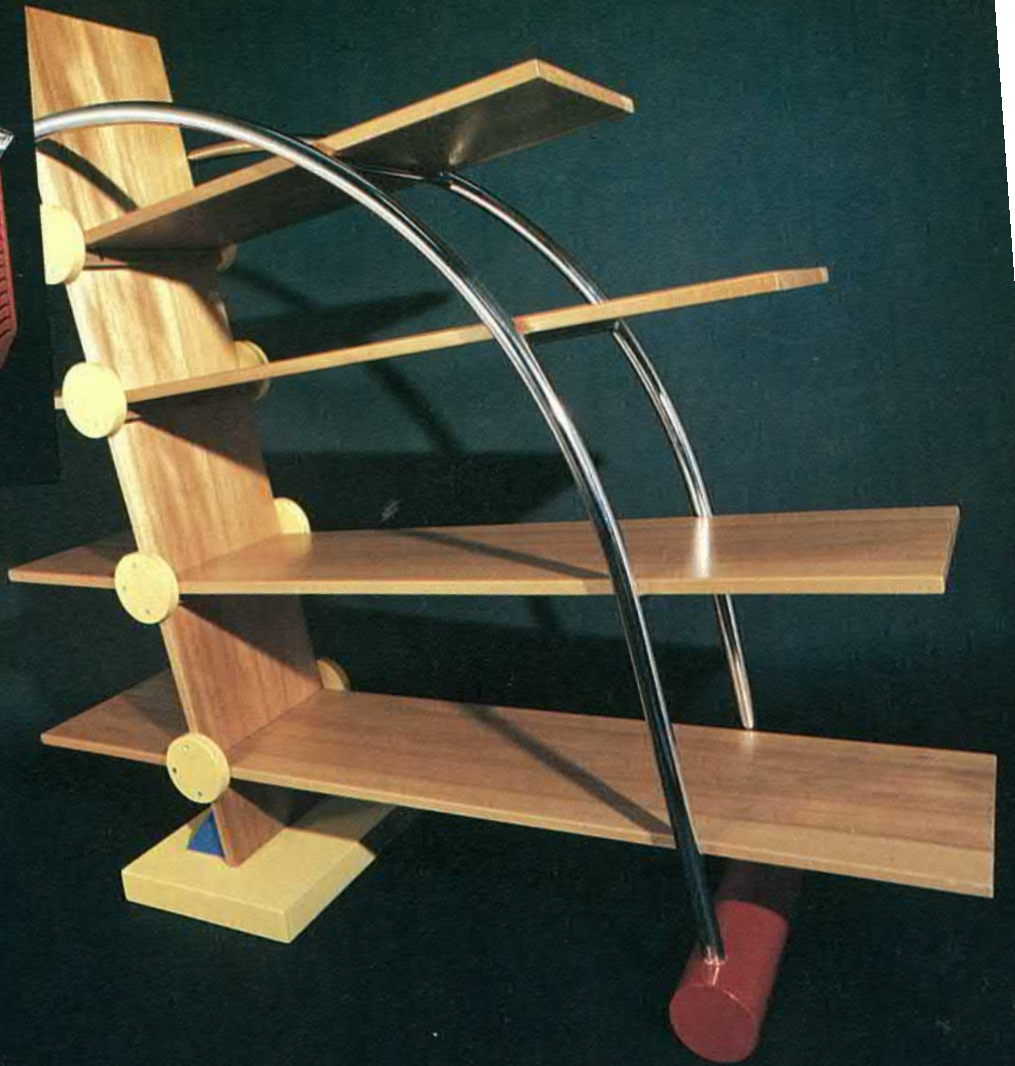
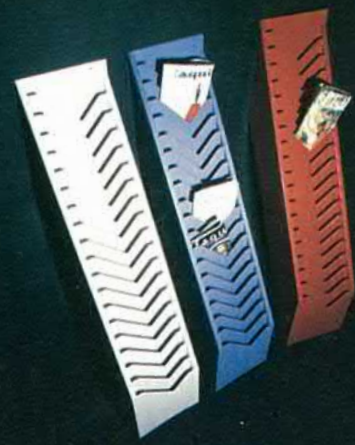
In 1980, two hours after the end of his carpentry apprenticeship ("just to make sure"), he walked away from

big building sites and into the uncertainty of working for himself at the age of 20. At the same time he began to develop his interest in furniture design and making. The first public signs of his work came in a group show at an Auckland art gallery in mid-1981, where he showed a number of pieces — mostly reproductions of classic pieces by designers like Rietveld. Since then he has alternated bouts of house-building and renovation with intensive work on developing a characteristic furniture style.

Right: Sidewinder (table)
300x1750x450mm

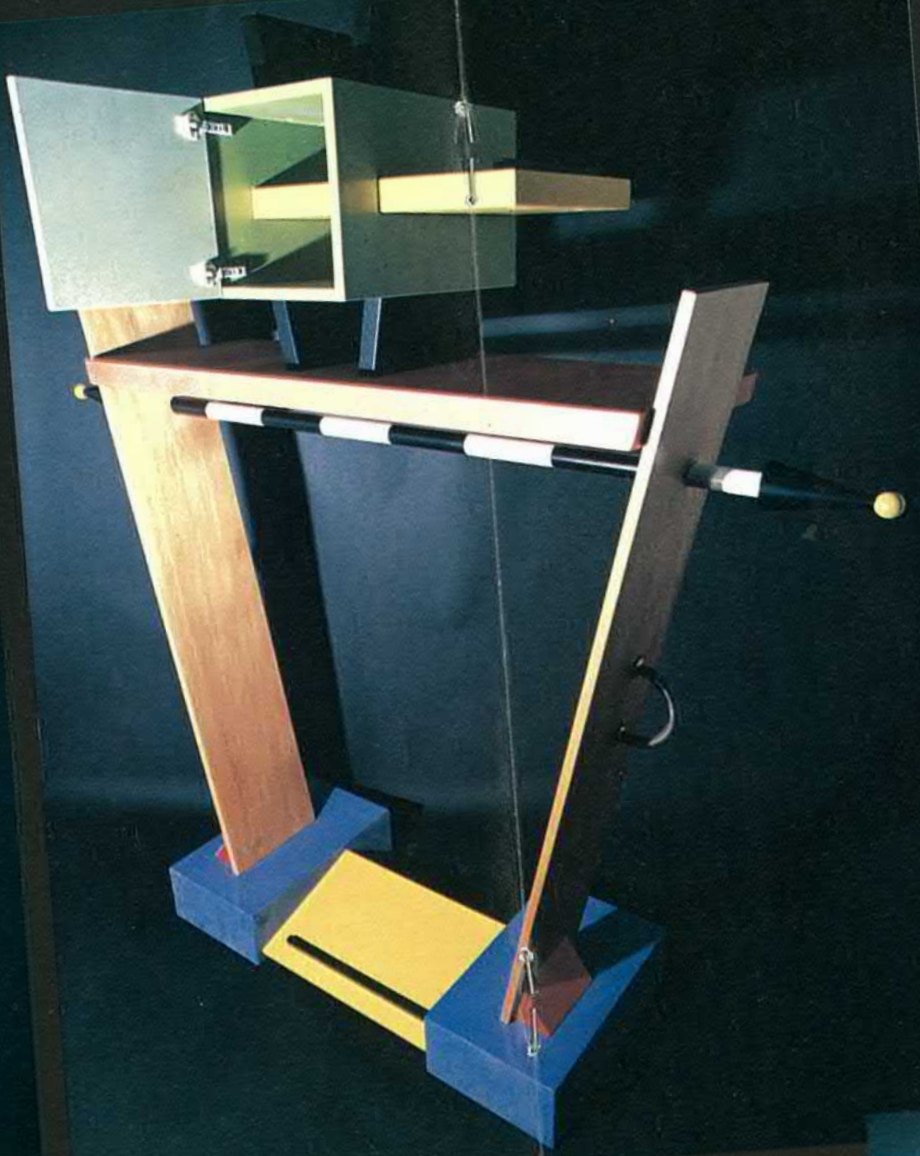
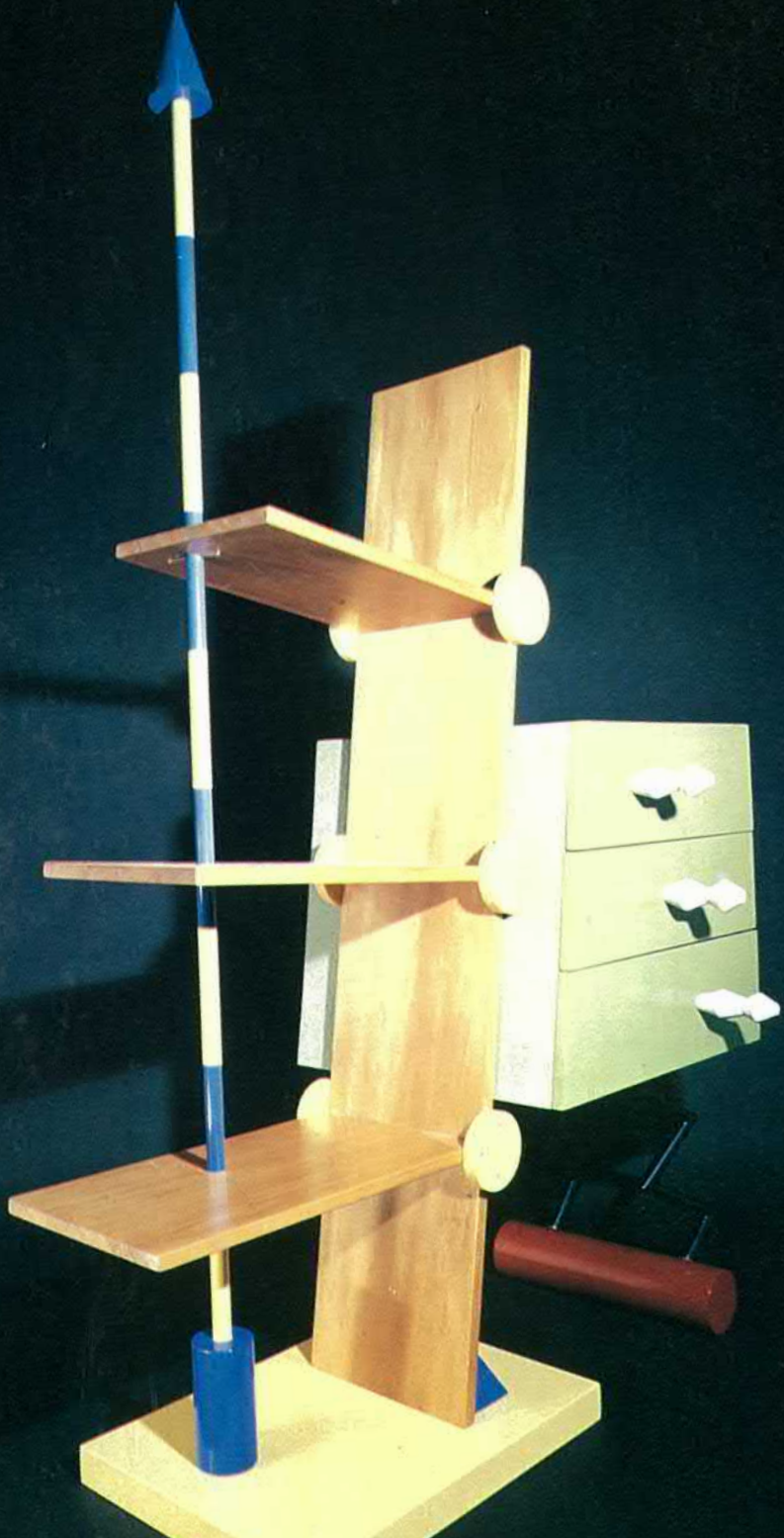


Below: MX (magazine rack) 1200x300x600mm

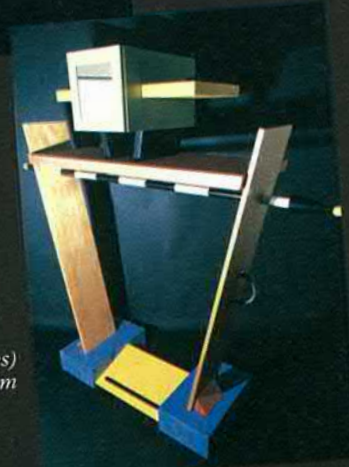


Above Cruise (bookshelves)
1300x1400x400mm

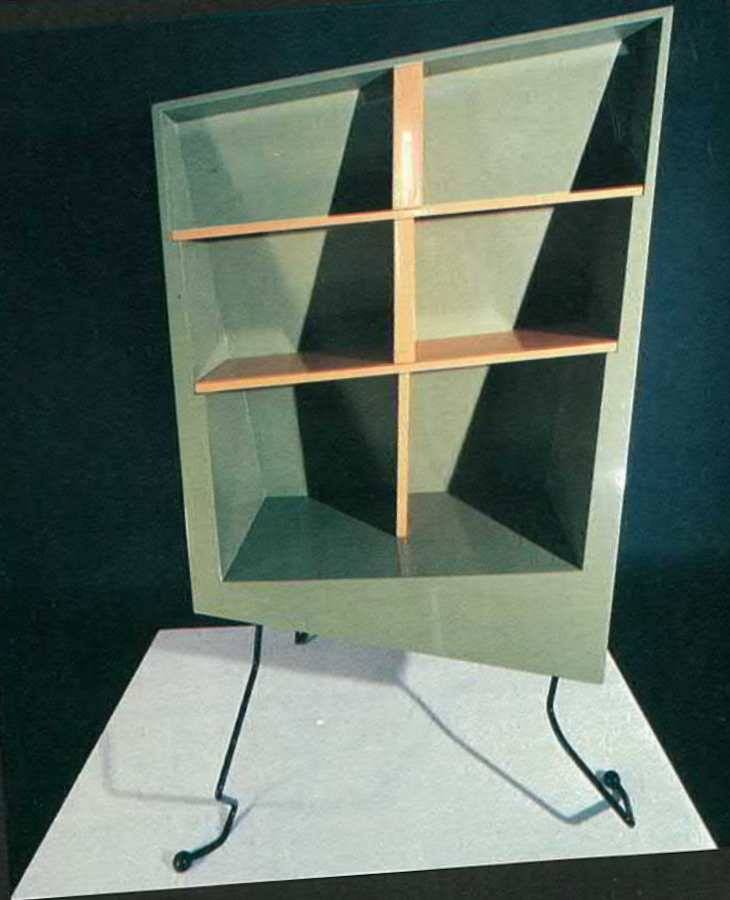
Below: Warrior (bedroom drawers and shelves)
1750x1200x500mm

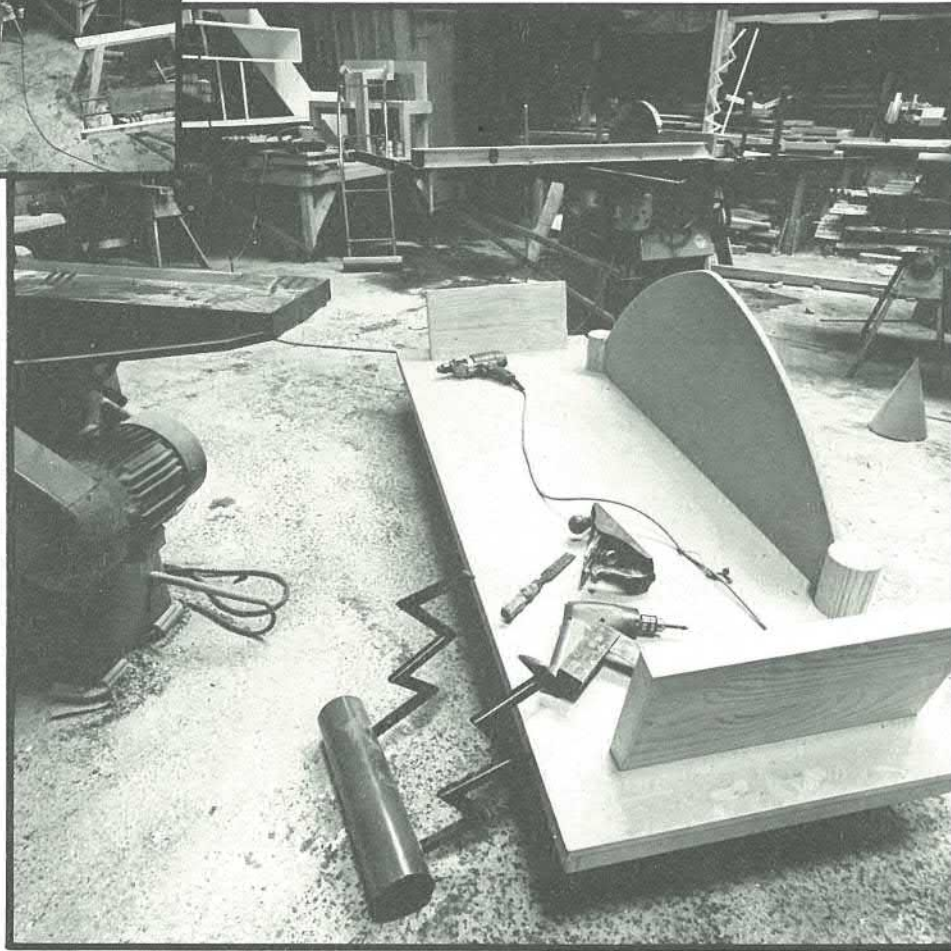


Above and Right: Aztec (wardrobe) 2100x1800x600mm



Right Pershing (shelves)
1600x900x600mm





The switching of scale and method doesn't concern him in the slightest; it has helped to give his work its architectural look. What's more it has kept him alive. "I find myself working hardest on the furniture when Siteworks has lean periods. I think that this pattern helps explain why there is an upsurge in craft work at the moment. People who might otherwise be tied up full-time with an employer in times of economic stability have to turn to their own skills in times of depression. In a strange way the drying up of jobs has a healthy side-effect."

The Modern Bomb Shop in the thick of Auckland's cosmopolitan Karangahape Rd (strip clubs across the street, Polynesian floral prints on sale next door) broadens Reynold's involvement in creating total environments even further. While it displays the furniture which will complement a revamped inner city life, it also provides some of the accessories which make the life fun. There are the 50s revival ceramics, tin toys, clothes and cactuses which are a staple to a generation who have learned to love the opportunity shop and flea-market. In this setting it is clear why Reynolds calls his work, "furniture to promote and display your belongings rather than just store

them. It's great for finally getting you to use things that looked good when you found them, but which otherwise would normally sit at the back of a drawer for years."

He recognises the parallels between when he is doing and the Italian "Memphis" designers. "The swing is back to inventiveness in design . . . to design furniture you forget the client to a large degree. Don't design for specific tastes, design for specific functions." There are differences, though. He is not overly protective. The finished pieces are vividly coloured, but they can be ordered unpainted and finished by the buyer, or even repainted once they lose their impact. "The furniture is not made to become tomorrow's antiques or collectors' items. It isn't made to be cherished but to be used, even abused."

Of course it can't be quite as simple as that. "A big problem in selling this stuff is the way people in New Zealand house themselves; weatherboards . . . tiny rooms . . . this kind of furniture isn't comfortable in those surroundings. It may be meant for living in big, open loft spaces — which really implies a total social change, a change in attitude to the domestic environment."

THE MODERN BOMB SHOP — 485-487 Karangahape Rd, Auckland 1 Ph 398-895

SITWORKS DESIGN & BUILD — 130 St George's Bay Rd, Auckland 1 Ph 796-118 (after hours ph 760-766, 398-895)



A SPACE THAT TALKS

"Never seen anything like this abroad. Is this the work of a New Zealand architect?" an outraged sightseer asks no one in particular. She squints up at the pink lotus-like petals that top the white pillars, as if this act would aid definition. "Almost oriental", she murmurs. "Magetically attractive".

"S' unusual glass. I like the pink", says a man in a raincoat who has drifted in off Willis St to look at this new Christian Scientist church. He wanders down to the mushroom pink reading lectern, his shape oddly mirrored by the fairground mirrors above him. He looks up. "Mmm. Seen mirrors like them before in bathrooms," he says. And as if mystified by his own reaction he trails off patting the old wooden pews and muttering, "Extreemly unusual."

The work of Athfield Architects, the building does defy description. To say that it is both intimate and theatrical or that it combines some of the qualities of an Egyptian temple with those of a fabulous white whale . . . is still very wide of the mark. The building has a warmth about it that makes you feel instantly at ease and it's also obviously very practical.

It was this emphasis on practicality that initially attracted the church to Athfield's work. John McColl, who was in charge of the church's building programme, said "We wanted something that was basically simple. A church edifice that would house an auditorium, the Sunday School and offices and allow a humped area for

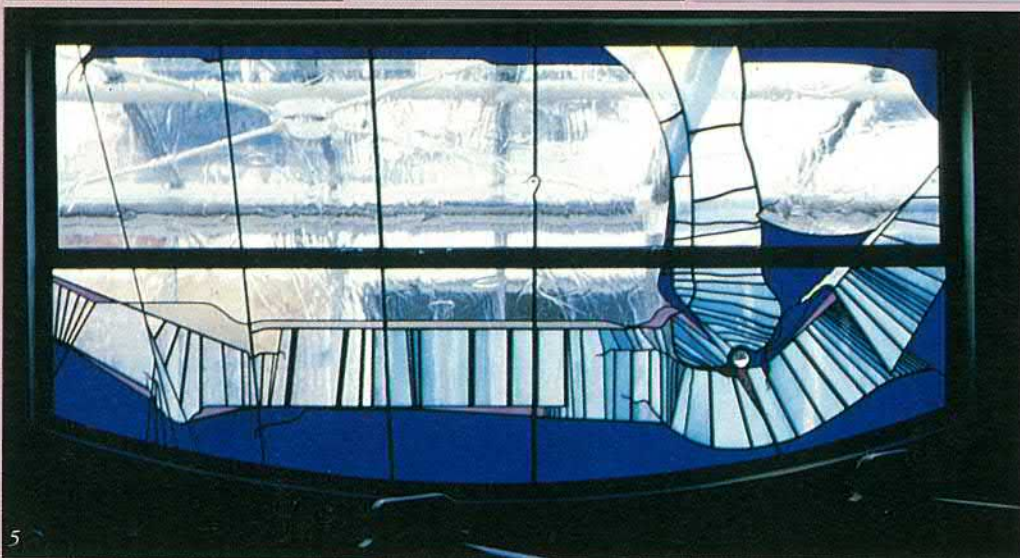
the organ. We wanted the building to be part of the community and to have an openness about it."

Ian Athfield says the church's brief to him was to repeat the old Terrace church in a modern city environment. There were to be no religious symbols, no sacraments, no crosses. Rather an emphasis on growth, music and singing, hence the importance of the organ. He himself wanted the building to ask questions of the people who use it or pass it by.

Clare Athfield who was involved with much of the interior design, says that the church was a very special client to work with. "They had no preconceived ideas. They just wanted a beautiful building, so as far as the interior was concerned we could say what craft work we felt suited the building and then work out with the client how much to spend on this."

Athfield doesn't believe in rigidly setting aside 1% of building monies for art works. "It's always a question of getting the right amount of art or craft in a building. Of not making it look too arty. As it happened \$30,000 or 5% of building money was used for art work in this building."

Much of the building's warmth comes from the colour and textures of the interior. There's a calm to the pinks, greys and beige-creams that have been used throughout. This is especially apparent in the Sunday School area where in small enclosing rooms white seagulls and clouds float across pink skies and tiny chairs and low fixtures add a sense of security.



1, Auditorium from organ loft. 2, Rostrum fibrework by Jenny Hunt. 3, Skylight interior. James Walker. 4, Skylight exterior. James Walker. 5, Auditorium window by day. James Walker.

Four New Zealand craftspeople were commissioned to do work for the church. We asked each of them to comment on how the commissioning system worked for them and what advice they'd pass on to other craftspeople wanting to attempt commissioned work.

James Walker, an Auckland stained glass worker is responsible for the magical glass eye that draws you into the building and for the interior window, fluttering and jewelled as a bird's wing.

James, who is experienced in commissioned work, found the brief for this job a dream. "The windows were to have no symbolic content at all," he says. "Christian Scientists don't go for symbolism I gather, I was just to endeavour to enhance the architecture."

"The Athfields and their firm and Ian Dickson, the project architect were very professional and straightforward to work with.

"Some architects have fragile little egos and need to keep control over every little detail. Ian Athfield is a well adjusted human being. He left me to develop my own ideas. I was paid to do drawings and paid before I started drawings. All payments were on time.

"Only one colour I proposed using was questioned and Clare and Ian merely asked me to think about it. When I rang back to say I'd thought about it and still felt it would make a good balance with the other colours, they said they'd come to the same conclusion and wanted it kept in.

"Advice to other craftspeople? You have to know what you're doing if you get into commission work. You must be able to read plans but that's something you can teach yourself pretty easily. Don't jump in too quickly, feeling flattered that they want your work. Stand up for your rights when you're confronted by professionalism.

"Watch out if you're supplying out of your own town. These windows cost me about \$1000 more because they were in Wellington. There were toll calls, transport, paying of an assistant to help me instal them in Wellington, hiring tools that were too cumbersome to bring down."

Wellington potter, Neville Poretous who did the white tiles and the column tops, found the job both exciting and frustrating. "Originally I would have liked the column tops to be more integral, growing out of the tops of the posts. When we had to shelve this idea the problem was to place something on the outside of the columns that still looked good. This idea didn't seem homogenous enough to me, so Clare designed them and I mass produced them. It all required a great deal of experimentation. For that reason I asked to be paid on an hourly basis. The white clay we had to use to get the required pink did not have great tensile strength and was tricky to handle in its wet state. The pink was also difficult to get. The slightest trace of iron in the clay and you'd lose the pink." Frustrating they may have been to create, but the resultant delicate pink petals are intriguing and lovely to look at.

Jenny Hunt, a Wellington weaver, is responsible for the woven ropey panels around the reading stand. "I think it's important," says Jenny, "to keep a distinction between what is art work and what is decoration work. I regarded my part in this building as that of providing an unusual decoration. I was given a series of colours to work within and it seemed natural in the weaving to try

and echo the twisted columns in the building; otherwise my brief was fairly free.

"The advice I'd offer to other craftspeople is to be as professional and realistic about your pricing as possible. Usually I make a charge for my initial sketches and sample. (You must make it clear to the clients that they pay this design fee whether they accept the final art work or not.) Then I nominate my final fee."

Doreen Blumhardt, who is a member of the Christian Scientist congregation and was asked by the church to participate in the building, says she had terrific freedom to work in the courtyard area in the back of the church where her ceramic sculpture stands. "Colours and setting had to be considered. I wanted to echo the line of the poplar trees behind and relate to the style of the other tiles (Sue James's lovely Matakana sand clay tiles that are such a pleasure to walk on.)

"My brief was to do something abstract but not symbolic. I love Wellington and wanted to evoke the different textures and colours of hills and rocks in the area. When the work is finished, it will be lit with water running continuously over everything."

I've spent at least an hour wandering around the church. Before I leave, a bricklayer points enthusiastically to the rippling effect of wind and water reflected on the screen behind the reader's desk. We begin to talk of other things. Intimate talk that seems to grow from the space around us.

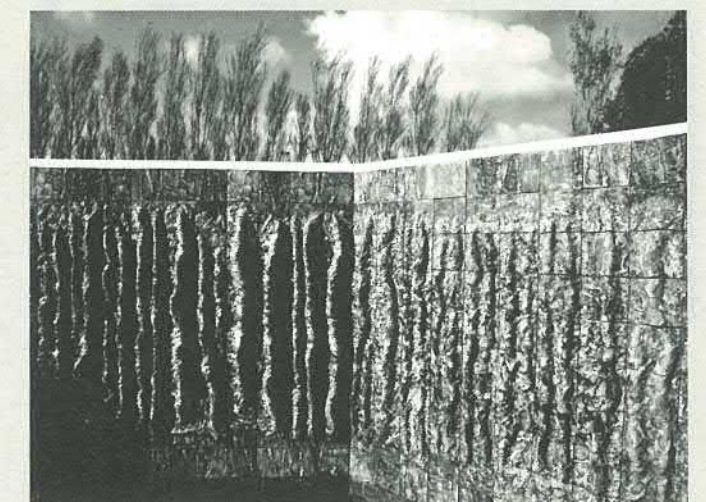
He flips open the Christian Science Bible and I glimpse a phrase from Mary Baker Eddy, founder of the church: "Harmony in man is as beautiful as music, and discord as unnatural, unreal."

The fact that the craft work in the building does harmonise in the most unusual way is probably a tribute to the Athfields' flexibility in working with artists, their ability to allow people to work naturally, in their own way. It's not a forced harmony and it's all the more interesting for that.

Dinah Priestley

Dinah Priestley is a Wellington batik artist.

Ceramic sculpture by Doreen Blumhardt.



COMMISSIONS

Commissioned work is one of the most rewarding, least exploited (and most fraught with problems) areas for the craftsperson to get into.

Most people sell through the usual avenues — the shop, the exhibition, direct to the public. There are a few who concentrate solely on exhibition work, or on major commission work, but the majority use a combination of these outlets.

However, as the public becomes more aware of the attractiveness of craftwork in their environment, more and more commissions, large and small, are available.

But how does the craftsperson deal with them? Are they really worth taking on? Will the prestige equal the financial return?

We can't give you all the answers, but these are intended as guidelines to help evaluate opportunities that may arise. We are assuming that the person has already been producing for some time and is now wanting to take on something larger — an architectural commission. There are, of course, all sorts of other commissions that come up — pottery for a restaurant, small residential commissions for fabrics or stained glass, for example — and these remarks can also be helpful in evaluating the smaller offers, but keep it in perspective.

How to get one

The first one is the hardest — and it will come through some exposure of your work to the commissioner. This may be at an exhibition, especially the major craft ones which are well established. Membership of a professional group helps you to know where these opportunities are. The Crafts Council is approached from time to time to provide the names of people who should be considered, so to have your slides and curriculum vitae in our records is important.

A direct approach is good — visit architects, developers and people who are in the business of commissioning artworks for buildings. Take your portfolio with you, and even if possible some samples of your work, and have an extra copy of your curriculum vitae sheet to leave with them. Make sure they go on to invitation lists for your exhibitions. To get names and addresses, look at the publications of the profession (NZ Home & Building, NZ Architect).

What's in it for you?

The craftsperson may see the opportunity to do commissioned work as an extended period to follow one path, to explore an area. Some may see it as a chance to create a "name" work, which will generate publicity. Or a chance to get free for a time from the gallery circuit and spend less time having to make a living.

The commission can provide these benefits, but it can also make life difficult if the ramifications of withdrawing from the market for a period are not taken into account, and are not acted upon.

The relationship with regular outlets must be taken into consideration — while they will no doubt be pleased that you have been given the chance to do a major work, they still have to keep their shelves stocked. If you can do both things at once you won't have a problem, but you will have to take this into account when estimating completion dates. You may be able to build up stocks before commencing the commission — but this will require you to work your finances out carefully to ensure that you have working capital to deal with commitments.

Depending on the time scale and type of work, there may be times during the completion of the piece when you can make some other work to sell.

Perhaps the prestige of commissioned work is one of its strongest attractions. It is a difficult thing to measure. A large, imposing wallhanging in a busy thoroughfare may do much justice to its creator, but a work hung privately may sink without trace. After a while a kind of "cultural osmosis" may take place and the artist's name may mean something to the general public. "Name" artists sell not because their work is necessarily better, but because the uninitiated feel comfortable buying the work of someone with whom they are familiar.

The publicity associated with a commission must be sustained and it must be clear whose responsibility it is — the artist and/or the client. Keep all clippings etc. for your portfolio.

Negotiating and Pricing

Most commissions come from architects or public bodies, and occasionally from businesses, depending on the economic climate. The approaches vary — sometimes a number of craftspeople will be asked to submit a design (with or without a design fee offered), sometimes an artist will be approached directly and asked to put forward ideas, or a competition may be decided on.

Payment itself and the form it takes must be discussed at the beginning of the project. You will be seen to be a minor supplier — along with all the other tradesmen — and be under the same expectations.

It is advisable to request a retainer before design work commences. Ideally a design fee should be offered whether the design is accepted or not. That way the craftsperson has the security that the client is definitely interested and if the design is not wanted then the craftsperson is paid without dispute. The following breakdown has been suggested: 20% retainer, 30% when designs approved and construction is to go ahead, 20-30% progress payment and the balance within seven days of installation.

If the client has been referred to you by someone else (e.g. a gallery) you should consider building a fee for them into the price as a courtesy — and to ensure future referrals.

Consult your accountant to see in what ways you can capitalise on the financial and taxation aspects of the work. The chance of spreading payments may work to your advantage if it can be spread over two tax years.

The fact that the commission is a one-off will alter your method of pricing it. The hourly rate will not have the same importance attached to it, and economies of scale will not apply.

Many factors will be difficult to include or justify

directly in the end price — for example, reorganising the studio to accommodate the work, the length of time taken to solve technical problems and so on.

Often a price is set for the commission, and it is then possible to work a price backwards from this. For example, if \$5000 is allocated, and it is estimated that the materials will cost \$2000 and other expenses will take a further \$500, then the balance of \$2500 must cover the labour content and any profit. The steps to be taken into account are likely to be:

- submissions
- planning
- legal visit
- collecting of materials
- consulting with client
- installation.

And the time for making the object must be realistically estimated.

On top of this come the intangibles — how much do you charge for the artistic input? Do you strike a line somewhere between the fainthearted and the outrageous? The paramount thing is a well thought out, realistic and professional approach. Your colleagues may be helpful with advice.

The other way of pricing is to do the design and then work out how much it will cost for each component:

- materials
- hourly rate over projected hours
- overheads
- legal/accounting advice
- extra costs — e.g. engineering work, storage, extra labour.

You should add it up, and then it is your decision as to whether there is any room for adjustment — upwards or downwards — in the price.

Remember to take inflation into account when pricing for a completion date some way ahead.

A serious question to ask in pricing is "just how good is the item?"

One person who is now well-established has commented: "I don't know if I would ever have gotten going if I had always priced jobs for all my time input. Nobody would have hired me. To do this kind of work one needs to be ready to make initial sacrifices for the good of long-term considerations. Basically the decision is what one is professionally. After that do it regardless . . . good times or bad times."

Contracts

A model contract is available from the Crafts Council for \$2 and the QEII Arts Council also has various models available.

Contractual points to be considered are:

- beginning and end of the agreement
- times and manner of payment
- where the work is to be delivered and installed — who pays for these costs
- who is to instal the work
- are there any progress reports required — written, verbal
- is there a guarantee on the work — what does it cover
- whose responsibility is maintenance
- can the contract be terminated before completion — and on what grounds

- what remedies are required if the contract is not met — on both sides
- can the contract be amended
- does the contract accurately reflect the verbal agreements.

It is wise to get your lawyer to look over the contract — especially if it is a large job. A contract may not always be necessary, especially on straightforward or smaller jobs, but you should always be sure that you and the client understand each other's requirements. A letter of agreement may be sufficient, with a copy initialled by the client. Commissioning of a work should be regarded as a normal business transaction.

Evaluation

Having achieved and completed the commission, comes an important step — evaluating it. Was it worthwhile financially? Did it allow you to progress as an artist? Did it bring you adequate recognition? Is it an area you wish to pursue further? What would you do differently next time? What was the response of the client and the public?

Christine Ross, based on notes by **John Clacy** and comments by **James Walker**.

NZ CRAFT SHOPS

a directory

for

- craftspeople wanting to locate new outlets for their work
- people wanting to see and purchase New Zealand crafts

The directory is arranged geographically providing name, address, hours and a description of the type of craft sold in each outlet.

Price: \$6.00 less than 10 copies
\$4.00 more than 10 copies

Crafts Council of NZ
PO Box 498
Wellington 1

Exhibition Reviews

AQUATIC CHROMATICS by HARRY MARTIN at Trappings Gallery, Auckland.

The title . . . represents an attempt to capture the colour, the texture, the nature of water in different forms: says Harry Martin, of his exhibition of hangings and panels.

Using two resist techniques — cold wax and plangi, the hand-painting of sized silk, and a reduction technique, Harry Martin shows a varied and interesting collection of work, all done on silk.

The fascination that one fabric dyer or painter can have for another's work is never ending. You're curious about how he or she achieved particular effects, interested in the series of actions, movements, designs and colours mixed to arrive at the statement.

Can I see it the way Harry Martin sees it? Does he have a finished design in his head which then has to be got on to the fabric, in a frequently painful process? Does Harry Martin's Aquatic Chromatics work?

It's an interesting exhibition for anyone who's been following Harry Martin's development in the past few years. He's come a long way since he began, and shows an amazing development since the last exhibition of his that I saw early last year. He's more sure of himself, with his good design skills in evidence, especially in the charming window panels, the lightbox fish, and the reduction and handpainted Dark and the Deep.

Everyone sees and feels colour in a completely different way. I feel that Harry Martin's design skills are greater at present than his uses of colour . . . some of the colours used against each other could have achieved greater harmony by changing, slightly, the colour tones used. But then, if that is the colour that he saw in his head, then that is the positive statement that he made. And I'm all for making positive statements.

Amy Brown

Amy Brown is an Auckland fabric dyer, and Editor of the Craft Dyers Guild Newsletter.

CANTERBURY CRAFTS COUNCIL EXHIBITION, AUGUST-SEPTEMBER 1983

The Canterbury area Crafts Council exhibition was held at the Canterbury Society of Arts Gallery in Christchurch. There were 166 pieces which were selected by a jury of three Crafts Council members who had been voted on by the area members. This exhibition was the first Crafts Council exhibition in Christchurch since 1978.

The main problem with the exhibition was, for whatever reasons, that there wasn't as large an amount of initial entries as expected and the quality of the entries was disappointing. You can only make an exhibition out of what is submitted, so perhaps a few marginal pieces were included this time.

In an exhibition it is the work of the members that is making the statement. If it is a Crafts Council exhibition, then the work should relate to the principles of the organisation.

The one work which stood out above the rest was "Tasman Bay Impressions II", by Margaret Cox. She spends a long time thinking about the idea before she starts to make sure that the idea is really worth the time to be spent. The tapestry is a two-part work composed of impressions taken from her time spent sailing on the Tasman Bay over the last three years. Her designs are a composition taken from sketches done over this time. The bottom image is the realistic stage, the top semi-abstracted and, if time had permitted, a third wholly abstracted image was to have been included.

The use of colour in her piece is very appealing. The colour, design and craftsmanship read well at close inspection and still has strength and proportion from afar.

This tapestry embodies what every submission for this exhibition should have — thought, colour, design, craftsmanship and presentation, all contribute to its overall impact.

Ron Williams' Maori-inspired carvings were skilfully worked. It was good to have his and Mae Taurua's tukutuku weaving, to break away from a monocultural presentation.

Colin Slade's rocking chair was a well-formed, unaffected piece. The chair was made from a huge ash using the unusual amount of dark wood at the heart of the tree for the main body of the chair, and the lighter sap wood for the rungs and crossbars.

Janet McRae's lace work was another example of a beautifully-executed traditional skill.

Robyn Royds' quilts were dynamic modern statements in fabric. Robyn's colours and designs are always decisive, bright but not garish.

Laurence Ewing can always be relied on to make good pots. His contributions were in his usual elegant, well-controlled style. Frederika Ersten showed pots provided for those with tastes in more matt-finished work. Her teapots are good solid vessels, lots of room for cups of tea. Her shapes and designs are carefully considered — as in her vases where a fuller swelling at the top gives them a feeling of strength.

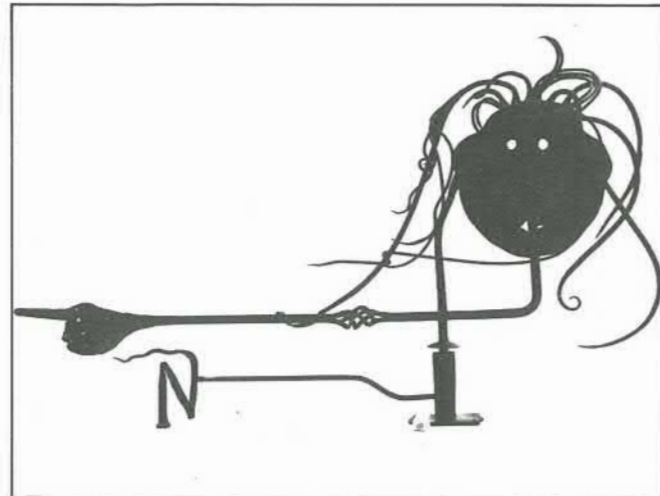
Noel Gregg's "Old Man Weather Vane" brought a touch of humour into the exhibition — personal content, if the object is well-crafted, can be a spark of entertainment in an exhibition. The weather vane shows thought given to the function of the object. The images are big and bold, so they can still be seen well away from the top of a roof.

The silversmith guild had a well chosen representation of a group's work — different types, styles and quality of work were displayed. Penny Hughes' hair comb was an interesting combination of a simple silver design contrasted with inlay feathers.

Apart from the work itself, one aspect that could have been improved in some of the pieces was their presentation. Several people commented to me that the metal frames I chose to display my batiks with looked nice, but must have been expensive. I think that's one of the most useful things I got out of art school — having it pounded into my head that presentation is important. One should carefully consider what frame, rods, mats or method of presentation suits the piece. Presentation can make or break the final effect.

Holly Blair

Holly Blair is a Christchurch batik artist.



GALLERY NEWS

Those looking for "Craft Centre News" will be surprised to find "Gallery News" in its place. With the change of premises the New Zealand Craft Centre has been renamed "The Crafts Council Gallery".

Despite all the changes the Gallery is settling down and is in some semblance of order. There has been a steady stream of visitors, both Crafts Council members and the general public, looking at the new space and all comments have been complimentary. The space is larger, with plain walls and pale carpet; making a pleasing display area. The location is more central and much more 'up market'. Sales have been good even though the Gallery has not been properly operational, so when finally settled and promotion of the Gallery begins, increasing numbers of people will become regular visitors.

The busy exhibition programme of 1983 has boosted interest and sales have responded accordingly, so another action packed year is planned for 1984. Details of the exhibition themes, with dates etc. will be available at the Crafts Council Conference in January and will also be printed in the first New Zealand Crafts next year.

Following this is a brief history of the New Zealand Craft Centre, compiled by its first Director, Betty Aikman.

Seasons greetings to you all.

Penny Harrison

WHAT'S IN A NAME?

The opening of the *New Zealand Craft Centre* in Wellington in May 1980 by the Minister for the Arts, the Hon. D A Hight, fulfilled the dreams of a number of people. There would now be a stock of first class craft work available for sale at all times.

Craftspeople, particularly those living in Wellington, were all too used to being approached, usually at the last moment, by business houses and government departments for gifts and presentations for overseas visitors. Sometimes it was impossible to supply the right thing at a moment's notice and all too often craftspeople were aware that gifts had been made that had none of their origins in New Zealand.

Under the Chairpersonship of Jenny Patrick, and with the market research expertise of Glen Wiggs and the guidance of Peter Rule the *New Zealand Craft Centre* was established. Betty Aikman was appointed the first Director and the Centre opened in the Crafts Council rooms, adjacent to the Arts Council premises in Courtenay Place.

The initial target market was business houses and government departments.

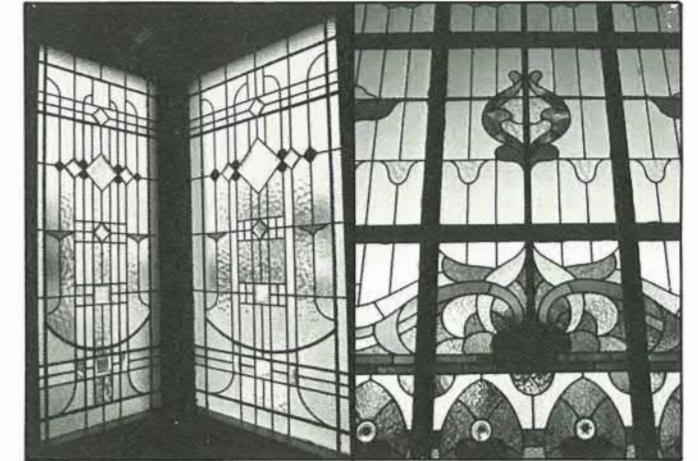
An effort was made to carry a nationwide selection of work with a wide variety of media represented; often stocking large pieces of work that craft shops seldom handle. The Centre also made itself available to negotiate special commissions by bringing client and craftspeople together. In September 1981 the Centre, along with the Crafts Council, moved to Featherston Street. With larger display and storage areas as well as street level access, the Centre was able to increase its stock-holding, enter a new phase of regular exhibitions and attract a wider clientele than had been possible before.

In October 1982, Penny Harrison took over as Director of the Centre. Under her control the Centre increased its exhibition programme, and has widened the range of work displayed.

In November 1983 the Centre is on the move again to the James Cook Arcade and this time under the name *Crafts Council Gallery*.

OOPS!

In our last issue the page 16 captions to the photographs taken from 'In the Light of the Past' by Jock Phillips and Chris McLean, published by Oxford University Press, were transposed.



Art Deco, Nelson.

Art Nouveau, Dunedin.

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**Impromptu exhibition • Children's programme • Slide shows • Lectures
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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

ANNUAL GENERAL MEETING

Over eighty members came to the Annual General Meeting held on 25 September at the School of Architecture at Auckland University, which we believe is the highest number ever to such a meeting. We were very pleased to see people there who had travelled from Northland, the Waikato and elsewhere.

There was a small display of craftwork by Auckland members, selected by Dr Rodney Wilson of the Auckland City Art Gallery, Brian Muir of the Auckland Museum and Len Castle. Unselected work was also viewed afterwards.

Philip Clarke showed a selection of slides of members' work held in the Resource Centre slide collection.

The business of the AGM went smoothly, with the proposed Constitutional amendments (on the addition of a Vice-President elected directly by the members and on the qualifications of the Auditor) being adopted. The meeting agreed that the Executive Committee should act to fill the vacancy for the Vice-Presidency, and it was subsequently decided that an election should be held forthwith. Discussion from the floor covered several points: the need to ensure wider distribution for the magazine; that the Gallery should not be perceived to be under-cutting retail outlets; the need to encourage individual membership of the Council. The President read out a request from the Keirunga Gardens Society that Denise Sedger should be appointed Liaison Officer from Hawkes Bay. He noted that this is a valuable connection, and thanked Nell van Asch for her contribution as Liaison Officer for the last three years.

The last item on the agenda was a panel discussion on the 'Role of Craft in Art'. There was some misunderstanding over the non-appearance of Dr T L Rodney Wilson, Director of the Auckland City Art Gallery, who had been asked to take part some time before the AGM.

He returned from overseas

and the engagement was not reconfirmed. We are anxious to dispel any suggestion that his absence reflected the Gallery's attitude towards craft and are sorry if some awkward timing should have left this unfavourable impression.

The panellists covered the very wide subject as best they could, but in the event no conclusion was reached — and whether it was possible to do so is yet another matter for debate. Perhaps next time!

Pottery Workshop Places

A young Welsh potter seeks a place in a workshop in New Zealand. She has completed a four year diploma course in ceramics, winning the prize for student of the year for dedication and hard work. She specialises in thrown domestic ware.

Write to: Trudy Ebsworth, Truway, Kilgetty, Dyfed, South Wales, United Kingdom.

The Waimea Potters, **Jack and Paul Laird**, would like to have a potter work with them to share the extensive facilities available at the pottery. They are looking for someone already able to earn a living to pay a rental for the use of space, equipment and services, which include a showroom.

Write to: Waimea Potters, PO Box 3065, Richmond, Nelson. Phone: 7481 Richmond.

Political Interest

The **Labour Party** held an Arts Policy Symposium at Labour Weekend. **Sally Vinson**, President of NZSP, was one of the invited panellists and spoke of the problems potters face — notably Sales Tax, and the potential ramifications of the Ceramic Industry Review. Another panellist was **Hamish Keith**, who entered an eloquent plea, echoed by other speakers, for a cohesive cultural policy, integrated as a matter of course into all other policy areas. The arts should not be singled out and separated, he said.

Michael Moore, Spokesman on Tourism, was the keynote speaker, highlighting the tourism dollar potential of the arts and the need for funding to be regarded as investment,

rather than as handouts. The Labour Party stated that they had called the meeting to listen to arts organisations and they would shortly be circulating a policy document based on the discussion at the symposium. We look forward to receiving it.

People

Julia van Helden of Wellington was one of the winners of the recently awarded 1983 Williams Art Awards. Van Helden, well known for her pottery, had four paintings in the exhibition. She won a Williams Art Award in 1981.

Crafts Council member **Colin Broadley** of Thames was recently elected President of the NZ Association of Small Farmers.

Chester Nealie was a judge for the newly instituted North Queensland Ceramic Award held at the Perc Tucker Regional Gallery, Townsville.

Regional Development

Crafts Council regional groups have been co-ordinated in Dunedin and Nelson. The Dunedin group is investigating the possibility of producing a local crafts brochure, a marketing seminar and a combined exhibition and gallery space.

Contacts are: Tony Williams, 25 Kiwi Street, St Leonards, Dunedin; Philippa Vine, 43a Brook Street, Nelson.

ANZAS Embroidery Exhibition

An exhibition of work by Jann Pearce, Helen Guy, Margaret Jeffery, Shirley Dixon, Diana Parkes, Jill McVinnie, Joan Forsythe, Barbara Hercus, Nancy Maxwell, Helen Marshall and Mina Thomas. The exhibition was assembled by the Association of NZ Embroiders' Guilds and is available to ANZAS members, to tour. 4 Eden Terrace, Auckland 1.

World Crafts Council

We understand that the 1984 General Assembly scheduled for Greece will not now take place, though there will be one somewhere.

The US craft tabloid **Craft International** is now the official publication of the WCC. Craft International is in its third year of publication and is dedicated to being "a

voice, a network, a clearinghouse for worldwide communications of artists all over the world".

Craft International, 32 Spring Street, New York, NY 10012, USA. US\$16 per annum

New Vision

Long established New Vision Gallery in Auckland has announced the opening of a new gallery, New Vision Ceramics, (Director, Sue Gardiner). "As the ceramics in NZ show both diversity and an excellent standard of craftsmanship we felt it necessary to establish a space where they could be viewed in a more open environment". New Vision Ceramics has retail and exhibition space. The gallery is located at 8 Durham Street East just over Queen Street from the His Majesty's Arcade site. Phone: 735-440.

Regional Promotions

Fruits of our Labour is the first comprehensive guide to crafts in the Nelson region. It lists more than 200 artists and craftspeople from the greater Nelson area, indicating whether they undertake orders, are open for visiting groups, bus tours, workshops, tutoring and demonstrations. It is intended as a comprehensive well illustrated visitors guide and as an information source for galleries and craftshops throughout New Zealand.

Fruits of our Labour is available from: Nelson Provincial Arts Council, PO Box 566, Nelson (Telephone: 84-640) and Crafts Council of NZ. \$3.00 and 36c for postage.

Congratulations Nelson, c'mon other areas!

As a result of the Fruit of our Labour project the QEII Arts Council intends to undertake a research project designed to measure the community benefits and economic impact of the arts in the Nelson region. The purpose of the survey is to provide information to support the argument that the arts have a substantial economic impact on the community in terms of employment, trade, export earnings, tourism, recreation and leisure.

RESOURCES

Artisan: A mail order catalogue of fine quality crafts has been produced by a number of artists and craftspeople living in isolated Golden Bay, presenting Golden Bay wares to potential buyers around the country. Artisan illustrates wooden toys, screen prints, weaving, silver, jewellery, sheepskin slippers, cards, furs and furniture all available for mail order.

Congratulations again to enterprising craftspeople in the Nelson/Golden Bay region.

Artisan catalogue is available for \$1.00 from: Golden Bay Marketing Co-operative, PO Box 156, Takaka (Telephone: 58-099) and Crafts Council of NZ.

Craft Teachers Certificate, Canterbury

The Canterbury area of the NZ Spinning, Weaving and Woolcrafts Society is in the process of designing a Craft Teachers Certificate Course. It is envisaged as being a tertiary level course and will be recognised by the Department of Education. It will be in three stages:

- 1) A pass in technical expertise as required by the particular craft discipline.
- 2) A pass in the ASTU Adult Education papers offered by the Correspondence School or equivalent.
- 3) A pass in practical techniques appropriate to craft teaching — visual aids etc. to be provided by polytechnics or similar institutions.

Calligraphy

The Crafts Council of Australia is, with the assistance of the British Council, bringing one of the world's leading modern calligraphers to Australia to conduct workshops for a period of seven weeks between August and October 1984.

Donald Jackson, Scribe to the Queen's Office, House of Lords has taught in England and America.

Further information: Crafts Council of Australia, 100 George St, Sydney, N.S.W. 2000, Australia.

NZ Craft Shops: a directory

For the first time craftspeople will have a pocket sized guide to over 200 craft outlets throughout New Zealand. One of our major objectives is to promote and publicise New Zealand crafts and craftspeople and the directory is an important tool in this promotion. The directory will guide travellers and any interested persons to shops all over the country where they can see, and buy craft. Each shop listed has its own entry giving name, address, hours of opening and a description of the crafts sold. The directory is arranged geographically for ease of use and has a comprehensive name index. Compilation of the directory has been the major activity of the Resource Centre for the last six months. We plan to update the directory regularly.

Price \$6.00 for individual copies, \$4.00 for orders of ten or more.

Winston Churchill Memorial Trust

Fellowships are for investigation or some other activity in NZ or overseas which will contribute to the advancement of any occupation, calling, trade, business or profession, or will in some way be to the benefit of NZ, or will aid the maintenance of the Commonwealth as a beneficial influence in world affairs.

Applications should be received by 31 July in each year. Further information and application forms:

Secretary
Winston Churchill Memorial Trust Board
PO Box 12347
Wellington.

A recent Fellowship holder was Ann Hayman, former President of NZ Spinning, Weaving & Woolcrafts Society.

Education 1984

The Resource Centre is collecting information of craft courses available in 1984. Because of space limitations it will not be possible to print a listing of courses. Any queries regarding the availability of craft courses should be directed to the Resource Officer.

Diploma of Recreation and Sport

The Diploma has been established by the NZ Council

of Recreation and Sport to provide an opportunity for anyone interested in undertaking a course of study in recreational leadership. The Diploma will involve 5 core modules, 2 fieldwork options, final study project and a residential course. The course will normally be completed over a two year period.

Further information:
NZ Council for Recreation & Sport
PO Box 5122
Wellington.

Publicity

Media Kit is a short kit on how to Get Your Message into print and on the radio. It contains lots of practical suggestions and useful addresses for getting your message across. Available for \$3.00 from:
Media Women
PO Box 1678
Auckland.

Crafts Register

The Craftsperson Register is one of the most important activities of the Resource Centre. Completed questionnaires inform us that you are available to teach, export, undertake commissions, receive tourists or demonstrate.

We are constantly providing names of craftspeople to:

- 1) Craft shops.
- 2) Craft exhibition organisers.
- 3) Overseas individuals and companies wanting to import New Zealand craft.
- 4) People wanting to commission work by New Zealand craftspeople.

Including government and business.

The Register is the only free marketing tool of its type in the country. If you are a professional craftspeople you should be part of it. It's free, it is constantly used and it gives you national and international exposure.

Slide Collection

An integral part of our promotion of New Zealand craftspeople is the collection of slides in the Resource Centre. It is impossible to promote your work if people cannot see what your work is like. We need your participation if we are to promote you and your work effectively.

Who uses the slide collection?

- 1) Visiting gallery owners.
- 2) Local and overseas visitors,

mostly craftspeople.

- 3) **New Zealand Crafts** and other magazines.
- 4) Prospective buyers of New Zealand craft.

The slide register is one of the most useful free marketing tools available to New Zealand craftspeople. For it to promote your work fully you must have:

- 1) Up to date slides of your work so that you are judged by what you are doing now.
- 2) Good quality slides, preferably taken by a professional. If you take slides of your own work the Crafts Council can supply guides on how to take good slides.

You are considered and judged on how you present your work. You won't be considered at all if you don't participate.

Slide Sets

Slide sets are available from the Resource Centre for hire. \$4 per set for Crafts Council members and \$6 per set for non-members. New slide sets include:

Set 73: **Fletcher Brownbuilt 1983**. 115 slides.

Set 74: **Ceramics II**. Domestic Pottery (UK). 18 slides.

Includes work by John Leach, Richard Botterham, Jim Laone, David Leach, John Pollex, Janice Tchalanko, Sarah Walton, Walter Keeler.

Set 75: **Hand & Machine Knitting (UK)**. 18 slides.

Shows garments knitted by contemporary British knitters.

Set 76: **Weaving III, Rugs (UK)**. 18 slides.

Shows rugs by a number of British weavers including Peter Collingwood.

Set 77: **First steps in Felting**. 15 slides.

Kitset covers the initial stages, processes and equipment necessary to make felt.

Set 79: **Wollombi Farm: The House**. 24 slides.

This kitset is a further record of Australian fabric artist Heather Dorrough's work. The kitset is "a study of the continuing influence of an immediate environment as inspiration for work" and "a model for design ideas and as an example of techniques in fabric applique".

Set 81: **Brilliant Handknits**. 24 slides.

Knitting by Ruby Brilliant, based on her exhibition 'Australiana Wearables'.



Heather Dorrough
'Wollombi Farm Series'
Slide set 79.



Kay Lawrence
'Ideas and Inspirations'
Slide set 80.



Australian Baskets
Slide set 82.



Doug Fuchs
'Floating Forest'
Slide set 83.

Catalogues

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

Bookbinding

Designer Bookbinders 1974

Catalogue documents a 1974 exhibition of work by the Designer Bookbinders Society (UK). Black and white photographs, biographies and addresses of about twenty bookbinders. Note: An exhibition of work by the Designer Bookbinders Society is planned to tour Australia, August to December 1984.

Glass

International Directions in Glass Art

An international exhibition selected by Australian Michael Esson. The exhibition was conceived "to promote the development of glass in Australia, and in part it was felt this could be achieved by touring an exhibition of quality work drawn from around the world". Work of over 50 artists from around the world is illustrated in colour. Includes addresses and biographies of artists.

New Glass Review 3

This is an annual catalogue produced by the Corning Museum of Glass. The Review consists of: colour illustrations of 100 pieces of work acquired by the museum in the past year, a commentary on those selections, and a check list of all articles and books published in the previous year acquired by the museum.

Johannes Schreiter

Mostly black and white catalogue of work by the eminent German glass artist. Johannes Schreiter visited New Zealand in April 1983 as a guest of SAG.

Fabric & Form — New Textile Art from Britain

Fabric & Form is a British exhibition of contemporary work by British textile artists and is toured by the British Council. Selection of the works has been based on content rather than technique reflecting a shift of emphasis by textile artists. The study of painting and sculpture has gained importance and the study of technique has become of

lesser importance. This new freedom from the constraints of the process has broken down the lines by which textile art is defined.

Itinerary:
Auckland City Art Gallery:
Nov 16 - Dec 11.

Sarjeant Gallery:
Dec 20 - Jan 15.

Gisborne Museum & Arts Centre:
Jan 24 - Feb 19.

Dowse Art Museum:
Feb 28 - March 25

Dunedin Public Art Gallery:
Apr 11 - May 6.

McDougall Art Gallery:
May 15 - Jun 10.

Fabric & Form will be the subject of a feature article in

New Zealand Crafts
February/March 1984.

Jewellery

Impulse and Responses

Impulse and Responses was recently held in Wellington. The exhibition presented work by 14 New Zealand jewellers and Herman Jünger exactly one year after Jünger's workshop in New Zealand. Illustrations and notes on the work of Kobi Bosshard, Nick Charlton, Dale Copeland, Larry Field, Mark Forsey, Warwick Freeman, Elena Gee, Gavin Hitchings, Colleen O'Connor, Alan Preston, Gillian Snadden, Judith Thomas, Ben Vine, Anthony Williams.

The Jewellery Project

The Jewellery Project sets out to build a collection of innovative jewellery funded by American craft collectors who asked two British jewellers to assemble a collection for them. The collection covers work by many European jewellers.

New Departures in British Jewellery

This exhibition is not a survey of contemporary British jewellery but a show of work by "artists who have little in common except that they all live in the British Isles and have trained as jewellers. More important than any overriding direction or theme is the vitality and inventive spirit they show as individuals".

Pierre Degen

"Only a small number of people would think of Pierre Degen's new work as jewellery — scale alone would disqualify it from most definitions. But for those who have witnessed the radical

changes in jewellery over the past decade, it is a departure that could have been predicted". "His work can be looked at as outsize jewellery, portable sculpture, or even tools with no definable use".

Pottery

Alison Britton, 1979

Alison Britton is a leading UK potter whose work was in the 'Image and Idea' exhibition that toured New Zealand in 1981. Catalogue contains colour photographs, biography and appreciations of her work by many people.

Jacqui Poncelet: New Ceramics 1981

Colour and black and white catalogue of work by this leading UK potter. Her work was also featured in the UK exhibition, 'Image and Idea'.

Textiles

Abakanowicz

"Magdalena Abakanowicz is considered by many critics and artists alike to be the foremost artist working with fibre in the world today. Her work proved to have the strength to break with the venerable tradition of tapestry going back to the Middle Ages, and to transform radically our expectations of woven objects from being craft to being fine art".

Woodwork

The Art of Woodturning

The international seminar for woodturners at Parnham in 1980 provided the inspiration for this exhibition. Catalogue contains a history of turning from ancient times to the contemporary. Mostly US contemporary work is featured.

Book Reviews

Creative Feltmaking by J. Kay Donald — Kenthurst, NSW, Kangaroo Press: 1983

Apart from the Art of the Feltmaker by M.E. Burkett and Feltmaking by B. Gordon, there is little literature on feltmaking. The author's intentions are to show "how to make felt, give hints, ideas, suggestions and background". The strength of the book is the ideas and suggestions. There are plenty of pictures, some in colour.

The book does not describe how to choose the wool for specific items and does not describe how to calculate the amount of wool needed. The

method of making felt described is the American method which is the most time consuming method of feltmaking.

Marianne Ekert

Japanese Ikat Weaving — the techniques of Kasuri by Jan & Noriko Tomita — Melbourne, Routledge and Kegan Paul : 1983

Ikat weaving or kasuri, is an ancient technique, creating patterns and pictures on fabric by resist-dyeing the threads before weaving. This book by Jan and Noriko Tomita is the Edmonds cookbook of Ikat weavers. It will lead weavers step by step, through the various types of weft and warp Ikat.

It covers four methods of warp kasuri and four methods for weft kasuri, with a separate section on picture kasuri. Each section is followed by "practical advice" — those few well chosen tips that save you hours of work and many a headache. Diagrams are explicit and photographs clear. A working understanding of two or four shaft looms is a pre-requisite.

A brief history of Ikat, mainly pertaining to Japan is included and the book ends with a section on both natural and synthetic indigo.

The sequential layout of this book has made it a very successful "text" for Ikat students. Weavers wishing to attempt kasuri alone will find this a most helpful book and should use it as the stepping stone to learning the basic principles and rules of Ikat weaving.

Maureen Lorimer

Bags and Purses by Vanya Foster — London, Batsford : 1982

Twentieth Century Embroidery in Great Britain to 1939 by Constance Howard — London, Batsford : 1981

The Cross Stitch Book by Mary Gostelow — London, Batsford : 1982

Mary Gostelow's Embroidery Book by Mary Gostelow, Penguin Books : 1978

In the history of British embroidery, there have been periods of high artistic achievement — the early Middle Ages, the Tudor and Caroline eras — alternating with periods of decline. From the tasteless excesses of Victorian embroidery a renaissance arose, inspired by Morris and the Arts and Crafts

movement. Somewhat precious during the Aesthetic revival, embroidery gained new vigour from the Glasgow School and continued to develop through the 20's and 30's, and continues despite the austerities of the war years, to gain in energy and power. These developments are surveyed in a new history by Dame Constance Howard. Designed for students (who can study the subject in Britain to Ph D), the book is packed with the fruits of scholarly research. The ordinary reader might appreciate a little more general background on contemporary social and artistic trends, which a writer such as Bevis Hillier both wittily and knowledgeably provides.

Bags and Purses by Vanya Foster, throws interesting sidelights on Jane Austen reticules and other curiosities, not readily available for study in our museums, and would be valuable for designers, theatre costumiers and all students of fashion.

The assiduous Mary Gostelow brings us a useful and lucid manual on cross stitch. Diagrams and explanations are clear-cut and straightforward. She supplies some decidedly ordinary projects to execute, but thoughtful readers should be able to devise their own applications. This could not be said of "Mary Gostelow's Embroidery Book", which attempts to survey, in one volume, the entire field of history, ethnology, and technique. Notes on otolith embroidery, which uses fish-bones, and couching porcupine quills are surely superfluous here. However, she does clarify the confused nomenclature of Bargello, Florentine and Hungarian work, thanks be; and provides an excellent bibliography.

Joan Clouston

Recent Reviews

The following books have all recently been reviewed in magazines 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.

Embroidery

The Open Canvas by Carolyn Ambuter. Workman Publishing Co, 1982.

Good introduction to, Pulled Canvas, Needleweaving, Hemstitching, Filet, Hardanger and Reticello/Hedebo.

Fabric & Fibre Art — Patchwork

Patchwork by Averil Colby, Charles Scribners Sons, 1982.

A mosaic of history, illustrations, patterns and how to do. "Essential".

Knitting

The Complete Book of Traditional Knitting by Rae Compton. Charles Scribner's Sons, 1983.

Traditional knitting in the U.K. and Scandinavia.

The Complete Book of Knitting by Gertrude Taylor. Charles Scribner's Sons, 1983. Highly recommended.

Pottery

Pottery on the Wheel by Elspeth Woody, London. John Murray Ltd.

This book describes all techniques employed in wheel forming pots. Covers special areas such as coil throwing, throwing large pots, throwing off the hump and production of specific forms such as lids and teapots.

Woodwork

Hand Tools; Their Ways and Workings by Aldren A. Watson. WW Norton & Co. 1982 New York.

The author explains both by written word and with illustrations how the "29 basic tools work and how to sharpen them." In addition to information on tools and their use information on tool makers, and workshop design is given.

Wooden Boat; An Appreciation of the Craft by the editors of **Woodenboat** magazine. Published by Addison Wesley Publishing Co, Reading, Mass.

This book is based on articles that have appeared in **Woodenboat** in the last eight years. Topics covered include historical examinations, contemporary design, how-to articles, discussion of current issues facing boat builders today.

Articles

The following articles have appeared in journals recently received in the Resource Centre. These articles can be

seen in 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.

Basketry
S.A. Crafts Spring 1983 p 45-7.
Includes bibliography.

Craft & Technology
Crafts "Take Me to Your Robot" no 63 p 12-15.
Robots are here to be exploited. "A shrewd use of the latest machines would enable the inspired craftsman to supply the material and metaphysical needs of the new age with the aid of — technology.

Crafts Shops & Galleries — Selling
Crafts Report "An Open Letter to Museum Shops" no 93 p 12-13.

A craftsman gives his ideas on how work should be promoted and sold in a shop.

Furniture
Designscape "Alternative Furniture" Sept. 1983 p 14-7.

Review of the Alternative Furniture Show organised by the Canterbury Guild of Woodworkers. Mentions work by John Shaw, Colin Slade, Marc Zuckerman.

Fine Woodworking "How I Make A Rocker" no 42 p 52-55.

Leading US furniture maker Sam Maloof reveals how he makes one of his famous rockers.

Jewellery
Craft Australia "Workshop 3000" 1983/1 p 34-9.

Workshop 3000 is a co-operative jewellery production workshop. It is supported by fees paid by long and short term members of the co-op. Article shows work produced at Workshop 3000.

Masks
Craft Australia 1983/2 "The Leather Masks of the Commedia dell'Arte" p 21-31., p 35-7.

Article is about the leather masks made by the Sartori family for use in the theatre.

Craft Australia 1983/2 "Australian Masks" p 32-34.

Pottery
Studio Potter v11 no 2 has feature on earthenware. Includes notes on clays, slips and glazes. Single-fired

earthenware and woodfired earthenware.

Agmanz News 14/3
This issue is devoted to Ceramic Collections in various institutions around NZ.

Overseas Events 1984

January 28-30
3rd Biennial Conference of the Jewellers and Metalsmiths Group of Australia. Theme 'Presenting Metal'. A 3 day live-in programme followed by work-in sessions available by separate registration. Information: Conference '84, J.M.G.A., 7 Blackwood St, North Melbourne, Vic 3051, Australia.

March 10-11
2nd International Conference Leather Arts Network Sawtooth Center for Visual Design. Winston-Salem, North Carolina, U.S.A. Details available from Crafts Council.

May 13-18
Fibre Interchange '84. 4th Biennial Conference of the Australian Forum for Textile Arts. Participants will be people with some proficiency in one or more fibrearts. Contact: Judy Pearce, Crafts Council of A.C.T. 2602, Australia.

May 20-29
Australian Pacific Embroidery Festival. University of Sydney. Guest Mr Iwao Saito of Japan. Information: Embroiderers' Guild of N.S.W., 167 Elizabeth St, Sydney, N.S.W. 2000, Australia.

June 1-4
1984 International Quilt Exhibit. University of San Diego campus. \$300 prize for best foreign quilt. Information: Ruth Briggs, Box 403, Rancho Santa Fe, Ca. 92067, U.S.A.

June 8-17
International Festival of Embroidery, Clarendon Park, Salisbury, U.K. Information: Embroiderers' Guild, Apartment 41A Hampton Court Palace, East Molesey, Surrey KT8 9AU, U.K.

June 20-24
Convergence '84. Dallas, Texas. Handweavers' Guild of America Biennial Conference. Information: Handweavers' Guild of America, 65 La Salle Rd, West Hartford, CT 06107, U.S.A.

Conferences

January 16-21
NZ Society for Education Through Art Conference. Discussion will focus on Art/Industry, Commerce, Employment, Politics, Continuing Art Education and the Art Curriculum, NZSEA its establishment, functioning and future. Hawkes Bay Community College, Taradale, Napier.

January 20-31
World Congress on Coloured Sheep and Their Products. Lincoln College, Canterbury. Information: R.P. Williams, R.D.12, Masterton.

January 26-29
Crafts Council 3rd Biennial Conference. Workshops in Jewellery, Furnituremaking, Feltmaking, Kitemaking, Photography and Design. Information: Crafts Council, PO Box 498, Wellington. (04) 727-018.

April 20
NZ Society of Potters Annual Convention and National Exhibition, Dunedin. Information: NZSP, PO Box 881, Auckland.

May 28-31
National Woolcrafts Festival, Queenstown 1984. Special guest Peter Collingwood. Information: Southland Guild, NZ Spinning, Weaving & Woolcrafts Society.

June 16-17
Embroiderers' Guild Conference, Invercargill. Conference will include workshops with Jeanette Durrant (U.K.) Design & Interpretation. Pat Langford (Australia) Embroidery and Other Media. Margaret Jeffery NZ Native Flora in Crewel Embroidery. Betty McCammon Construction and Mounting Techniques.

June 16-July 1
Embroiderers' Guild Conference Exhibition. Southland Museum and Art Gallery. Contact Southland Guild, c/- 40 Inglewood Rd, Invercargill.

Workshops

December 30-January 6 January 6-12
Pottery: Clay, kilns, firing. Basic imaginative approach suitable for beginners and all. Brian Gartside, Kerns Rd, Ramarama, RD 3, Drury, Auckland. Accommodation available, \$190.

January 16-22
Lex Dawson. 7 days of throwing, finishing, glazing and firing. Intermediate to advanced students. Contact Auckland Studio Potters. Ph. 663-622.

January 16-21
Wellington Summer Art School. 6 day workshops in painting or batik. Batik tutor Susan Poff, \$95. 5 day workshop in etching. Tutor John Drawbridge, \$90. Enrolments close December 15, Wellington Art School, PO Box 2704, Wellington. Ph. 724-177.

January 16-21 January 23-28
Kelim rug design and weaving course. Ian Spalding tutor. Ph. Auckland 657-900.

January 20-26
Design: A general course in colour and form. Suitable for craftspeople or anyone interested in sources and inspirations. Tutors Brian Gartside and Dugald Page, \$190. Accommodation available. Brian Gartside, Kerns Rd, Ramarama, R.D.3 Drury, Auckland.

January 23-28
Throwing & Design. Tutor Royce McGlashen. Send s.a.e. for details. Cob Cottage Pottery, 126 Ellis St Brightwater, Nelson. Ph. BGW 585.

January 23-27
5 day course for beginners. Wheelwork, handwork, basic glazing and firing techniques. Auckland Studio Potters. Ph. 663-622.

February 5-10
Residential off-loom weaving course. Totaranui, Abel Tasman National Park. Tutor Philippa Vine. No previous experience necessary. Course will cover aspects of design, creativity and practical skills. \$55.00 includes tuition, materials, accommodation. Ph. Nelson 521-095 or Nelson Polytechnic, Private Bag, Nelson.

February 18
Pottery workshop with Alan Watt and Maria Kuczynska from Australia. Demonstration of technique. Auckland Studio Potters. Ph. 663-622.

February 18
Canvaswork. 4 lessons. Auckland Embroiderers' Guild \$18.00. Contact Jenny Miller. Ph. 482-215.

February 24
Hawaiian Quilting. Auckland Embroiderers' Guild. 10am - 12, 5 lessons, \$22. Andrea Miller. Ph. 481-638.

February 27
Hems, Edges & Finishes. 5 lessons. Auckland Embroiderers' Guild. 12.45 - 2.45pm. Jenny Miller. Ph. 482-215.

A-Box, Be-Box, Con-Box
De-Box, Dis-Box, Ex-Box
In-Box, Mis-Box, Non-Box
Re-Box, Sub-Box, Un-Box

'The Great New Zealand Box Show'

June 8 — July 8, 1984
Wellington City Art Gallery

A selected national craft exhibition
open to all Crafts Council members

'an exhibition with a box theme'

Information:
Crafts Council of NZ
PO Box 498
Wellington

February 22-23

One day demonstration schools by Australian potters Alan Watt and Maria Kuczynska. Manawatu Potters Society. Ph. Helen Hodren Palmerston North 75-942.

March 1

Beginners lesson. Auckland Embroiderers' Guild. 6 lessons, \$27.00. Ph. Jenny Miller 482-215. 10am-12.

March 1

Blackwork for beginners. Auckland Embroiderers' Guild. 5 lessons. \$22.00. Ph. Jenny Miller 482-215. 12.45pm - 2.45pm.

March 11-17

Residential School, Waihi Beach. Tutors Erica Martin, Betty Logan, Jill McVinnie. Mrs Sandbrook, Thames Valley Embroiderers' Guild, PO Box 35, Waihi.

March 12-16

March 19-23
Creative Quilting. A two week full time course in batik, dyeing and machine quilting. Tutor Carole Davis. At Community Education Centre, Kaikohe. \$45 plus cost of materials c \$40. Accommodation available \$3 per night. Enrolment: Sue James, PO Box 55, Kaikohe or Jenny Standish, Northland

Community College, Whangarei.

March 27

One day workshop Tote Bag. Auckland Embroiderers' Guild. Ph. Jenny Miller 482-215.

Events

November 27-December 16
Suzy Pennington, "Works in Fabric". Trappings, 91 Karangahape Road, Auckland.

November 27-December 18
Nat West Art Award 1983 for invited craftspeople. NZ Academy of Fine Arts, Buckle St, Wellington.

November 27-January 13

Reyburn House Gallery, Whangarei. Summer Exhibition. Includes pottery by Graham Haskell and Alex Musha.

December

Christmas Goodies theme exhibition. Pottery Market, 215 Parnell Rd, Auckland.

December 2-19

ANZAS 1983 Woven Tapestries exhibition. Gisborne Society of Arts.

December 2-22

Grand Christmas Crafts Exhibition. Upstairs Gallery, Darfield, Canterbury.

December 8-18

Peter Gibbs Pottery. C.S.A. Gallery, Christchurch.

December 11-18

Beverley Luxton, Pottery Aicat, 52 Jervois Rd, Auckland.

December 12-7

Display of work by Lyn Potter, Pots of Ponsonby, 124 Ponsonby Road, Auckland.

December 12-31

Christmas Display, Pots of Ponsonby.

December 12-18

Monday Potters Exhibition, Odlins Gallery, Lower Hutt.

December 20-January 15

Fabric & Form: New Textiles from Britain. Sarjeant Gallery, Wanganui.

December 22-January 23

ANZAS 1983. Woven Tapestries Exhibition. Hastings Cultural Centre.

December 24-January 23

Selected Maori Art to tour the US. Academy of Fine Arts, Wellington.

Doubtless Bay Society of Arts Sale Day. Mangonui.**January 19-21**

Paihia Arts and Crafts

Exhibition. Entry forms PO Box 82, Paihia, Bay of Islands.

January 24-February 19

Fabric & Form: New Textile Art from Britain. Gisborne Museum & Arts Centre.

January 27-February 13

ANZAS 1983 Woven Tapestries Exhibition, Hutt Arts & Crafts Club.

February 24-March 12

ANZAS 1983. Woven Tapestries Exhibition, Marlborough Arts Society.

February 26-March 10

1st Annual Craft Competition, Compendium Gallery. The chosen craft is furniture and cabinetmaking and will be judged by Alan Peters, UK furniture maker. Cash prize to the winner. Details: Compendium, 49 Victoria Rd, Auckland, 9. Ph 451-577.

February 28-March 25

Fabric & Form: New Textile Art from Britain. Dowse Art Museum, Lower Hutt.

March 3-18

Fibre Hangings, CSA Gallery, 66 Gloucester St, Christchurch.

April 6-8

Art and Craft '84. Organised

by the Zonta Club of Manawatu. Information about entry available from PO Box 916, Palmerston North.

Awards**Caltex Art Award 1984**

An exhibition of painting, drawing, sculpture, prints & photography showing wilderness and rural scenes. Two \$750 awards. Receiving date January 25. Exhibition February 19-March 11. NZ Academy of Fine Arts, Private Bag, Wellington.

IBM Art Award 1984

An exhibition of painting, drawing, sculpture, prints & photography showing buildings, human and other live elements. Two awards of \$750. Receiving date March 13. Exhibition April 8-29. NZ Academy of Fine Arts, Private Bag, Wellington.

ANZ Bank Art Award 1984

An exhibition of art forms in fabric and fibre by NZ artists. Two awards of \$750. Receiving date May 1. Exhibition May 27-June 17. NZ Academy of Fine Arts, Private Bag, Wellington.

CRAFT MARKET

A new classified advertising section. Minimum size 3cm, \$7.50. Thereafter \$2.50 a column cm. Volume reduction for booking 3cm in five consecutive issues \$30. Thereafter \$2.00 a column cm. Copy to be received one month prior to publication. Advertising Editor New Zealand Crafts PO Box 498 Wellington (04) 727-018

Gingerbread Gallery and Craft Shop. 15 The Esplanade (State Highway 1) Paremata, Wellington, NZ. Ph (04) 331-832

The Gallery offers fine handcrafts and pottery and paintings. We are open 6 days a week. Closed Wednesday (except during holidays). Tour parties, holiday makers and overseas visitors especially welcome.

Craftspeople required to supply NZ company with crafted products for local and export companies. All inquiries welcome.

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These include **Graeme Stewart Co.**, PO Box 4159. Phone 796-271. Specialists in the manufacture and restoration of traditional stained glass and domestic leadlights and stockists of English, American and German glasses.

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Classes in: Painting, drawing, textiles, blown glass, leadlight, stained glass (kiln and copper foil), film making, batik, photography, portraiture, life, landscape (all media), lithography, screen printing and woodblock, bronze casting, art business, children's classes.

Tutors include: Jan Nigro, Gary Nash, Ken Cooke, John Croucher, Ann Robinson, Daniella Sperber, Pitt Henrich, Linley Adams, Cynthia Taylor, Agnes Wood, Mariette Van Zuydam, Frans Baetens, Greg Whitecliffe, Phillipa Karn, Nigel Brown, T.J. McNamara, Terry Young, Hector Gremico and others.

DIPLOMAS IN ARTS AND CRAFTS

Following the focus on Education in the crafts with the last issue of *New Zealand Crafts* the interest in formally structured craft training programmes is the major issue. The Whitecliffe Art School would like to bring the reader's attention to the Diplomas in Crafts it now offers, that are formally recognised.

★ Diploma of Glass Arts

A combination of six term courses with three term courses in an area of major glass discipline — either flat glass (leadlight/copper foil etc.) or blown glass (with a flexible interchange desirable); and three art courses; painting, and one either printmaking, art business or sculpture. A completion of the combination results in the students submission of a required selection of material and subsequent acceptance for the award.

★ Diploma of Textile Arts

A similar six term course structure, with three major disciplines in either batik or textiles (mixed fabric stitchery). One term either in drawing or painting. One term course in a compulsory design class. One term course as an optional class either art business, printmaking or textile and design (as distinct from a progressive three stages in textiles proper). A similar submission of selected material is required.

★ Diploma of Landscape Painting

Five term courses; three in landscape one either in painting or drawing, one compulsory art business term course.

Diploma of Figurative Studies

Five term courses in either portraiture or life studies (intermixing desirable) and one in either painting or drawing, one in either design or art business.

Art Student Preparation Certificate

Six term courses as separate disciplines of varying combination to bring students through similar material for Bursary Practical Art (currently examinable through the School because of registration). A direct preparation for University study.

DIPLOMA of Photographic/Film making Arts

Five term courses with three in either photography or film making — with an option to use one or other as an additional course instead of design, art business or print making; and one other of either painting or drawing.

DIPLOMA of Print Making

Six term course with three in disciplines of print making (lithography, screen printing, intaglio etching etc.); one of either drawing or painting, one of either art business or art history and one of either photography, batik, design or textiles and design.

CRAFT DIPLOMAS are structured for and craft instruction combined. A term course consists of ten weeks, a class 3 hours per week. Completion period is ideally 1 to 2 years. Attendance has to be 90% over all courses.

(★ Designates Diplomas formally registered with the Department of Education under the Education Act 1964. The qualification of successful graduates is a recognised standard of achievement.)

For all inquiries write: **The Secretary**
Whitecliffe Art School
PO Box 37-036
AUCKLAND

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:
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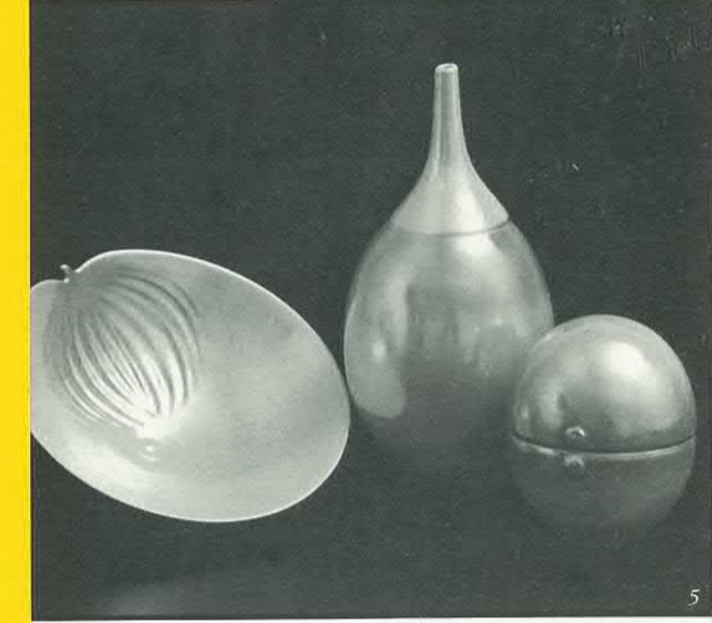
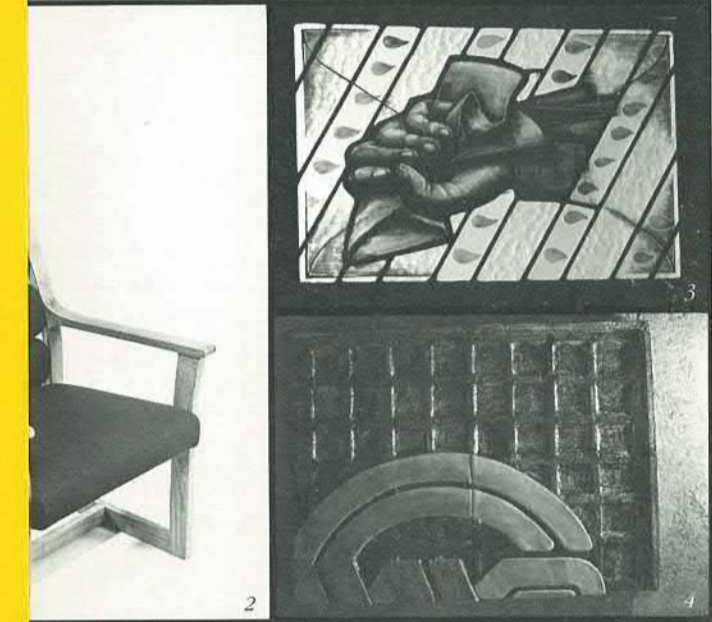
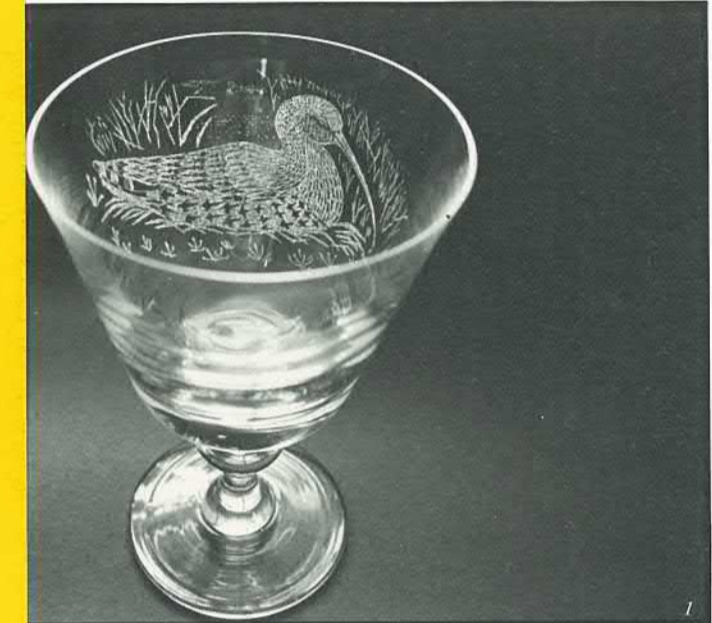
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Classes in arts and crafts for people of all ages and abilities. Over 45 classes in the schedule (posted free). Classes fully equipped with material, art shop and adequate parking.

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Tutors include: Jan Nigro, Gary Nash, Ken Cooke, John Crisp, Linley Adams, Cynthia Taylor, Agnes Wood, Mariette Van der Kamp, Nigel Brown, T.J. McNamara, Terry Young, Hector Young.

DIPLOMAS IN ARTS AND CRAFTS

Following the focus on Education in the crafts with the last issue training programmes is the major issue. The Whitecliffe Art School in Crafts it now offers, that are formally recognised.

★ **Diploma of Glass Arts**

A combination of six term courses with three term courses in an (leadlight/copper foil etc.) or blown glass (with a flexible interchange) either printmaking, art business or sculpture. A completion of the required selection of material and subsequent acceptance for the diploma.

★ **Diploma of Textile Arts**

A similar six term course structure, with three major disciplines in either in drawing or painting. One term course in a compulsory business, printmaking or textile and design (as distinct from a print) of selected material is required.

★ **Diploma of Landscape Painting**

Five term courses; three in landscape one either in painting or drawing.

Diploma of Figurative Studies

Five term courses in either portraiture or life studies (intermixing either design or art business).

Art Student Preparation Certificate

Six term courses as separate disciplines of varying combination to Art (currently examinable through the School because of registration).

DIPLOMA of Photographic/Film making Arts

Five term courses with three in either photography or film making course instead of design, art business or print making; and one of design.

DIPLOMA of Print Making

Six term course with three in disciplines of print making (lithography, drawing or painting, one of either art business or art history and design).

CRAFT DIPLOMAS are structured for and craft instruction complete per week. Completion period is ideally 1 to 2 years. Attendance required.

(★ Designates Diplomas formally registered with the Department of Education. Qualification of successful graduates is a recognised standard of excellence.)

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AUCKLAND

RECENT WORK

1. 'Curlew' 120 x 60 mm. Hand engraved glass. J. Abramczyk.

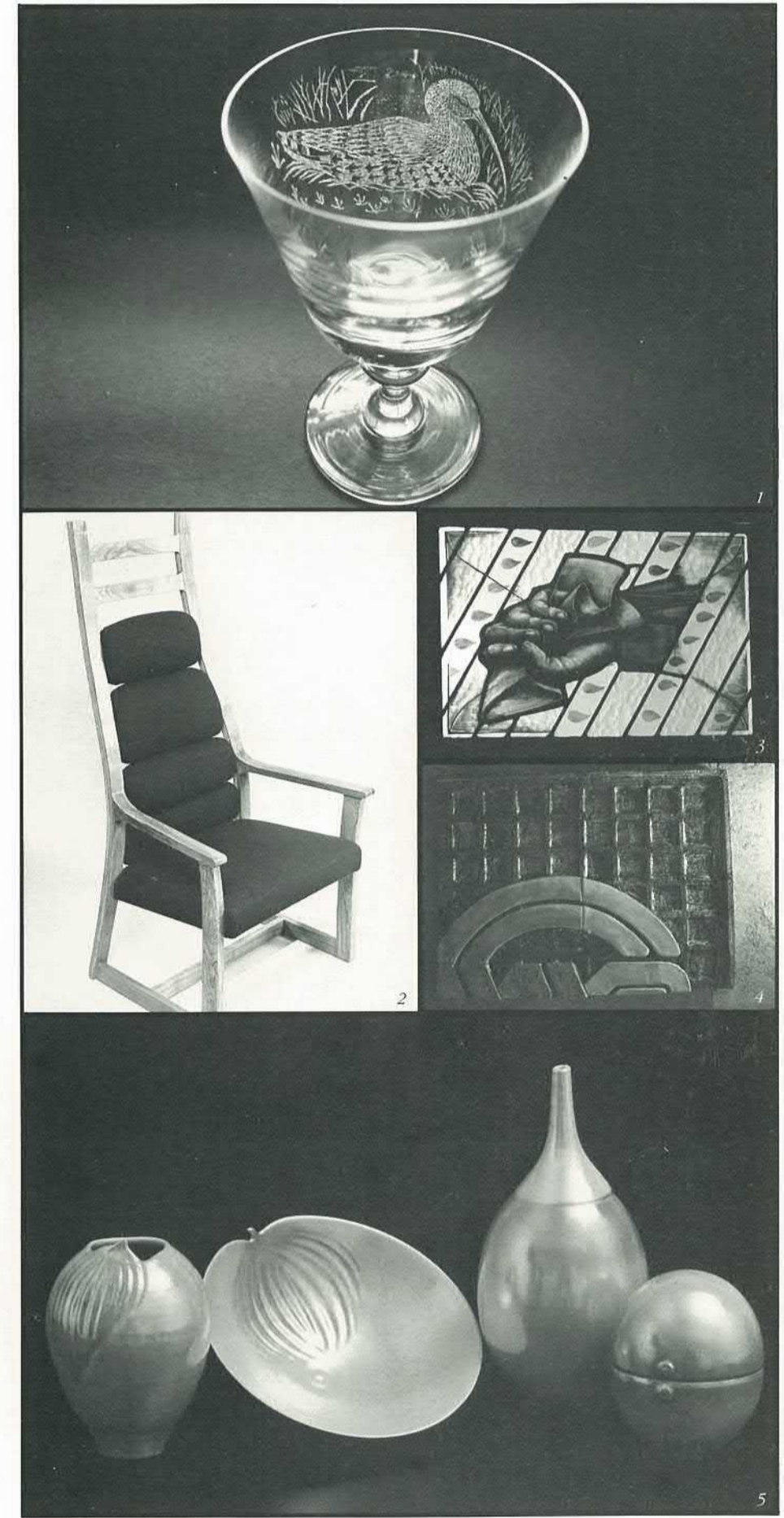
2. Chairman's chair for Nth Canterbury Hospital Board. ... Solid & Laminated Asb. Designer: David Thornley. Chairmaker: Colin Slade.

3. 'Dear John Letter' 400 x 600 mm. Painted stained glass. J. Abramczyk.

4. Panel for 'Winstones' ceramic. 450 x 600 mm. Johnston.

5. Group of 4 bottles. 15 cms tall. Beverley Luxton.

Craftspeople are invited to deposit good quality slides of their work in the Resource Centre. These are used as a visual resource by the staff of the Crafts Council, researchers and by intending commissioners of craft. A selection of recently received slides will be reproduced in this page. Slides should be sent to:
 Resource Centre
 Crafts Council of NZ
 PO Box 498
 Wellington, 1.



Personal achievement is important to us



At BNZ we recognise the importance of personal expression. That's why we encourage development of the arts.

The arts help preserve the past, enrich the present and lay down guidelines for the future. They give a wide range of people the chance to develop their talents and be recognised.

By supporting the arts we believe we are helping keep alive the spirit of individual endeavour which is an integral part of the

New Zealand character.

Realisation of goals is vital to character development, and we at BNZ hope to join individuals in planning and achieving personal goals.

Money matters often play a significant part in reaching goals. At BNZ, we can help you manage your finances more easily. Remember, our business interest is to better equip the individual to meet future challenges.



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