

NEW ZEALAND  
**Crafts**

Crafts Council Magazine Autumn 1985. \$4.00



# Soapbox

*The subject of craft marketing is a topic under discussion at present. Some proposals have been suggested and the Crafts Council has ventured in this direction with its system of corporate membership whereby an outlet for high quality artworks has been opened up.*

*There is a danger though that marketing proposals could result in established craftspeople becoming more established at the expense of those lower down the scale. There is no reason why any marketing proposal should not cater for all levels of craft. The idea, after all, is to facilitate sales for craftspeople.*

*On the West Coast we have set up a Crafts Marketing Co-operative (see article in this issue). We are geographically isolated by large distances from our customers and from each other. The co-op was set up to assist in making crafts a more viable means of living here.*

*Ways of doing this include publishing a Directory of Craftspeople (as has been done in Nelson), locating suitable outlets outside our area, setting up outlets inside the region, organising exhibitions in the main centres and perhaps overseas, promoting better contact amongst local craftspeople and improving our skills, both craft and management, by organising workshops. So far we have published the Directory (available from Jay Sepie, Utopia Pottery, R.D. Westport) and organised a very successful exhibition at the CSA in Christchurch. Results have been extremely encouraging from both ventures with some craftspeople experiencing spectacular increases in their orders.*

*We have now been operating our Marketing Co-operative for about a year and have some results to show. We are finding that we can cater for most levels of work from souvenirs to gallery pieces. We are getting enquiries from outlets seeking various types of craft. Some of our members are now well enough supplied with orders that they no longer need assistance from the Co-op.*

*This is as it should be and the Crafts Marketing Co-op can be seen not as a dominating influence but as a catalyst toward building up crafts activity.*

*Perhaps the Crafts Council has a role to play as a catalyst in setting up similar organisations elsewhere. Whatever marketing proposals eventuate, they should cater for all levels of craft and above all, should not take the ultimate responsibility of marketing away from the craftspeople.*

*Mark Christensen*

Artefacts and crafts of the Pacific Basin are given prominence in this issue with Owen Mapp commenting on the treasures to be viewed in the Dowse Art Museum "Pacific Adornment" Exhibition, Margery Blackman describing two early Maori cloaks with unique structural features and design motifs and James Mark commenting on Warwick Freeman's special artistry. Two different aspects of craft marketing are presented and Barry Brickell, with a lengthy experience of the commissioned craftwork, offers some thoughts.

Results of the recent readership survey are detailed and a proposal for the Index of N.Z. Craftworkers is included for members consideration.

Coming up:  
Over the next year we will be featuring the work and words of N.Z.'s pioneer crafts people and as from the next issue (Winter), we will include one of the suggestions from the readership survey, that of a photographic portfolio. Introducing this new article will be John Crawford, recently elected President of the New Zealand Society of Potters.

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Cover: Multi: Paua, Mother of Pearl, Turtle Shell, Mussel Shell and Fluorescent Plastic Necklace 235 mm x 43 mm, Dowse Art Museum Collection. Warwick Freeman. Photo: Athol McCredie.

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# Editorial

The Crafts Council office and gallery is located at:

First Floor  
James Cook Arcade  
Lambton Quay  
Wellington

Phone: 727-018

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Crafts Council of NZ  
PO Box 498  
Wellington

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## DEADLINE FOR COPY FOR NEXT ISSUE

15 May 1985

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**W**e are very much appreciative of the time and consideration to response given by the 117 members (admittedly a smaller number than we would have hoped), who responded to our first survey. However, as the response was from 54 professional craftspeople (over 30 hours per week), 32 part-time craftspeople, 18 recreational craftspeople and educators and five arts administrators, we feel this was a good representation. There were no surprises to the question "what crafts are you most interested in reading about" — ceramics 57, wood 56, and fabric and fibre 55, but we were pleased to receive such a positive response to suggestions for crafts that hadn't been covered but that which you would like to see covered. Requests were for articles on traditional/unusual crafts, for the philosophy in the work of the craftsman and for business related articles.

In response to the consideration for future developments more well-informed, analytical and constructive writing and criticism was what most people expressed the strongest desire for; with regard to photography the general comment was for more and preferably in colour. The Editorial Committee would also like to see more colour photography — but, the magazine is produced within very stringent budgetary constraints and colour photography is one of the most expensive items; we try to overcome this by reproducing as many black and white photographs as space allows.

The Editorial Committee will give consideration to all responses. It won't be possible to do all that has been suggested although we hope the Newsletter will fill some of the listings required (21 people commented favourably on the advent of the Newsletter). Some suggestions will certainly be implemented, i.e. we are to start a photographic profile in the Winter magazine. It is always obvious from the results of a survey like this that you cannot please everyone, but we don't seem to be doing too badly.

## New Executive Member

Eileen Braddock has been elected to the Executive Committee following the resignation of Fiona Thompson, and attended the February Executive meeting, held on 24-25 February. The voting for the election was: Eileen Braddock 77; Mark Christensen 59; John Croucher 59; Margaret Stove 48; Anne Crawford 44; David Kelly 44; Jean McDonnell 34; TOTAL VOTES 365.

Eileen has a background in teaching, having taught clothing, textiles and handcrafts in England, East Africa and then here in New Zealand. In 1982, Eileen opened Gallery 242 in Hastings to promote New Zealand craft. She was secretary of the local Community Arts Council in 1983-84 and was involved in the organisation for Craft Awareness Week.

The Hawkes Bay region will now be fully represented on the Crafts Council. To date, Denise Sedger has acted as a liaison between Crafts Council members in the Hawkes Bay region and the Executive. Owing to ill health, she relinquished this responsibility earlier this year.

## LETTERS

### CRITICISM

#### Dear Editor

Michelangelo once complained that artists were the donkeys of the princes, and it might seem, judging by her letter in *New Zealand Crafts* issue 12, that Doreen Blumhardt wishes critics to become donkeys of the artists.

Blumhardt is clearly unhappy about a lot of things, although, ironically, it's unclear as to precisely why she's so unhappy, since her letter is remarkably free of any specific instances. But, as far as one can tell, critics seem to be held responsible for everything from imposing unspecified "ambiguities of our society" on "the naturally affirmative and life-giving nature of the creative act", to their "thoroughly misleading not only the creators but those who have come to see, learn and to appreciate" through their (the critics) again unspecified "attitude and analytical way of doing things". To have such an effect on events and judgements is to imply a power that critics simply do not have, do not generally believe they have, and any critics worth their salt would not want to have. Blumhardt's inflation of critics' power is a straw-man argument; the causes of her dissatisfaction lie elsewhere.

Throughout her letter innocent creators "bursting with creativity and self expression" are ranged against the "self styled critics" whose activities are invariably expressed in negative and perjorative terms. Such unequivocal setting off of Red Riding Hood artists against Big Bad Wolf critics is, no matter how attractive as a point-scoring stratagem, a simplistic evaluation of the facts at best, and at worst simply unworthy of serious debate. Of course, there are a lot of smart-alecs posing as critics, but I'm certain they're far fewer in number than the barely-talented types posing as artists, yet there is no mention of any "self styled" artists in Blumhardt's letter, and a pertinent instance of such people might be in the field of contemporary New Zealand pottery: a look at the indigenous pottery on sale in the perhaps hundreds of craft shops around the country

should be evidence of this, and suggest that what we lack is not merely good criticism, but *any* criticism.

If any self styled creators are so unsure of their gifts as to be knocked off their perches by the first or slightest breeze of critical examination, the subsequent question is not whether the critic had any right to criticise, but whether the perches were worth sitting on in the first place. And besides, just as the creator has no *right* to create, the critic has no *right* to criticise; it is, however, in terms of a healthy culture, not so much a right as a duty. And remember, adverse criticism or the absence of any recognition whatever didn't stop, for instance, Constable, van Gogh or Modigliani from producing great works of art, almost in spite of their grim personal circumstances.

The crucial point is: what is the basis of critical judgement? However arguable this must always be, Blumhardt gives us no guidance in her letter other than registering strong disapproval of most of what she sees are the existing critical criteria.

Firstly, the extent of the creative buzz someone may experience in making a pot (or painting, or print, or polonaise) is no guarantee whatever of excellence in the finished object. "Bursting with creativity and self expression" is simply *not enough*, and it is the critic's job to say so, and to examine the gap between apparent intention and actual realisation, even at the risk of disappointing or displeasing any number of self styled or genuine artists.

Then, as with war and generals, art is too important to be left to artists, and when creators make claims, however covert, about objects made, it is the critic's function to examine those claims in terms of an established but developing range of criteria, and so lessen the possibility of the culture being short-changed and subverted by fraudulence, no matter how well-intentioned. According to Blumhardt's letter, the range of criteria seems to cover little more than fad and fashion — and of course, critics are not isolated from

current trends, but then neither are artists — but her fashion description is a further instance of perjorative language being used to make a point. A current trend in pottery, for example, is pit firing; now because such an enthusiasm might fairly be labelled a fashion, does that automatically exclude serious assessment of the phenomenon? Things, if they are alive, constantly change and develop, and who can be sure whether a new development should be labelled, more soberly, a current trend, or, perjoratively, a mere fashion? All Blumhardt's description tells us is that she doesn't like it, which however personally satisfying for her is hardly illuminating for us.

Similarly, Blumhardt views being analytical with suspicion, since its sole object appears to be to "enhance" the critic's "own importance", and thus "undermines the creative process". Again, this extraordinary claim is unsupported by any evidence, although I suspect that a demand for evidence may be part of being analytical. Being analytical has its dangers of course, particularly in art, and the story of the bird having its wings torn off to investigate the power of flight should be salutary. Nevertheless, in spite of its dangers for the critic, and the misgivings of artists, it is the critic's job to examine and analyse the object produced, and do this as objectively as possible, and certainly without any deference to the creator's feelings. Blumhardt may write of being analytic as some kind of infection, but analysis is precisely what saves us from easy options, pat solutions, soft-centred sentiment, uncritical reflection, and, most importantly, keeps clear the distinction between the amateur and the professional. The critic's focus of concern is not on the psychological state of the creator (that speculative area being the province of the art historian), but on the excellence of the object produced. And if a creator confuses comment on the latter with criticism of the former, that confusion is hardly the critic's responsibility. Such a confusion is, however,

evidence of an insecure culture.

The security of a culture can be gauged fairly accurately according to the extent it accommodates criticism. In relation to New Zealand, nowhere has this been more clearly demonstrated than by M. H. Holcroft in section 5 of his essay *An Island People*, where one of the principal points is that "It is not the quality of criticism that arouses misgivings and protest, but the fact of criticism itself". Amazingly, this was first published as long ago as 1946, yet regrettably it remains obviously pertinent. What distinguishes an insecure culture from a secure one is the latter's ability to not only tolerate but actually encourage rigorous criticism.

A particular feature of an insecure culture is the tendency of the fringe arts — such as pottery, weaving and photography — to develop distinctive subcultures exhibiting aspects both social (the association with other practitioners) and therapeutic (the physical satisfaction of manipulating the raw materials), and undeniably, these aspects figure significantly for the people involved. But if assessments of the value of such social and therapeutic aspects are required, seek them not from art critics, but from psychologists and experts in community health. To expect an art critic to take such factors into account is simply to misunderstand the function of criticism. Characteristics of such subcultures tend also to include strong group identification, an adherence to traditional values, a certain defensiveness about their discipline, an inability to distinguish between effort and excellence, and an unwillingness to acknowledge the distinction between the hobbyist and the committed artist. In such a situation, criticism is often far from welcome.

It appears on the evidence of her penultimate paragraph that Blumhardt may regard the critical function as being some kind of communicating intermediary between the artist and the public, which comes dangerously close to suggesting that the critic be a public relations agent for the

artist. The critic's primary responsibility is to the wider culture, not to artists. Indeed, the critic has as little business being the artist's donkey as has the artist defining the role of the critic. While a vision of artists and critics cooperating may have a Peaceable Kingdom attractiveness, in practice such a Utopian arrangement would lead only to tame criticism and a sentimental art little more than decoration. A vigorous culture has its artists and critics apart, and somewhat in opposition, simply to guard the function of each against the unrigorous effects of too close an association.

Blumhardt's letter, because of its unspecified allegations, its unsubstantiated claims, and its manifestly personal viewpoint, is thereby demonstrably the kind of approach she, rightly but highly selectively, finds fault with in critics. If the positive critical values established over the past 200 years are to operate freely without fear or favour in the service of the arts, such letters — especially from so important and influential a quarter — must not go unchallenged.

**Peter Ireland**

#### Dear Editor

Thank you for the opportunity to comment on Peter Ireland's letter before you go to press.

Far be it for me to be against art critics. I believe they play such an important role, that as I said in my letter I want them of the highest quality, trained and professional in their approach.

I have no interest in "point scoring" in any way, nor do I make public statements with a personal grudge against anyone — my whole concern is for the artist, in whatever medium he works, to have the best deal possible.

I can hardly to better than substantiate my thinking by quoting from the writings of a most eminent art critic, Theodore F. Wolff, who in a recent article for the *Christian Science Monitor*, "The Critic's Role: to encourage talent, never to dictate to it" writes:

"The critic plays a crucial role in dissolving prejudice. If he doesn't attempt to break down existing barriers

between artistic attitudes and dogmas, who will? Just as important, the critic by virtue of his deep involvement with the art of his day and his familiarity with the great art of the past, is in an ideal position to perceive the nature and quality of a young artist's work and to aid him at crucial moments by helping him clarify his intentions or by lending support when everything seems bleak.

"There are those who insist that such intimate interactions between artist and critic do no good, that they only destroy the latter's critical objectivity. If art dealt only in absolutes, and if art criticism were an exact science with precise rules and regulations, I might agree. As it is, however, I do not. Art, especially when it is new, is dramatically open and volatile and cannot be approached as though it were a purely objective and definable thing. Creating art, after all, is a life inducing activity that bears little resemblance to the manufacture of products on an assembly line. To know what it's about, the critic must be aware of the entire process of creativity, not merely its end products. And to do that, he must be as willing to talk with and listen to both beginning and established artists as he is to look at their work.

"What is needed, it seems to me, is a clearer understanding — by artist, critic, and public alike — that art is an ongoing and ever-evolving process of actualisation and realisation, not a series of objects whose beauty and importance can be determined as precisely as the fact that  $2 + 2 = 4$ . And that, while the critic may occasionally play a minor — if vital — role in clarifying that process, he should by no means be seen as art's final judge and jury."

**Doreen Blumhardt**

#### RESIGNATION OF FIONA THOMPSON

I was surprised about Fiona Thompson's resignation and would like to know her reasons for doing so — and I guess others who voted for her to be a committee member would also like to know. I have known her as a

very devoted and enthusiastic missionary of New Zealand crafts, and I don't think it would have hurt the Crafts Council to acknowledge her totally unselfish work.

Another news item in the last issue of *New Zealand Crafts* surprised me: the announcement of a register of selected New Zealand craftspeople. I thought this is no news at all, since the Craft Hunter's Guide has existed already for many years and is constantly updated. It is an excellent booklet, and I fail to see any point in duplicating it. It seems like a waste of money and I don't want to support this.

**Heidi Penck**

*See separate note from President re Fiona Thompson and article on Index of New Zealand Craftworkers. Editors.*

#### Dear Editor

I was sorry to learn of Fiona Thompson's resignation from the Executive Committee of the Crafts Council. She has travelled extensively throughout New Zealand, getting in touch with many craftsfolk in remote areas, as well as those closer to main centres. She has arranged and stimulated many useful get togethers of people working in different disciplines. Fiona has also promoted wider knowledge of, and sales of, good quality craft work through liaison with Air New Zealand and other tourist promoters, as well as instigating and organising such exhibitions as "Craft and Architecture" in co-operation with business and service organisations. Recently, an updated edition of the "Craft Hunter's Guide" has been one of her achievements.

So it was with some dismay that I read Campbell Hegan's letter and learnt that "another project (for the Council Executive) . . . is the compilation of a register of selected craftspeople. . ."

This, surely, is an unnecessary duplication of time spent and use of money. The funds available to the Crafts Council already fall far short of those required for work in the field of education. This area, I

believe, should continue to be our first priority and I congratulate the Executive on their recent initiatives with the Education Department.

I enjoy the *New Zealand Crafts* magazine, particularly the profiles of craftspeople and news of what is going on in different parts of the country.

Would it be possible for the Executive to get in touch with all the Technical Institutes in New Zealand and ask them to provide details of the courses they are offering, so that this information could be passed on through the magazine or newsletter? Many people are prepared to travel a long way to attend suitable courses, as I discovered when attending a Summer School "screen printing" block course at ATI last week. Out of six students there, one came from Tokoroa and another from Gisborne.

**Rosemary Stewart**

*Your suggestion re publicising Technical Institute courses will be taken up by the Editorial Committee. Editors.*

#### NOTE FROM THE PRESIDENT

At the November 1984 Executive meeting, Fiona Thompson advised that she would be standing down as a member of the Executive Committee.

Fiona was first elected to the Crafts Council Executive in 1982 and was re-elected for the 1983-84 and 1984-85 years. Fiona has been an extremely active supporter of the crafts for many years and is probably best known for her "Craft Hunter's Guide", the second edition of which has recently been published. In Auckland, she has been a driving force behind the "Craft and Architecture" show and she will no doubt continue to have a strong commitment to the development of the crafts in New Zealand.

Thank you, Fiona, for your contribution as member of the Executive Committee of the Crafts Council.

**Campbell Hegan**

#### CRAFTS FAIR

##### Dear Editor

We were most surprised to read the *Soapbox* in your last issue (Summer 84/85 *NZ Crafts*). As organisers of a highly successful "alternative marketing system", we feel bound to make Peter Gibbs aware of his erroneous opinions of "the crafts fair", and his insults to some of New Zealand's finest craftspeople.

Let us point out that exhibitors in our shows:

- are all selected. For instance — David Kelly, who graces the cover of the very issue in question;
- are finding a market amongst the 10,000 plus members of the public and overseas tourists who pay to come to each of our shows;
- sell their work at a fair price — no commission added;
- travel large distances and lose production time for a high level of sales and publicity. (Mr Kelly travelled from the Wairarapa to Auckland);
- meet and learn from like-minded craftspeople from many different disciplines, and from their public, while enjoying a festive atmosphere;
- only pay an entrance fee (no commission) which alone is much better advertising value than an equivalent priced newspaper advertisement, and generally works out at less than 10% of their gross takings. This fee is used only for the venue rental and erecting exhibition booths, while we rely on public attendance to cover our other costs — our advertising campaigns are extensive and expensive;
- may not see the craft shop buyer that they hoped for because we have not invited them. One or two craft shops see us as major competition. Those that have been denigrating us or threatening our exhibitors (all that we know of have ignored these threats), have to pay to get in with the public. We also invite gallery owners, buyers from department stores and overseas craft shops;
- are beginning to plan their year around our shows in both Islands.

The surprise that we got in reading this unqualified condemnation in your

editorial column is that we assumed we shared the same aims as the Crafts Council. To quote the letter from the President, "we have a responsibility to use every avenue available to promote crafts and the interests of craftspeople amongst the public at large".

**Toby Dunkley  
Fiona Dunkley  
Kim Dunkley  
for  
Craft Affair Promotions**

##### Dear Editor

The Dunkley's seem to have taken a superficial view of my article. I do see some benefits in the Crafts Fair concept and took pains to record them in *Soapbox*. The crafts seem to attract a mass of fringe participants seeking to analyse or exploit the individual craftsman, often with the most philanthropic of motives. It's the task of each of us to sort these out and accept only those which offer real, long term benefits. In my opinion crafts fairs do not.

**Peter Gibbs**

##### On Publishing Dated Work

##### Dear Editorial Team

About Crafts Council Magazine No. 12, inside back cover: I don't really mind you printing the photograph of my wall cabinet upside down — I ceased worrying about that sort of thing years ago when an art teacher of mine seriously claimed to recognise good painting standing on her head. But I do wish you had contacted me before deciding to reproduce that particular piece. If you had done so, I could have explained that the cabinet was the very first thing I ever made, before I knew the difference between a bandsaw and a bandaid, and as a rather naïve foray into Krenovian vocabulary.

I could also have pointed out that as the first of a sequence of photographs accompanying a submission to the QEII Arts Council, it was designed to honestly show where I had come from and, by implication with the rest of the sequence, just how far my work had developed. In that context it made all the sense in the world. Taken out of that context it makes very little sense and, insofar as it is

generally unrepresentative of my current work, is frankly embarrassing.

I realise, of course, that this was never your intention, so please feel free to publish this letter and help to set the record straight.

**Lee Elliott**  
*Sorry Lee — Eds.*

#### EDUCATION

##### Dear Editor

Letters to the Editor in the last issue of *New Zealand Crafts* continue the theme I have heard ever since joining the Crafts Council several years ago — "Education". What of the Technical Institutes all over New Zealand which are both craft and career orientated, and already hooked into the education system?

I have come through the usual night school and Guild system as a spinner-weaver-dyer, and developed the notion that we were pretty good at all those things in New Zealand until I went overseas and found a basis for comparison in other countries. Of course we should be good spinners, smothered with mountains of the best wool you can get — not much doubt about that — but it is true that most of the art, design, and imagination that appears in our weaving has been picked up outside New Zealand.

I reached a stage where I had done a host of interesting courses, including several in Australia and one in Finland, but still lacked confidence because of a lack of cohesion in my development. I was not happy about judging my progress on the number of acceptances or rejections received for random exhibitions or competitions, so set my sights on the Nelson Polytech Advanced Certificate of Handloom Weaving in 1984. This course reminded me of walking the Milford Track — open to anyone who, knowing their own ability to handle the conditions, is prepared to put in the honest endeavour needed to complete the distance. The resulting sense of achievement was also similar! My education has been mightily increased, and I respect the judgements of the tutors and assessors because of their professional training and qualifications.

This sort of set project is an interesting exercise to stimulate ideas in students but unnecessary for established craftspeople. If there must be a theme, it would be less limiting if it referred to the concept behind the object, rather than the object itself.

There was a high art and design content in the course, along with extended weaving techniques, loom mechanics, spinning and other assignments. Individuality was encouraged, and the wide range of achievements in all the students' work was quite incredible. My only regret is that I did not have the opportunity to work through the beginners' weaving course at Nelson Polytech when I was first starting out. The opportunities are there.

**Margaret Wilson**

#### TIES THAT BIND

##### Dear Editors

It is good to see that the Crafts Council's exhibition 'Winstone Ties That Bind' will be touring. However, I have serious reservations about the concept of these exhibitions.

In each of the three shows held so far, the physical appearance of the object required has been fairly rigidly defined. Most people will not happen to be working within that area, so if they wish to enter a piece will have to interrupt the current concerns in their work and spend some time producing something untypical. Such a piece is unlikely to be their best effort, as was well illustrated by last year's box exhibition.

The present method gives a more unified exhibition but it is a unity of second rate work. A great opportunity to show the best work in New Zealand is being lost. This would not matter if it were possible to see what is being made in this country any other way. A more eclectic exhibition of first rate work would achieve that.

I feel disappointed that I will probably be unable to enter this show. With limited time to make substantial pieces, I cannot waste so much time on an item irrelevant to my present explorations.

This sort of set project is an interesting exercise to stimulate ideas in students but unnecessary for established craftspeople. If there must be a theme, it would be less limiting if it referred to the concept behind the object, rather than the object itself.

**Eléna Gee**

## WHAT'S HAPPENING AT THE CRAFTS COUNCIL

### CRAFT EDUCATION

Discussions with the Department of Education are continuing. Following the meeting of the Crafts Council's Education Sub-Committee and officials from the Department on 27 November, the Department held a two-day seminar of representatives from the Crafts Council and Technical Institutes from around the country to provide an input into the development of national guidelines for art/craft education.

As part of the process of formalising a structure to overview the development of a craft education programme, the Department brought together in late February representatives from the Crafts Council, the Association of Teachers in Technical Institutes, the Technical Institutes Association, the N.Z. Society for Education and Employment in the Arts and the Maori Artists and Writers Association.

### CRAFT MARKETING

The proposals for a craft marketing project which were received late last year have been analysed and were discussed by the Executive at its February meeting. In the meantime, a significant development has taken place — the Government's announcement that a Goods and Services Tax (GST) will be introduced as from 1 April 1986. The replacement of the existing Sales Tax Regulations with GST will remove a significant barrier to craft-marketing — i.e. the clause which prohibits craftspeople who are exempt from paying Sales Tax from selling through a commission agent.

### GOODS AND SERVICES TAX

The replacement of the existing Sales Tax regulations by GST will be beneficial to the development of the crafts in New Zealand because it removes the anomalies which currently inhibit craft marketing, employment in the crafts and an increased output by individual craftspeople and partnerships. The Crafts Council has written to the Minister of Finance, expressing support for the scheme in principle but outlining a number of concerns relating to the equitability and administration of the scheme. The Crafts Council's February 1985 Newsletter gives details (as far as they are known) of the proposed GST and examples to help craftspeople understand how the system will work. Craftspeople are invited to give their views (and questions) on GST to the Crafts Council. These will assist the Council in preparing detailed submissions to the Government once the White Paper on GST has been released. (Additional copies of the February Newsletter are available from the Crafts Council.)

### CRAFTS COUNCIL PREMISES

The rent on our premises in the James Cook Arcade has increased dramatically since the lifting of the rent freeze late last year. An alternative location is now being sought, with urgency. We have submitted a proposal to lease the historic cottage at 22 The Terrace and we are also involved in discussions to set up an Arts Centre in Wellington. At the time of going to print, the Wellington City Council had still not made a decision on the proposal for an Arts Centre in the Odlin's Building on the waterfront, but it appears unlikely to get the go-ahead.

### WINSTONE TIES THAT BIND

The 1985 exhibition organised by the Crafts Council and

the Wellington City Art Gallery will be the Winstone Ties That Bind exhibition. For the first time, the exhibition will tour New Zealand. (Entry forms are available from the Crafts Council.) The entry fee will be waived for Crafts Council members and Friends of the Wellington City Art Gallery. We are delighted that Winstone Ltd is sponsoring this major exhibition.

### CORPORATE MEMBERSHIP

Welcome to two new Corporate Members — Kerr Howden & Co., Barristers and Solicitors, Wellington and Caltex Oil (NZ) Ltd.

### GALLERY NEWS

A full exhibition programme and related activities means another busy year for the Gallery. Sales for the past six months are 50% up on sales for the same period a year ago.

The Gallery is continuing to supply a changing selection of craft for Vogel House. Items to complement the decor and provide an interest are provided for a period of about six weeks. Mrs Lange has visited the Gallery on a number of occasions to discuss what would be suitable for the house. The Ministry of Works has the option to purchase works that are on display and so far have chosen three works to be part of the permanent collection.

Another boost for craft is its display as part of the set for the continuity sequences on TVNZ's Channel One. The Gallery is providing work which will be changed each month. Carole Bauer, embroiderer and painter, has a seasonal panel displayed and with it, for this month, will be pit fired pots by Ross Richards of Nelson. TVNZ has the name and address of the craftspeople and the Crafts Council Gallery should there be any inquiries about the work.

The Ministry of Foreign Affairs has been allocated a budget for the purchase of art and craft works for embassies and ambassadorial residences. They have asked the Gallery to assemble a collection of suitable works for them to view and purchase. This is to be a twice yearly selection. Individual craftspeople will be approached for work.

A recent visitor to the Gallery and Crafts Council Offices was Hon. Peter Tapsell, Minister for the Arts. In a letter of thanks, he said: "I was very impressed and in fact truly amazed with the standard of some of the articles which I saw there and I wish you well in the future."

A reminder of the exhibition programme for the rest of 1985. If you wish to participate in any of these exhibitions, please let us know by writing to the Gallery and if your work has not been displayed previously, please send a photograph or slide of your current work.

March 4-29	Focus on Porcelain
April 16-May 3	Presentation Pieces* (replaces Maori Influences)
May 6-31	Focus on Glass
June 4-21	Woodware*
July 1-31	Focus on Bone, Jade and Shell
August 6-23	Pitfired, Anagama, and Raku Pottery*
September 2-28	Focus on Jewellery
October 1-18	New Faces*
November 4-29	Bold Imagery

\* denotes major exhibition

# PACIFIC ADORNMENT

To enter the Dowse Art Museum at the present moment is to enter another time of adornment, of totems, amulets and masks of protection.

Throughout history we have adorned our bodies with treasure, rare things, beautiful common objects and animistic amulets.

Apart from garments for warmth and physical protection, we seem to have a desperate need to add more to our bodies, to show ourselves to a better advantage, to exaggerate certain aspects, to terrify others and to protect ourselves from evil spirits. Also to camouflage for war or hunting. Others copy or compete with our efforts.

And add, the cutting into, painting onto, plus deforming, enlarging and cutting off, of various parts of our bodies and the adornment is complete, for one or another of us, each to our particular taste.

Now join to this, the philosophy that at the centre of human life there is a compulsion to work, a psychic energy that drives us to create, to solve problems or create new problems. We must be involved in work, real or believed, otherwise we'll lose interest in life or die.

After the necessities of life are taken care of (the survival aspects), we become involved in the secondary area; this often is adornment and the carving of protective amulets, to be worn on the body and additions to weapons to add power. The Pacific area has an extremely rich tradition of these aspects of body adornment.

The "Pacific Adornment" exhibition presents this and much more. On entering we are introduced to larger than life figures, displaying moko that is traditional but it could be straight from Art Nouveau or Op Art periods; lines that flow, complement or exaggerate the body. In moko the West has much to learn from the Pacific.

The combination of art and use, in practical terms, lines that accentuate the body, the ancestor figure that forms the house roof post or the tongue of a guardian figure that forms the blade of a fighting staff.



Traditionally tattooed and adorned figure c 1769

In one display there is the intriguing ceremonial mask from New Caledonia 1880 which bears a remarkable likeness to a certain past Prime Minister (chubby cheeks).

Did the spirit force of this mask generate the Prime Minister's position, 100 years ahead?

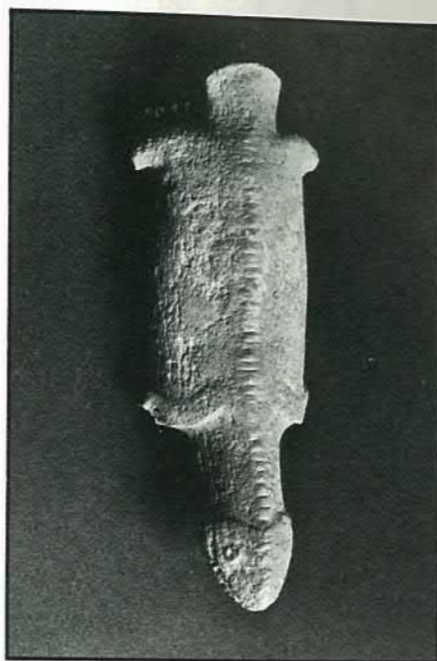
A Maori feather cloak designed by Piet Mondrian? Or perhaps the Maori weaver was 100 years ahead of Mondrian in abstract expressionism? Bold, powerful colour statement in soft feathers.

Nearby, a Hawaiian double sided cloak, for formal or casual wear, as occasion required. Social adaptability of a "primitive" garment. Pure white feathers one side with multi colours on the other.

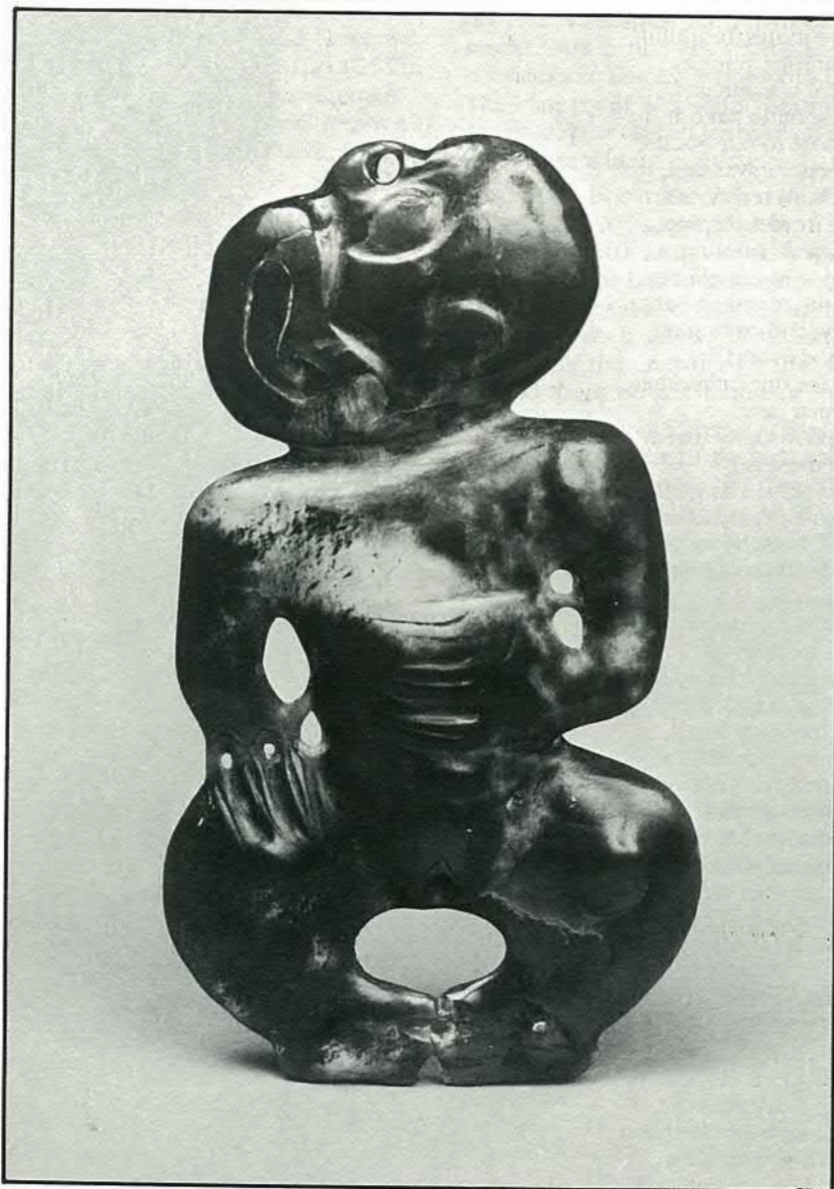
Fourteen hei tiki are specially shown, each one a different and individual work of art in the contemporary sense, yet each holding its psychic force of mana, gathered over generations of guarding their owners. The hei tiki "Maungaroa" has such spiritual force, it pulls you closer, asking "Do you know who made me, wore me, what power I wielded? Don't come too close!"

Equally powerful is the Alaskan Shaman's amulet. A tiny seal carved in the round of wood, lying on its back sunbathing on the ice. A wonderfully wrought piece to bring luck and skill to the hunter. On turning the seal over, there stuck in its back above the heart, is a tiny ivory or bone spear blade, the broken shaft protruding from the skin, just to make sure of a kill. This belief would steady any hunter's arm! How many miles and years was this carried? And how many kills were accredited to it? In itself a sculpture of vitality and strength in any culture.

Another interesting amulet that attracts the attention from the technical aspect is a Fijian thiva breast plate comprising of 11 (one missing) sperm whale toothplates. It takes some examination before you realise that each plate is bound to its neighbour with hidden cords, through hidden drillings along the edge of each plate. The cords have been pulled tight and pegged with



Early Polynesian Lizard (facsimile). Original in whale bone 100 mm x 38 mm National Museum Collection



Heitiki — 'Maungaroa' Nepbrite 110 mm x 61 mm. National Museum Collection

dolphin teeth or ivory pegs, the tapered pegs being held in by the tension of the cord and the protruding ends ground off flush with the ivory face. The maker was not content at that but had cut each plate, jigsaw like to stop any side movement in his construction. (The same principle is used by the Maori in canoe building.) This breast plate has an ancient patina of great warmth.

In a minor sense 16 combs can be seen, ten Maori with others from Papua New Guinea, New Caledonia, Tonga and the Solomon Islands. Each an exquisite miniature work of art, a sculpture for the hair, worn as well as practical.

A lizard in bone, 11 cm in length with suspension hole, squat and powerful in build; Whiro guardian of the underworld. One wonders who would have been strong enough to wear this force? A tohunga? The lizard was usually used to mark a tapu place, to keep people away from such a place or object. Prominent in Maori myth but rarely seen in the carved form.

Then a small unusual anthropomorphic sculpture, whale bone, from the Chatham

Islands. A Henry Moore miniature? But it's pre European! And two graceful stone hei matau from the same island. So simple — so strong in form.

Contemporary kete by Patrick Mason, using synthetic fibre, synthetic colour and developing further, the traditional influences. A vibrant Maori statement of a continuing craft.

And kapkap breast pendants from the Solomons, made of shell discs covered by an intricate fretwork of turtle shell, so fine that any contemporary Western craftsman would give up in frustration, yet perfectly executed. (Frigate bird motifs, guardians of the dead.)

Kerrie Hughs manages to combine a feeling of a Pacific tradition in her body-hugging garments, with a totally contemporary fashion statement. Shadows of sennit body armour! Other contemporary work in bone, shell, ivory, wood by New Zealand



artists, await to be "found" amongst the ancient.

Lastly, in the furthest corner of this exhibition, is an object of such beauty that one needs to discover it by oneself, examine, question what it is you're perceiving and take in its total. From Hokkaido, Japan 1880, it is catalogued as Ainu, ceremonial kimono, apron and leggings. Using ikat weaving technique, bark fibre, appliqué and embroidery. Soft browns

and vibrant blues. The patterns on this garment reflect clan totems, masks, calligraphy and strength of design so well, that your eye is kept flowing up, down and back again. You wonder about the other exhibits but keep arriving back in front of this kimono, almost hidden in the shadows.

Most of this exhibition has not been on public display before. Some of the objects are loaned from private collections and

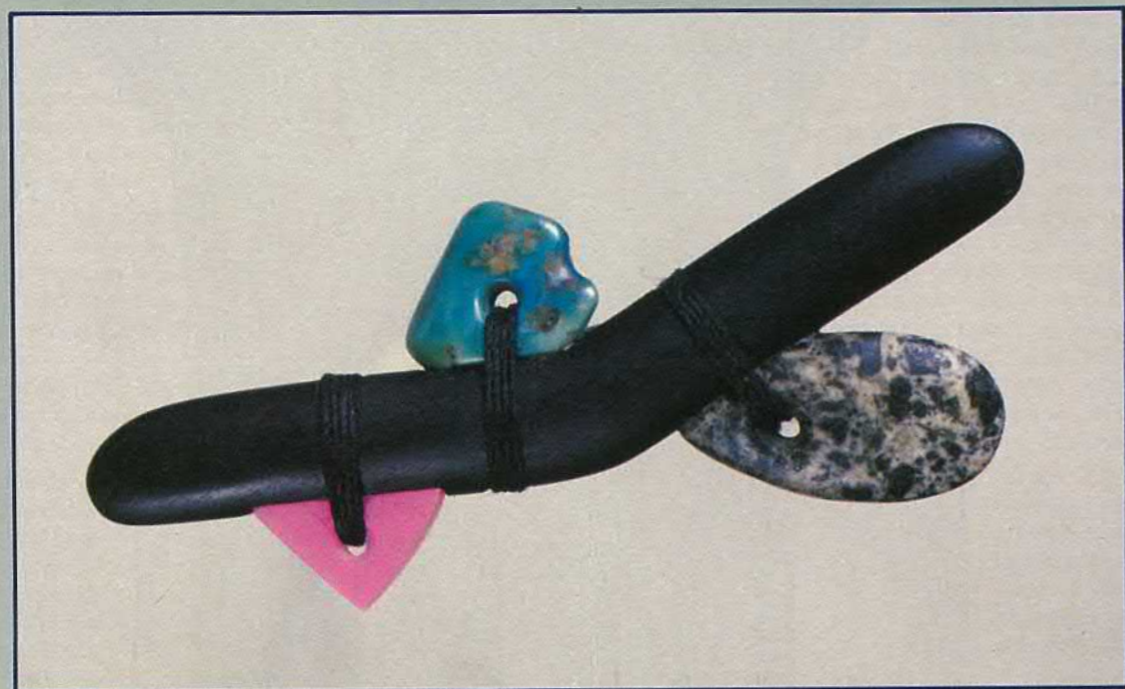
there is much back up of information in the way of album documentation of each cultural area.

Enjoy this exhibition until September 1985.

#### Owen Mapp

Japan — Hokkaido. Ainu ceremonial kimono, apron and leggings. c 1880. Bark fibre, Ikat, Applique and Embroidery. Canterbury Museum Collection

# WARWICK FREEMAN —



Warwick Freeman's professionalism and his control of the spiritual forces that guide him, give him the power to create splendid works of art. His wearable art objects are superlative in their own right but come alive when they are worn. Beyond that intimate communication between maker and owner Freeman's objects radiate an energy that is *of this land*.

Freeman's positive determination is constantly taking him into new discoveries in terms of form and in terms of materials relationships. He has made the incongruous congruous. The juxtaposition of fluorescent plastic and shell was, he believes, one of the most difficult things he has ever done, so difficult in fact that he believes that in the given time and place that blending of the discordant was important and real.

Freeman was one of the guiding lights behind the famous *Paua Dreams* exhibition that revitalised a strong observation of the fundamental beauty of this radiant natural material. He subjects the materials he works with to an intelligent inquisition which means that not only do we see the inherent beauty of the Paua but we are able to see it in a way we have never seen it before.

Like all artists of substance, Freeman is an eclectic who absorbs images and reference points and material objects, all of which become part of his being. With this power, that he is constantly investing with new information, he has been able to create things which are abundant with quiet energy and timelessness. In recent times Freeman has produced work that found its influence in the things from the Pacific. He says . . . "The Pacific work I find inspiring belongs to a very different world to mine. To reconcile this difficulty I look not to the culture but to the tradition of the artist within it. "A profound identification with the role of the artist gives me a language that is both cross-cultural and timeless. With this language there is little difficulty comparing a piece of European Renaissance metal work with a Fijian Thiva made of shell and fibre. The responsibility of the maker is the same and the factors which determine success or failure are common to both. My work must answer to these same criteria."

Herman Junger helped him understand his work even better. Freeman believes that he can now make processes which had been instinctive become concepts. He says, "All work must have a concept system — a cosmology behind it to be valid. Otherwise it is decoration in the most facile sense. I do not mean this belief system is overtly represented in your work (ego is a bit boring to expose for its own sake) but it must be behind it. If anyone is having trouble with the difference between what art is and what craft is — that is it. One has a concept, the other is just application of skill."

# MAKER OF THINGS

Warwick Freeman is the least egotistical artist I know. He transmutes these energies of humility and ego into his work. His output is prodigious. Each new materials and form investigation is so considered it looks like he has been working on it for years. It is almost impossible to keep up with new forms. He believes that some of the things he does in production terms have a confidence that comes with repetition. His belief purveys his humility. The wonder is that these small forms constantly repeated manifest the same kind of energies that his individual pieces do.

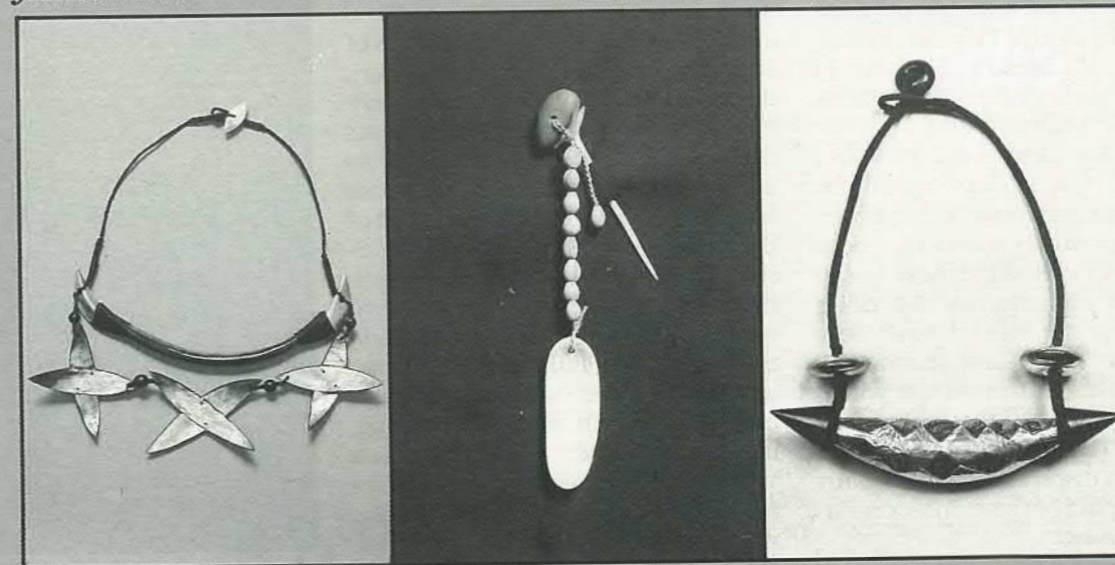
The Dowse Art Museum owns a small collection of Freeman's works included in which is a small pin called self-explanatorily "Made in Fiji". This pin subtly brings together a bevy of different materials. Freeman believes "they come together in a sort of artistic grace". All Freeman's work purveys that mystery, that magic, that wonder.

Freeman dreams in his usual controlled way of working with gold, of finding somebody who invests in that rare material who will give him controlled access to the bullion so he can work his magic on it and transform the metal into objects of rare beauty.

Freeman's jewellery can be seen at 'Fingers' in Auckland, 'Eutectic' and the Dowse Art Museum in the Wellington area and 'Fluxus' in Dunedin.

Even though the photographs accompanying this short article will give you a good idea of the things that Freeman is capable of, they are no substitute for the real thing. Try and see some original jewellery. Even better still, own some and be constantly in touch with the magic of this important New Zealand artist.

## James Mack



Opposite page:  
Brooch. Wood, stone, plastic and glass. 90 mm x 47 mm.  
Collection of artist.

Bottom left:  
Paua, silver and wooden beads. Approx. 200 mm x 50 mm.  
Private collection.

Bottom centre:  
Wood, silver and paua pendant. 30 mm x 170 mm.  
Collection of artist.

Bottom right:  
Bird bone, stone, shell and seeds pin. 160 mm x 20 mm.  
Collection of artist.



Fig. 1. Lower part of Maori Cloak, Pitt Rivers Museum, Oxford. Museum Number 1886.21.19. — Photograph Pitt Rivers Museum.

## TWO EARLY MAORI CLOAKS

Margery Blackman, tapestry weaver of Dunedin, describes two early Maori cloaks she studied in museum collections on a recent visit to England and Sweden.

In this article I would like to describe two early Maori cloaks with unique structural features and design motifs. The first is in the Pitt Rivers Museum of Oxford University, England. Nothing is known of its origins other than it was found in 'Dr Pope's Box'. The second cloak forms part of the Joseph Banks collection in the Ethnographical Museum of Sweden, Stockholm. I had read about these cloaks in Ling Roth's *The Maori Mantle* and S. M. Mead's *The Art of Taaniko Weaving*. The illustrations intrigued me because I could not see how the linear designs on the lower borders of the cloaks could be worked in the usual taaniko structure. I had an opportunity to examine both cloaks when I visited the museums in 1983. From photographs and notes made during my visits I have now worked out by making reconstructions the variations in structure which make the borders of these cloaks so interesting. These reconstructions are currently on display at the Dowse Art Museum as part of the exhibition *Pacific Adornment*.

Published descriptions of these and other Maori cloaks give measurements and many other details of the cloaks but they seldom use terms which accurately describe the structure. This is a pity because without clear descriptions using established terminology these intriguing structures are likely to remain unknown to today's craftspeople. In particular these variations of structure should be accessible to those Maori craftswomen who continue to make cloaks in the traditional manner.

### WEFT-TWINING STRUCTURES

Some explanation of the fabric structure used in Maori cloaks is necessary before I describe the two cloaks. From two sets of yarns, the warp and the weft, made from the cleaned, softened and twisted fibres of New Zealand flax (*Phormium tenax*), the Maori women constructed a weft-twined fabric. Such a fabric consists of two weft yarns interacting or twisting around each other as they enclose successive warps. The twining twist of the wefts may be in a clockwise, S-twist direction (Fig. 3) or in an anti-clockwise, Z-twist direction. The two wefts may be given a half twist around each other or a full twist. The structure made by weft-twinning is different from the structure made by weaving. In weaving usually carried out on a loom, one weft yarn interlaces or passes over and under successive warp yarns or groups of warp yarns.

Using the term weaving and other terms specific to woven fabrics to describe Maori fabrics is inaccurate and confusing. While in weaving some forms of mechanisation have been used for thousands of years, weft-twinning is an entirely finger-manipulated technique. It should also be clearly distinguished from the plaiting techniques used for making kete and mats. Although the Maori used only a few of the weft-twinning structures that are possible, the structures they developed for making the taaniko borders of cloaks appear to be unique.



Fig 8: Reconstruction of details of Oxford cloak.

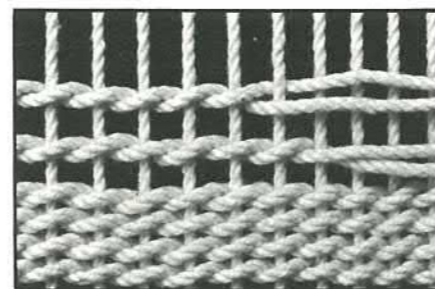


Fig 3: Spaced and compact weft-twinning. Half twist S-direction.

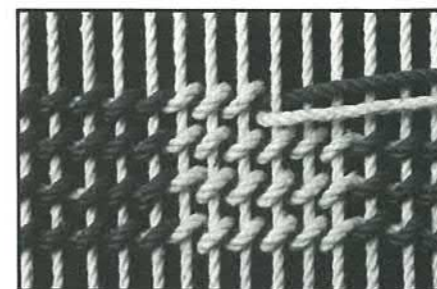


Fig 4: Two colour taaniko. Front face.

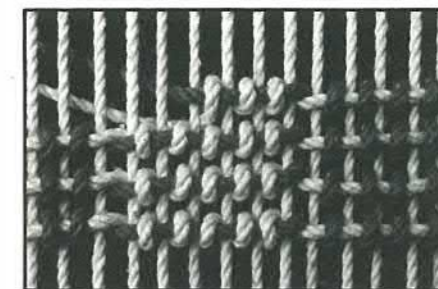


Fig 5: Two colour taaniko. Reverse face.

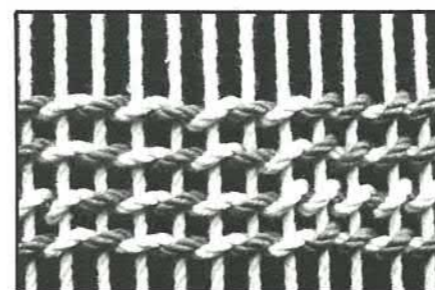


Fig 6: Structure of 'squared meander'. Front face.

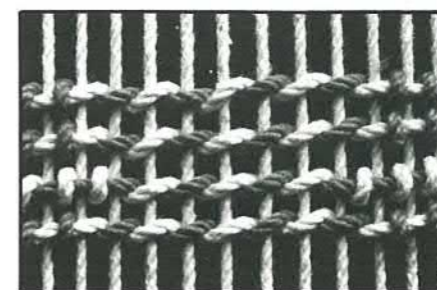


Fig 7: Structure of 'squared meander'. Reverse face.

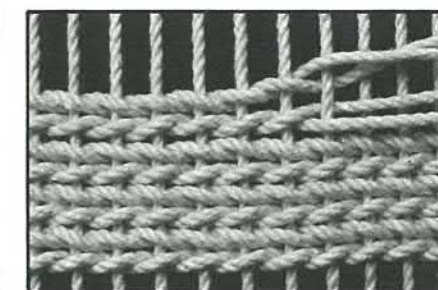


Fig 9: Countered compact weft-twinning.

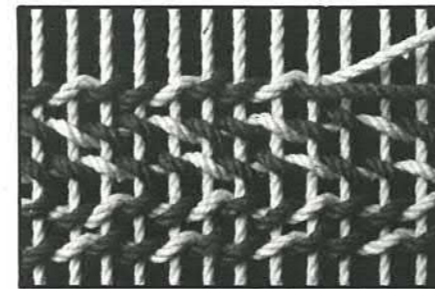


Fig 10: Structure of vertical zigzag. Front face.

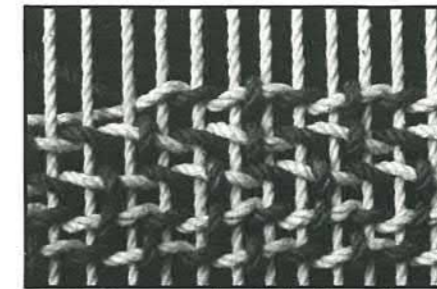


Fig 11: Structure of vertical zigzag. Reverse face.

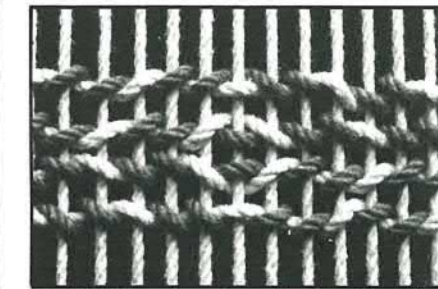


Fig 12: Two colour, two direction taaniko. Front face.

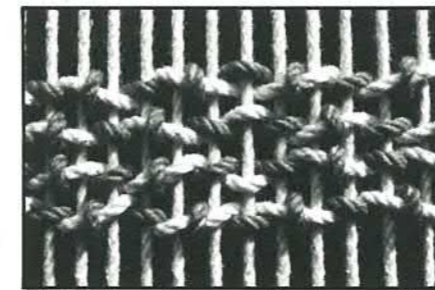


Fig 13: Two colour, two direction taaniko. Reverse face.



Fig 15: Compact weft-twinning and dog hair tassels. Oxford cloak.

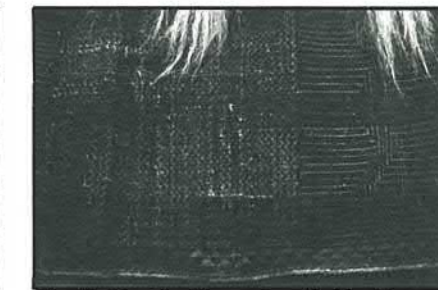


Fig 16: Detail of lower taaniko border. Oxford cloak.

### COMPACT AND SPACED-TWINING STRUCTURES

If the rows of weft-twinning are placed closely together and the direction of the twining twist is the same in successive rows the term *one direction compact weft-twinning* is suitable (Fig. 3). Spacing the rows of twining so that the warp yarns are visible is not only a quicker technique but it also makes a more pliable fabric. Alternating the direction of the twining twist in successive weft rows gives

*countered twining* (Fig. 9). Te Rangi Hiroa (Sir Peter Buck) observed Maori women working the two pairs of wefts simultaneously and therefore used the term *two pair interlocking weft* to describe the structure. However, if the rows are worked separately, the structure remains the same because there is no interaction between the pair of wefts of the upper row with the pair of wefts of the lower row. And since it is also possible to work two rows of twining simultaneously the term *two pair in-*

*terlocking weft* does not have a specific meaning. For these reasons the term *countered twining* more accurately describes the structure.

This countering of twining is an important feature of Maori fabric making. It gives a very stable spaced twine and is the type of twining most commonly seen in good quality 19th and 20th century cloaks. The two faces of these compact and spaced-twined fabrics are identical. If two colours are used in the twining wefts simple patterns are possible.



## TAANIKO

If the twining wefts are given a full turn and one of the wefts is pulled taut the two faces of the fabric produced are different. On the front face the twining weft lies obliquely and on the reverse face it lies positioned vertically between adjoining warp threads (Figs. 4 and 5). If the two wefts are of a different colour the possibility of pattern making is considerably increased as with a successive full turn a block of one colour can be worked. Then with a single full turn the colour on the front face is changed (Figs. 4 and 5). This is the essential feature of taaniko and the use of two colour wefts can give a wide variety of designs. Design possibilities are further increased by using three or four colours with all the yarns not required for the front face being carried taut behind the warps as a composite weft. In many taaniko borders an additional 2-ply weft yarn which does not play an active part in the twining is used to assist in keeping the work straight. The angle of the oblique stroke of the twining weft depends on the thickness of the yarns used and the closeness of the setting of the warp yarns. This angle may vary from 30 to 70°. In almost all examples of



Fig 18: Detail of taaniko border. Stockholm cloak.

taaniko the weft twist is in a clockwise direction. However, in these two early cloaks which I shall now describe, some of the taaniko is worked with the twist in both directions.

### THE PITT RIVERS MUSEUM CLOAK (Dr Pope's Box Cloak)

This cloak is not large, being 96.99 cm long and 122.5-126.5 cm wide (Fig. 1). The body of the cloak is in S-direction compact twining, with occasional parts of rows where the twist is changed to a Z-direction. Long tufts of white dog hair are formed into tassels by half-hitching with fine flax fibre yarns. Groups of these tassels are

Fig 2: Lower border Maori Cloak  
STOCKHOLM CLOAK,  
Ethnographical Museum of Sweden  
Museum No. 1848.1.63

attached to the cloak but do not completely cover the twining (Fig. 15). The taaniko border of this cloak is made on the same warps as the body. On the upper and lower part there are three rows of small triangles worked in natural flax-coloured and dark black-brown taaniko. The central field of the border is divided into seven sections. In three of these a vertical zigzag pattern is worked in two-colour, two-direction taaniko. Superficially this appears to be countered weft-twining but careful examination shows that two rows of two-colour twining are worked with an S-twist followed by two rows in a Z-twist (Figs. 10 and 11). Two other areas of the border appear to be S-direction compact twining of alternating light and dark wefts. I was not able to examine both the faces of this border to confirm this.

The two remaining panels of this border are in a horizontal and vertical linear design described by Ling Roth as a "squared meander" (Figs. 6 and 7). It is worked in a combination of two-colour taaniko for the horizontal lines and half-twist twining for the verticals. The angle of the taaniko twist is low and it is worked in an S-direction.

### THE BANKS CLOAK, ETHNOGRAPHICAL MUSEUM OF SWEDEN, STOCKHOLM

This cloak is 125 cm long and 135 cm wide (Fig. 2). The body of the cloak is in compact countered twining. Published descriptions of all compact-twined cloaks, including this one, say that they are in one-direction twining. However, my photographs show clearly that this cloak is in countered twining (Fig. 9). It is possibly the only extant cloak in this structure. The photograph (Fig. 17) shows the structure and how the cloak is shaped to drape on the body by adding extra rows of weft-twining which do not extend across the full width of the cloak. The taaniko border is worked on the same warps as the body of the cloak. Above and below the central field of the border narrow bands of vertical zigzag patterning are worked in two-direction taaniko (Figs. 10 and 11). This is divided into several blocks by changing the direction of the twist several times in one row. Where the direction of twist is changed the weft passes over the warp in a horizontal position. There are now three possible directions for the weft stroke as it covers a warp; obliquely to the left and right and horizontal (Figs. 12 and 13).

This structural feature leads to the very interesting and unusual design which dominates the broad taaniko border. Rows of three parallel white diagonal lines are arranged to form concentric diamonds extending across the black ground of the main area of the border. This general design is enriched by small square spirals attached to the inner line of each group of three lines. Both the small and large-scale features of the design are achieved by changing the direction of the twining (Fig. 18). This structural change adds a subtle checkerboard effect to the border when it is viewed from the side. I was not able to detect any additional supporting thread in this taaniko — just the natural-coloured flax and black-brown twining wefts. Although this squared-spiral design does not appear in any other published taaniko borders, it is interesting to note that a squared-spiral design is used in a plaited kete from the Auckland Museum (accession no. 7689) recorded in Mick Pendergast's recent publication *Feathers and Fibre* (exhibit 99).

My study of these cloaks has great-



Fig 14: Reconstruction. Stockholm cloak. Countered twining and taaniko.

ly increased my admiration for the remarkable craftsmanship of the Maori women who, with no tools other than a stone pounder, two pegs and their fingers, transformed an unsympathetic and harsh leaf fibre into a soft, warm, pliable and often beautifully-decorated and shaped garment. In the skilled preparation of the flax fibres and sustained regularity of twist of the yarn, in the evenly controlled twining and the designing and working of the magnificent taaniko borders, these unknown women have created objects which are an inspiring example for all craftspeople whatever their

Fig 17: Compact countered twining and shaping of body of Stockholm cloak.



medium. It is disappointing that New Zealanders must travel so far to see these outstanding examples of the skills of 18th century Maori crafts-women, but we can be thankful that today in New Zealand there are a small number of Maori women who continue to work in the superb craft tradition of their ancestors.

All reconstructions and unacknowledged photographs by the author. This study was facilitated by a grant from the Queen Elizabeth II Arts Council of New Zealand.

Margery Blackman

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# MARKETING THE ENVIRONMENT



Janet and Wilf Wright

Before you reach Waikanae — a small town in the Horowhenua — whether you are driving north or south, you are hit in the eye by a large railway billboard advertising Reikorangi Potteries and Park. It is a brightly coloured message with simple map, and hours and times of opening.

Reikorangi Pottery is on the Akatarawa Road — some five kilometres from the main highway. I visited it on a Thursday, early in the afternoon, expecting to have the place to myself. Not a bit of it. Mine was the 11th car in the carpark — a large shaded area with carved wooden signs and a special entrance for buses and trucks. A rather spectacular rooster ran to greet me then accompanied me out on to the road to supervise my photographing.

The pottery and animal park is approached down a tree-lined lane at the end of which a series of fences, well planted enclosures and outdoor pottery stands lead you to the indoor pottery and craft shop. Another gate leads to the animal park and picnic area.

In the three weeks between Boxing Day and my visit, 2500 visitors had come through the park and about double that number to the pottery.

Wilf and Janet Wright and their son Adrian all work full-time at Reikorangi Potteries. As well, they employ two people four days a week — one in the shop and the other in the potting shed. A further hand works two days a week with Wilf on maintenance and upkeep of the property. This is a good viable business as well as a beautiful environment for the Wrights themselves and for their many visitors.

For many years Wilf and Janet have been over the \$50,000 p.a. turnover which is the threshold for craftspeople liable to pay sales tax.

"Well, what could we do?", says Wilf, with his big

booming laugh. "Our accountant told us: 'You'll have to stop selling for the next two months if you want to stay under the \$50,000' — of course, you just can't stop selling. It's increased our book work greatly, but it hasn't really affected our sales much."

This Christmas, Wilf and Janet made the decision to charge an entrance fee for the animal park. Their property has acres of paddock and trees, bordered by a river. Over the years their own interest in animals has led to what almost amounts to a private zoo. Keas, peacocks, hens, ducks, goats, wallabies, boars, many of them free ranging, can be fed and patted. There are picnic tables by the river where family parties can settle for a while. For this there is a charge of a dollar a head, 50 cents for children. The workshops are situated in the park so visitors are also able to watch the pots being produced.

"We had to make the charge because the pottery can't really sustain the animals any more," says Wilf. "And we'd like to expand the animal side too. Now the visitors pay for the food and a little bit more. . . An interesting fact that comes up now that we have a check through the ticket sales, is that twice as many adults visit the park as children."

Visitors to the pottery showrooms only, pay no charge. They also have a well planned and attractive environment. Outdoor and indoor displays; tables under the trees where they can be served coffee or fruit juice; and in the old homestead not only Wilf and Janet's pottery but the work of other local craftspeople sold on commission and an international display of other ceramic artists.

The whole set up manages to keep a fine balance between a thoroughly professional business and friendly rural atmosphere.

*What are the secrets of their success?*

Wilf and Janet are quite definite that the main ingredient is word of mouth. They have been at Reikorangi for 23 years; people who like their pots come back or tell others about them.

"You've got to have a good product and you've got to work hard", says Janet. Wilf and Janet do all the throwing. Their son helps with the visitors and in maintaining the plant. All the employees have some chores with the animals to give their job variety. As I talk with Wilf, Jan and Adrian over a cup of coffee, any spare spaces in the room are filled by their enormous blue great Danes, one rather lugubriously on heat, which the Wrights breed as a sideline.

*Do they spend a lot on advertising?*

"Yes", says Wilf. "The railway hoardings costs some thousands a year, and we advertise regularly in the local papers and on radio. We have to work at it because we're so far off the main road. But word of mouth is still the best advertisement."

*What about overseas tourists?*

"About 50% of our visitors are tourists — but they come here on their own. We tried the tourist bus loads but that was a dead loss. The bus dumps the tourists down. They have a wander around and a look; then before they've had time to make up their minds to buy, they're all whisked away on their tight schedule. That's no good for a place like this."

Wilf doesn't know how the tourists find out about the place. "The tourist information rags have our details. Some, who drive themselves, see our billboards; many hear from New Zealand friends. The whole environment we've developed here is very important in attracting tourists."

Wilf and Janet have never been overseas. Their commitments at Reikorangi, both personal and animal, preclude that — "But anyway", says Wilf, his laugh booming again, "the world comes here to us, so why should we move?"

He tells of the time when a group of tourists arrived on a pouring wet day and just stood outside among the

trees, getting wet. Wilf asked them inside to dry out but they said with enormous smiles that they were from Persia and were entranced with all the rain!

*Is it a difficulty having so many employees?*

"Well, there's certainly plenty of book work," says Janet. "I spend most of Monday morning on the books — that's the day the pottery is closed. It was a problem at first fixing rates of payment."

Wilf had rung the Labour Department and received a rather vague answer. Then he contacted Jack Laird at Wai-mea Potteries in Nelson, who said he should ring the Labourers' Union and negotiate an award. This is just what Wilf did.

"We established a really good relationship with the Labourers' Union representative, and after much discussion we agreed on an award. Forty copies had to be printed — not at our expense — and now we have no problems about how much to pay for holiday rates and overtime and so on. The Union was quite flexible over things like separate eating area and lavatories for the workers, as long as we were prepared to share ours."

He produced the printed award —

The Reikorangi Potteries Workers  
Collective Agreement (Voluntary)

It's a document that might well serve as a blueprint for other potters wishing to employ labour once the introduction of the Goods and Services Tax changes the present restrictive sales tax clauses.

The Wrights sell two-thirds of their work at the door and the rest through shops. They sell wholesale to shops so that door sales and shop prices are the same. Wilf came to the pottery from the retail business, Janet from school teaching. They came to Reikorangi from the city to establish a rural lifestyle. Now they are back in the retail business with all the hard work — physical and financial — that a successful craft enterprise entails. But the overriding impression they transmit to their visitors is of a welcoming, attractive and well-stocked piece of the New Zealand way of life. That's good business.

**Jenny Patrick**



# WEST COAST MARKETING CO-OP

*"The key ingredient of making a successful crafts movement today is the attention that must be paid to business and marketing. Organisations have been reluctant to talk about money as though that is somehow in conflict with art, but if we accept the premise that artists are also entitled to eat three times a day, then the subject of marketing and management must receive the highest priority."*

Michael Scott  
Craft Report — USA

The above quote is a serious comment on the neglect of marketing within the craft area in New Zealand and a region of specific example was the West Coast of the South Island. The region suffers more greatly from geographic isolation than the rest of New Zealand. The terrain within the region is also difficult, so many craftspeople are isolated from each other as well as from their markets. The challenge was to formulate a plan that would enable the craftspeople to gain contact with visitors and tourists to the region as well as each other. Another major problem was the understanding of their way of working.

A programme of market research was carried out and funded by the Southern Regional Arts Council to determine the number of craftspeople interested in working together and perhaps forming a co-operative. In December '83, 60 craftspeople were documented and their locations photographed in two busy three-day trips.

From these trips, some problems were identified.

The problems identified from the community were:

- 1) Lack of knowledge of each other — because of geographic isolation.
- 2) No knowledge of each other's product even in the same medium.
- 3) No retail contacts both locally and out of the region.
- 4) Poor purchasing of raw materials.
- 5) Poor packaging of finished product.
- 6) Lack of personal time management.
- 7) Low self esteem with the community.
- 8) No contact with business or banking agencies.
- 9) Poor knowledge of funding schemes.

- 10) Little or no regard for government agencies.

Against the above problems were weighed some very strong positive attitudes which made the task easier to handle.

- 1) Desire to be actively part of a plan to elevate the profile of craft.
- 2) Deep respect for each other's craft.
- 3) Commitment to lifestyle which conserves the natural environment.
- 4) Motivation and energy necessary to begin an ambitious plan.
- 5) Extraordinary concern for each other and willingness to be involved.
- 6) Determination to make craftwork their total income.

One of the objectives of the market research was to identify key people strategically placed in the region which is very large. The qualities needed were:

- Knowledge of their own location.
- Willingness to be a contact person within that area.
- Good communication and leadership skills.
- Desire to be involved in a plan to unite the craftspeople.

A marketing consultant was engaged to aid us formulate a grand plan and also to expound this plan at a series of meetings. It was necessary to choose a consultant who would be accepted by the group and one who had worked in the region before.

A combined meeting of the key leaders was held in Greymouth in January after some weeks of contact work during which a basic plan was formulated and submitted to test the group's reaction and firm up the wording of objectives and total plan.

The objectives were so structured to offer firstly something tangible that could be seen happening in the region both by the craftspeople and the community. The idea of a directory of Arts and Craftspeople filled this objective perfectly. As employment creative it could be seen by the Southern Regional Arts Council as being a suitable project for the Department of Labour to support.

The region was split into three areas because of its size, and meetings were held in Westport, Greymouth and Hokitika over a period of four days.

The agenda for each meeting was initially the same, but the outcome was arrived at by slightly different methods depending on the atmosphere and energy of the meeting.

The idea of forming a marketing co-operative was mentioned by the key people to other craftspeople before the three meetings, so there had been some previous discussion. Those who attended the meetings came interested but not necessarily convinced. It was our job as a team to sell the idea, convince them it would work, promise to support and guide them and select a working committee (delegate positions of office) and give them a first meeting date.

After the three major meetings, we had a structure with which to work — albeit fragile.

With the structure of the three co-operatives in position and the project of creating a craft directory approved by the Labour Department, the working committees had the directory compiler at their disposal. Through her, the Southern Regional Arts Council was able to monitor feelings, discussions, trends — as well as structured meetings. During the following four months she worked diligently on compiling the directory which gave her daily contact with individual craftspeople — some material was already built up from market research.

Once the group was committed to the mission statement and objectives, the work began on a first public exposure in the form of an exhibition of craft. A decision to hold this outside the region to create awareness of the existence of the group — elevate the profile of craft and make a West Coast statement, was made. The Canterbury Society of Arts gallery in Christchurch was approached and offered (a cancellation) dates of 4-14 July. At breathtaking speed it was confirmed

and the three groups set about producing work of exhibition standard whilst at the same time promoting membership.

Work proceeded on the directory alongside preparation for the exhibition opening with which the launching of the booklet, it was hoped, would coincide.

Several "combined" meetings of the three co-operatives were held in Greymouth to plan various portions of the exhibition. Some people travelled as much as four hours to these meetings — such was the commitment. Southern Regional Arts Council attended two of these and offered to promote the event in Christchurch, handle gallery arrangements and generally control the sequence of events.

A separate exhibition committee was set up which may be re-used in the future — a big part of its responsibility was finance and transport arrangements and rostering the manning of the gallery.

Because of the difficult geography, the movement of exhibition pieces to the gallery was a problem but one that was overcome. Many craftspeople stayed in Christchurch over a few days to monitor the response, several stayed the ten days and were available at the gallery daily.

Promotion was successful — the opening was attended by 700 people — a record for the gallery.

## SALES SUMMARY

Total sales reached \$7590.

Orders and commissions of about \$2600 were received by each co-operative. Retail outlets on the coast recorded a boost in craft sales.

This publication was aimed at being the first short term objective of the co-operative. It was agreed that the craftspeople needed something to happen quickly, especially after many government agencies have passed through the region but without any follow up action or results. The group needed an early profile — the directory was to be just this.

Although Southern Regional Arts Council was able to aid the proposal to the Labour Department for a PEP worker, large funds were not available for the publication. A proposal was presented to the Westland Trustee

Bank (who have no policy for arts funding, but a defined policy for sports bodies funding). A bank overdraft of \$4000 without interest was made available in the name of West Coast Craft Co-op. A business relationship had been set up and this now may be used for purposes other than the directory. This business relationship has also aided individual craftspeople to approach the bank for loans.

The income from directory sales has already had an impact on the overdraft. Indirect income from the directory has shown in the upturn of sales in the Hokitika co-op retail outlet 'Coastline Gallery'. The Greymouth and Buller co-op are still establishing their own retail outlet but are well served by alternative display areas.

As the group has matured, is it evident that many individual craftspeople have been stimulated and gained confidence by being part of the co-operative. Some have gained new retail outlets and significant tourist areas and are finding orders and commissions difficult to fulfil. Others have been made aware of and received business and management aid from government agencies. Several groups have come together in a workshop situation to share rent and machinery.

In planning their 1985 programme, the three co-operatives which meet together every eight weeks, are arranging a design weekend as part of their educational programme, an '85 exhibition out of their region, workshop training programmes for unemployed youths in collaboration with the Labour Department as well as researching the movement of visitors and overseas tourists to the West Coast.

It is apparent that the Marketing Co-op is already on the way to achieving its early objectives but its mission will remain:

"To utilise the human resources while at the same time conserving the natural resources of the West Coast, thereby aiding the arts and crafts to become an important industry on the West Coast and so creating employment opportunities for craftspeople and cottage industry. This development being the basis for maintenance of spiritual and economic union between people and their environment that extends their total lifestyle."

Jill Cotton

## A DISCUSSION ON MURALS



Tony Fomison working on 'The Ponsonby Madonna' 1883 (Mural project at St Paul's College, Grey Lynn)

Prior to the Renaissance, wall art, especially in non-Western civilised European countries, was the predominant painted art form, but the almost total disappearance of the idea of wall painting is perhaps related to the Industrial Revolution. The personally ownable and movable picture indeed arose with the evolution of the Western moneyed classes as opposed to hereditary institutions such as the Church or the Courts of the ruling classes. This development of "humanism", valuing the individual as compared with the community, caused the development of portraiture and landscape painting as well as private picture enjoyment in about the 17th and 18th centuries.

In New Zealand, the beginning of European painting coincided with this development, which by then had reached a very high technical standard. Pre-European mural art in New Zealand was confined to caves and rock shelters by the earlier Polynesian settlers. Here, it should be stated that these distinctive works had as special and sacred a function as do the ancestral paintings (and carvings) on a marae.

The early mural paintings of Europe had a function; the teaching of the Bible. Latterly, mural painting seems to have served a less vital function, being used rather more as a form of decoration or visual enrichment. Recently, however, there has been developing a new awareness that mural art can indeed serve a vital function as a counter to the problems of increasing technology in our urban areas. People with strong artistic ability are thus becoming useful and indeed respected and needed in societies where high technical development is the basis of the civilisation. This has the true substance of a renaissance; not only in present day New Zealand (European) art but also in marae, churches and schools, as we become aware of the culture, history and uniqueness of our country.

Graffiti as a type of mural art represents an instinctive form of popular protest, perhaps to art becoming a rarified thing. The origin and development of the various types of mural art is material for a very interesting but separate study, especially now at this stage of our evolution.

In this country, commissioned mural art is beginning

## Barry Brickell offers some thoughts and experiences



Waitaki NZ Refrigerating Ltd's mural for their London office, 1982 Barry Brickell. Photo: Chris Ogilvie

to take off. Ideally, there are three parties involved in good mural practice; the architect of the space (building), the commissioner or client and the artist (or group of artist-craftsfolk). Seldom as yet have we seen a full sharing of these three, but I am sure it will come. The best of murals are not simply an afterthought but an integral part of the building and its function. The carved structural timbers, woven tukutuku panels and painted rafter patterns in a Maori meeting house are an example of this integration. There are some modern city buildings which are beginning to embrace this principle with the work of various artists and craftspeople co-operating with the architect to lend the whole building a sense of hope and optimism for the future of our increasingly technical civilisation. That there are a lot of very talented people about goes without saying, in this country as well as overseas. It is of interest to note that in most North European countries and some USA states, it is law to apportion a small percentage of the money for major buildings toward the arts which will complement the building. In this country, the Labour Government of Prime Minister Norman Kirk

(1972-75) introduced legislation for a one percent expenditure on artwork for this purpose. This legislation is still awaiting action to convert it into law. With the current building boom and city development, it is to be severely hoped and trusted that this Government action will be done in the very near future, before it is too late.

The history of murals and artwork for buildings in New Zealand has not been very enlightening up to comparatively recent times. Too few artists have received consistent work, while many with fine talent (or quality) have been left out. Unlike the sports arena, the arts have had scant funding perhaps as a hangover from Colonial times. We need to become better organised to present our case for the engagement of our local talent to help convert a potentially urbane technical civilisation for the enjoyment of (mainly) older people to a richer civilised culture accessible to all. In the western states of America, the invitation of artists and craftspeople by architects and clients to share in their projects has become well organised and we could do well to examine it. Recently, a book titled *Architectural Crafts* has come to my no-

tice. As a "handbook and catalogue", it presents illustrations and business data with a page of description for each of over a hundred craftspeople whose work is suitable for incorporating into architecture. Edited by Bridget Beattie in conjunction with the Western States Art Foundation (equivalent to our QEII Arts Council), it is published by Madrona Publishers Inc., 2116 Western Ave, Seattle, Washington, 98121. Although the Crafts Council of New Zealand and the QEII Arts Council are to be commended for setting up photo archives in Wellington of the work of the country's craftspeople and artists, a booklet on the subject would render greater access to architects and clients, of the best material. It has always been my firm opinion that there needs to be a group of informed people to travel the country, visiting our artists' completed works and their studios or workshops to gather information suitable for such a book.

Methods by which artists and craftspeople are selected for a certain job does vary but unfortunately, competition seems to still be the most predominant. Competitions are the wrong way of finding the most suitable artist because of the extreme diversity of approaches made by each artist to the same job. Also, many of our finer artists positively reject the competition system.

A better system is for the client or architect or both, to approach a number of artists and have the courage to make a choice from the material submitted. In most groups of people likely to be involved with this, there is usually one who is better informed and interested than the others. This person should receive maximal responsibility for the choice with the acceptance or trust of the others lest a "committee" situation should develop. Committees seem to have the bad habit of choosing the mediocre and grey, especially in areas of artistic judgement. Should the client require assistance in this choice, then it should approach an informed body such as the local art gallery or the Art or Crafts Councils, for advice or for a list of suitable artists. Most responsible and informed art administrators belong to one or more professional groups such as the New Zealand Art Gallery Directors Council Inc., the Art Gallery and Museums Association or the Society of Sculptors and Painters and Associates Inc. These bodies should be in a position to share current information on artists and help to provide it for potential commissions.

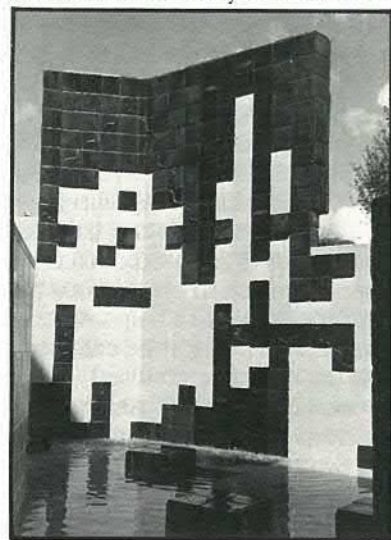
Professional mural makers are beginning to emerge in New Zealand. They can obtain commissions by at least

three different ways, e.g. competition, direct approach to a client (e.g. as a trade-off), or through dealer gallery owners who promote an artist's work. Hopefully the situation will emerge where a client or architect will approach a particular artist because of the nature or suitability of his or her work to the project. A design fee is customarily charged by the artist in more formal situations. Example, one muralist charges a fee of \$750 irrespective of the size of the project, thus biasing himself toward the larger commissions only. For all formal situations, it is advisable to have a contract drawn up between the artist and client to define their various responsibilities and safeguard against accidents. For this work, an independent group can be involved, such as the Arts or Crafts Councils, or an art dealer, if the artist so desires. Younger artists or those lacking a knowledge of how corporations work, should insist on a contract. Establishing a reputation for younger artists among larger clients (e.g. in business or government) is not an easy path, especially on one's own without the help of a dealer or an interested contact.

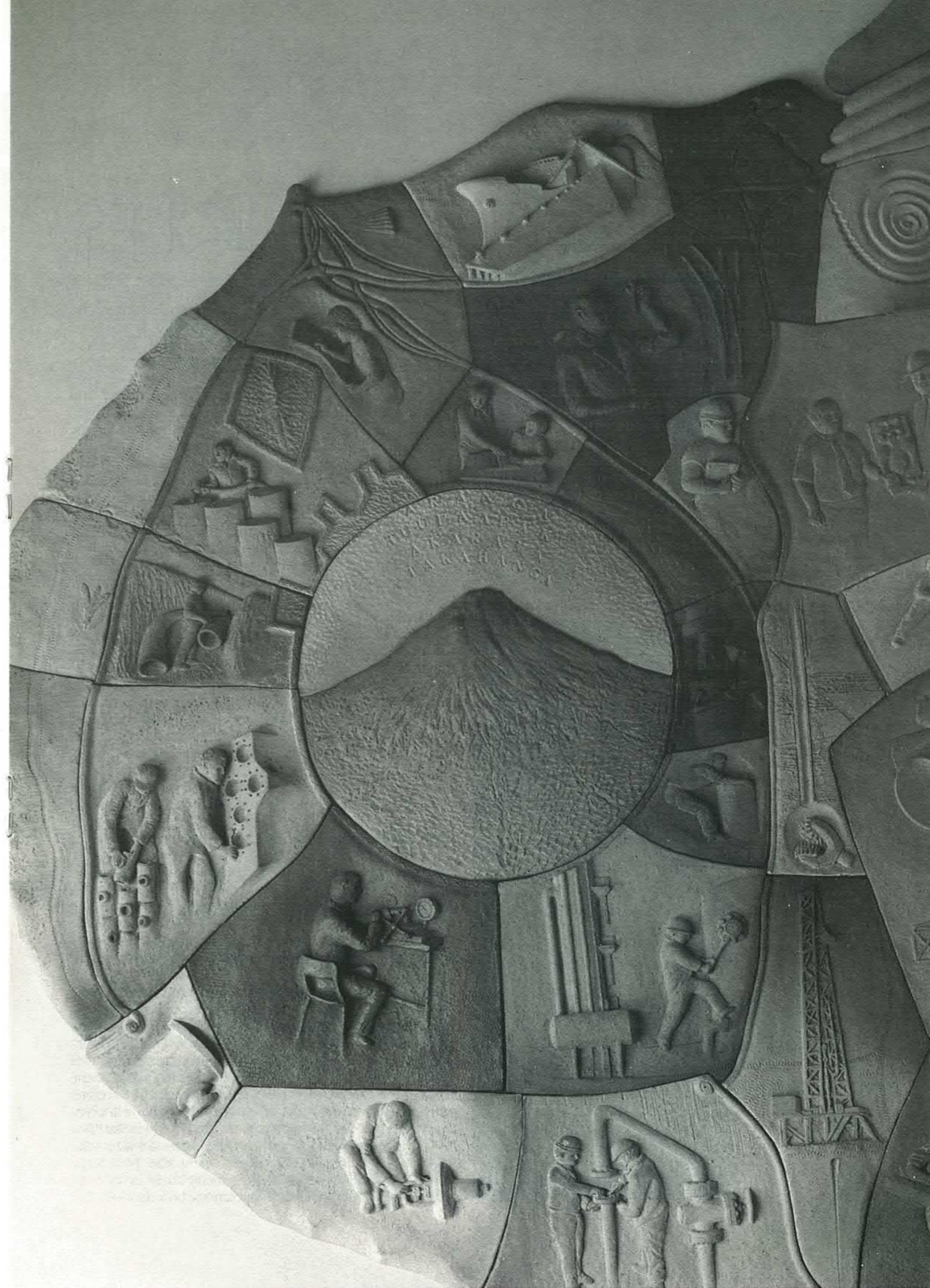
The nature of artists' submissions for artwork contracts can also vary considerably from a quick sketch on one hand, to a finely detailed drawing or model on the other. The latter has the problem that it does not allow for much variation during the making process, let alone the designing. My own method is to give as little concrete information as is consistent with the client's need for some guidelines. One should be generous in giving guidelines and helping the client understand the problems or limitations of any chosen medium or method and a discussion on this will usually be of great interest to the client and increase his (their) understanding of artists' problems. Most representatives of large business or Government organisations are keen to know more about art and are normally grateful for contact with artists who are not pretentious but who put them at ease by frank discussion. It is also very helpful to be able to present a client with colour photographs of past work during an interview as well as those which may have been submitted beforehand. The same photograph will give far more information in the presence of the artist.

My own experience with mural work has been perhaps my greatest source of stimulus and has, in fact led me to do things which I would never otherwise have attempted, such as getting to grips with the human figure. This started as modelled relief in terracotta clay tiles for the Waitaki NZ Refrigerating Company's mural in Christchurch, where, for structural reasons, the figures were part of the tile background. The next and continuing step was detaching the figure and sculpturing it as a free-standing form. An intermediate stage as in deep relief with perforated spaces is perhaps the most challenging use of clay I have ever attempted. The most beautiful examples of this I have seen are from photos of early Greek marble friezes, traditional Indian stone carvings, some Renaissance terracottas and carved Maori panels. Ceramic murals, however, lag very considerably behind the achievements of the painted works of a larger scale by our more notable painters. Part of the present renaissance we seem to be undergoing is indeed a discovery of new materials both natural and synthetic and an increasing awareness of the special character of our country.

*Other contributors to this article to whom I am grateful: Deidre Airey, Tony Fomison, Paul Johnson.*  
**Barry Brickell**



*Left: Untitled ceramic mural, 1984. Paul Johnson.*  
*Right: Detail Shell BP Todd mural 1984. Barry Brickell.*  
*Photo: Chris Ogilvie.*



# ENAMEL TECHNIQUES

**Elizabeth (Biddy) Fraser and Colin Davies write the first of a series on enamelling techniques.**

Cloisonné is a technique of decoration which shows the medium of metal enamelling superbly. It has been practised for some 2000 years and the results are virtually indestructible, vitreous enamel being one of the most permanent materials utilising colour known. The word "Cloisonné" comes from the French meaning 'cell' and this describes the medium perfectly as the various coloured enamels are enclosed in cells of wire. Historically the metal was prepared for cloisonné enamel by acid etching the design and then soldering flat cloisonné wire on to it so that the solder ran the channels formed by the acid etching. This, to some extent, prevented the solder from subsequently coming into contact with the enamels — the solder has an adverse effect on enamel and prevents its fusion. The main disadvantage of this technique was that the enamel could not be high fired to obtain greater brilliance because of the limitations imposed by the low melting point of the solder.

Modern cloisonné techniques have evolved which improve and simplify the procedures and the cloisonné wires are fixed, using enamel, as a bonding agent, directly onto the metal base.

First of all a piece of pure metal is selected for enamelling. This must be a copper, fine silver or gold as enamel does not fuse properly onto metal alloys. Steel must be treated with special chemicals and have a ground coat fired before decorative enamelling can commence.

For the purposes of this demonstration I have used a copper disc with fine silver cloisonné wire. The copper is shaped and prepared for enamelling. I use a special powdered metal cleaner which I import from U.K. It is used with a damp cloth and rubbed onto the surface of the copper and eliminates all grease and dirt which would prevent enamel fusion taking place. The copper disc is then rinsed in clean water and dried. Care is now taken to handle the copper only by its outside edge to prevent the surface becoming contaminated with oil from the skin. An alternative cleaning method would be to use a solution of a teaspoon of common salt to a cup of vinegar. The advice often given in older text books to prepare metal for enamelling using strong acids should be disregarded as with modern leadfree enamels this results in blemishes appearing in the final enamel surface. The disc is now ready for 'counter-enamelling' i.e. enamelling on the reverse side. Because of differential stresses set up between the cooling enamel (glass) and metal, these must be balanced by having an equal depth of enamel on both sides of the metal otherwise the enamel will eventually fracture and possibly separate from the metal. The reverse side of the copper disc is first brushed with a solution of Gum Tragacanth which glues the powdered enamel to the copper and subsequently burns away completely in firing without leaving any carbon deposit. The



Fig 1



Fig 2



Fig 3



Fig 4

## NO 1 CLOISONNÉ

enamel powder is dusted (fig. 1) evenly over the disc using a home-made sieve manufactured from an off-cut of plumber's plastic tube with pantyhose fabric stretched very tightly over the end and secured with adhesive tape. A clean piece of paper with a fold in the centre underneath the work enables the surplus enamel to be saved and returned to the jar without wastage.

The kiln is preheated to a temperature of approximately 830 degrees Celsius; the disc is placed in a stainless steel wire mesh trivet which holds the disc securely by its edges to prevent damage to the enamel surface and placed in the kiln using a long handled firing fork. I use a lovely little LPG gas fired enamelling kiln which heats up to working temperature in only 7 minutes and which is ideal for enamelling. The length of time needed for firing the enamel depends on the kiln temperature, and the size and thickness of metal being enamelled, but 830 degrees Celsius (bright orange) the disc shown in the demonstration will fuse with the enamel in about a minute. The piece is withdrawn from the kiln when the enamel is seen to have fired a smooth coating on the metal and is allowed to cool naturally. When cool, the non-enamelled surface is cleaned as described above. Some enamellists like to clean the copper to a shiny brightness removing all traces of oxidation on the copper, but I usually like to leave some residual oxidation marks to give added texture, naturally I remove any loose, thick or flaky deposits which would impair enamel fusion. I prepare the fine silver cloisonné wire by drawing it by hand, through drawplates, until I obtain the gauge (thickness) I want. Sterling silver wire is *not* suitable for cloisonné works as it will oxidise and go black on firing, for the same reason copper wire is not suitable. Fine gold is excellent, unfortunately I've never been able to afford it! The wire is rolled into a coil and annealed to make it soft and pliable, then the wire cut and shaped following the predetermined design (fig. 2) — fine silver is incredibly soft and easily cut with a small pair of scissors. The shaped wire is dipped in the gum tragacanth solution and placed on the prepared copper disc (fig. 3). I always use round wire as I find it easier to shape and place than the traditional flat ribbon wire, the gum holding it nicely in place until all the silver wire cloisonnés have been arranged. When all the wire is satisfactorily placed I spray the whole piece with rain water from an atomiser just sufficient to stop the powdered enamel falling off the disc. Clear transparent enamel is dusted in a very thin layer over the entire disc, wires and all, (fig. 4) and the piece is again fired (fig. 5). In the kiln the enamel will fuse the wires into place when it melts. When the piece is taken from the kiln, I remove it quickly from the trivet, (using a special tool — it's very hot!) and smooth over the top with a small repoussé hammer (fig. 6) to make sure that all the wires are firmly embedded. The piece is again left to cool naturally. Mean-



Fig 5



Fig 6



Fig 7

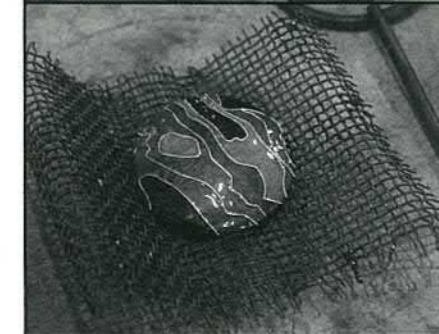


Fig 8



Fig 9

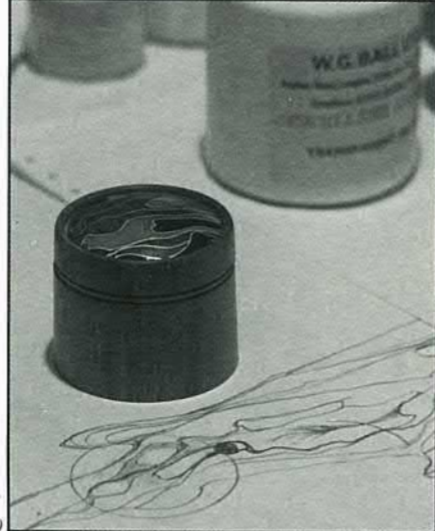


Fig 10

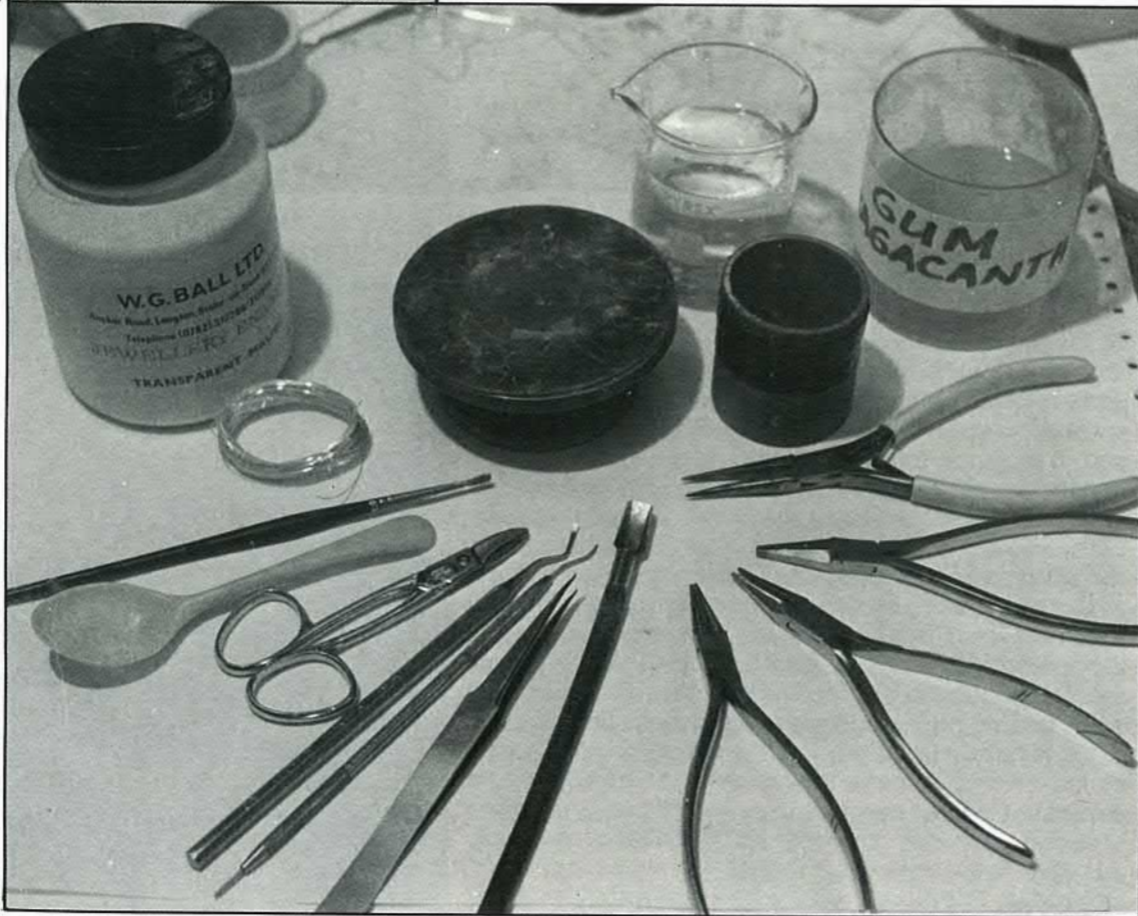


Fig 11

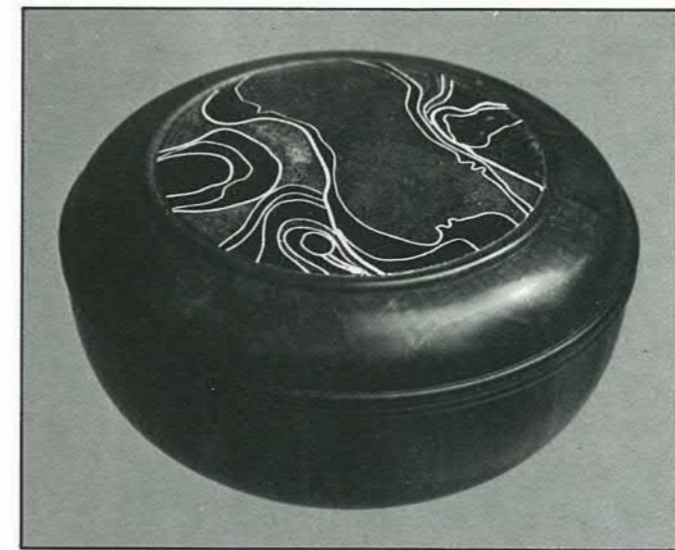
while I prepare my enamels for 'wet-packing'. This is done by stirring the enamel powders with water, then allowing the coarse powder to settle and pouring off the milky suspension of fine particles in the water. This process is repeated until no further milkiness is seen, this usually requires about 3 washes. The wet residual enamel is now ready for wet-packing. (If you make a practise of always collecting the washing water in a large container, the fine enamel particles in suspension will settle out and can be saved for later use as counter-enamel when dry.) Using dental tools (my dentist is very generous with this used equipment which is beyond teeth, but fine for enamelling!) the wet enamel of each colour is carefully placed between the wires (fig. 7) until the entire surface is covered. The disc is placed on the trivet and then placed on the top of the kiln to dry out before firing. When dry the piece is fired again.

Great attention must be paid to the temperature of the kiln once silver wire has been introduced, as if the kiln temperature exceeds the melting point of silver (867 degrees Celsius) the silver will "burn out" leaving you with a nasty blackened mess instead of the finely wrought brilliant masterpiece you intended. As you will appreciate, the difference in temperature between the fusing point of the enamel (830 degrees Celsius) and the melting point of silver (867 degrees Celsius) leaves little margin for error. Particularly so as the temperature must be in the upper part of this range in order to obtain the best and clearest colour in the enamel. Visitors to my studio can see ample testimony to the difficulty of meeting these requirements lurking in the dark corners of my workshop! After removing from kiln (fig. 8) allow to cool. At this stage

a check is made that each cloisonné is full of enamel and that no bubble holes have appeared, additional enamel is added where necessary and the firing is repeated. When cool the piece is ready to 'stone', (the top of the silver wires ground away with a carborundum stone and levelled with the enamel). A strong wooden board is placed over the sink so that the enamelled disc is supported under a stream of water and it can be rubbed vigorously with a carborundum stone (fig. 9). The board helps prevent backache by giving a higher working surface, also it is easier to work with the piece held on wood rather than metal. The grinding process is continued until all the wires and enamel are level and smooth. Finally the piece is polished with fine emery paper until the silver wire is without any scratch marks. The piece must be rinsed thoroughly to be sure that any lurking fragments of carborundum are removed, otherwise they would produce unsightly white specks if fired into the piece. At this stage the enamel has a matt finish and if this is preferred the enamel can simply be polished and left in this state, (this is the usual finish given traditional Chinese work). But if a high gloss finish is preferred the full gloss is restored by a further firing. I myself prefer this finish as I feel that the intrinsic quality of enamel is inherent in its very glossy brightness. After cooling a final check is made to the piece to see if it is perfectly fired. The edges of the piece are then filed and polished, then, in this case, glued into the top of a small wooden rimu box (fig. 10) made by Bob Strother of Wanganui.

The tools I use are illustrated in fig. 11. The back row shows a container of W. G. Ball Leadfree Jewellery Enamel, a coil of fine (pure) silver wire, a small brass turntable made by my daughter Neave, a beaker of water, a plastic tube and pantyhose sieve and Gum Tragacanth solution. In front, a small brush, teaspoon, scissors, 2 dental tools, pair jewellers tweezers, a small purpose made shovel for holding wet enamel, and assorted jewellers pliers used to shape the cloisonné.

*Biddy and Colin are happy to advise those who have difficulties with techniques or in the supply of materials. Contact direct or through the Crafts Council Information Officer.*



Cloisonne enamel box top on copper — Biddy Fraser.  
Rimu box turned by D. Thomson. Photograph: Colin R. Davies.

## CRAFT SHOPS



### VILLAS GALLERY — WELLINGTON

The Villas is a small retail complex in Kelburn, Wellington's University suburb. Architect Gordon Moller has created a pleasant shopping and restaurant environment from two handsome turn of the century houses. Upstairs is the Villas Gallery run by Edith Ryan. Expanded and completely refurbished since Edith took over the Gallery a year ago, Villas Gallery is an elegant and versatile small exhibition space whose swinging wall panels and modular furniture make it suitable for exhibitions in almost any media.

In the year Edith Ryan has been operating, she has built a reputation for quality. Finding the painting world tightly controlled by existing dealer galleries, Edith has concentrated her exhibitions on top level craftsmen. Her clients read like a Who's Who of New Zealand craftspeople.

Edith sees her role as presenting a showcase for the best in New Zealand craft. She objects to seeing so often master craftworks jumbled together in the craft shops and galleries with run-of-the-mill work.

"I'm just not interested in selling mediocre work," says Edith Ryan. "Top craftspeople need a top quality environment to show off their work. I see myself as providing this service to the artists and to the public."

Edith Ryan and her partner, Anne McKinnon, took over the Villas Gallery a year ago and since then they have expanded and refurbished it.

Edith Ryan sees her role in managing the gallery as one of educating New Zealanders and presenting a showcase for the best of New Zealand art. She has concentrated her exhibitions on quality craftspeople.

Edith has come to gallery directing from a lectureship at Hamilton Teachers' College and she is adamant about sticking to quality and avoiding the more lucrative bread and butter lines.

"People tend to buy 'safe'," says Edith. "I like to help them to extend their horizons and yet still know that they will gain much long-term pleasure and satisfaction in their purchases. This is equally important when selecting a gift for someone else."

Such purchases are not made quickly, and Edith enjoys spending time helping people to see and feel new dimensions in the article.

"I like people to be able to pick things up and come to know the piece through handling, as well as viewing."

However, this also presents difficulties — "Most people have an innate sense of what is beautiful and I have to work to help some to discover this in the most unobtrusive way. The final decision must be the customer's, and they must be confident about it. No dealer or critic can make that decision for them."

Another aspect of the work that Edith considers important is identifying and presenting the work of artists from all parts of the country. "I am lucky that I have such a loyal group of friends whose efforts and energies allow me to spend time doing this. I think it is very important to visit the artists at their workplaces. This provides an opportunity for me to gain an insight, not only into the processes, but also into the artist's emotional involvement in their work. This in turn, develops confidence within me when I'm discussing work with customers."

Spending time with artists enables Edith to plan long-term and to ensure a balance of exhibitions, in media, style and source.

It also takes an artist a year to select the best pieces from their total output. For example, to exhibit 25 quality pieces of pottery make take as many kiln loads.

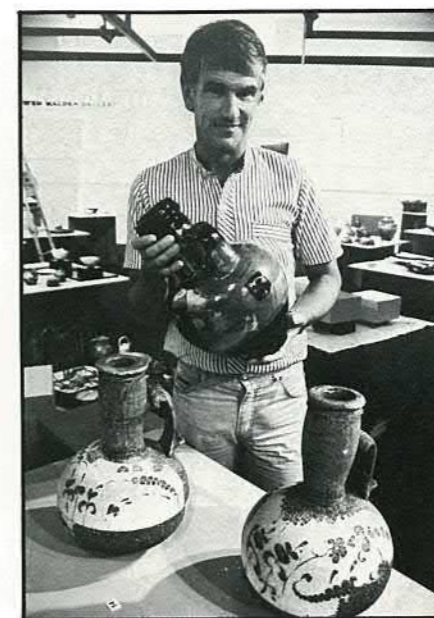
In 1984, the Villas Gallery had a two-week exhibition every month. Exhibitors included Judy Patience, Anna Prussing, Yvonne Sloan, Ian Spalding, Graeme Storm, Robyn Stewart, Gail Weissberg, Jean Hastedt, Debbie Pointon, Chester Nealie, John Gray, Cath Tympany, Peter Wichman, Ann Robinson, Elizabeth Gray, Gary Nash, John Croucher, Jenny Patrick, Neil Hanna, Steve Myrhe, and John Edgar; and work presented included weaving, pottery, ceramics, paintings, glass, jewellery, jade and bone carvings, and stonework.

However, at all times a variety of work is available for sale, and Edith is only too willing to show this to customers.

This year, exhibits will include work from Doreen Blumhardt, Patti Meads, Nancy Brierley, Len Castle, Don Salt, Bob Bassant, Philip and Beverley Luxton, Jean McKinnon, Flora Christeller, and Hugh Bannerman.

Edith Ryan's uncompromising adherence to excellence does not make for a booming business. But a serious collector of top class New Zealand art can always be sure to find pieces of interest at the Villas Gallery. It is to be hoped that the serious collector is a growing breed.

**Jenny Patrick**



## ALAN PEASCOD

*The New Zealand Society of Potters recently hosted Australian potter Alan Peascod at their annual convention and at a series of very stimulating workshops around the country. Alan writes here of his transition from a producer of domestic ware into the experimental field.*

I started my career 20 years ago, as a student at East Sydney Technical College and subsequently as an apprentice to Les Blakebrough at Sturt workshops. After seven years of producing domestic wares I came to the realisation that I was suffering progressive atrophy of the creative spirit, my mind seeming to prepare itself for terminal hibernation.

By fortuitous and timely circumstance I had my first contact with the Middle East. It would be an understatement to suggest that this encounter was exhilarating and that it provided the catalyst I needed to rethink my direction. From this time my own identity became definable — I ceased

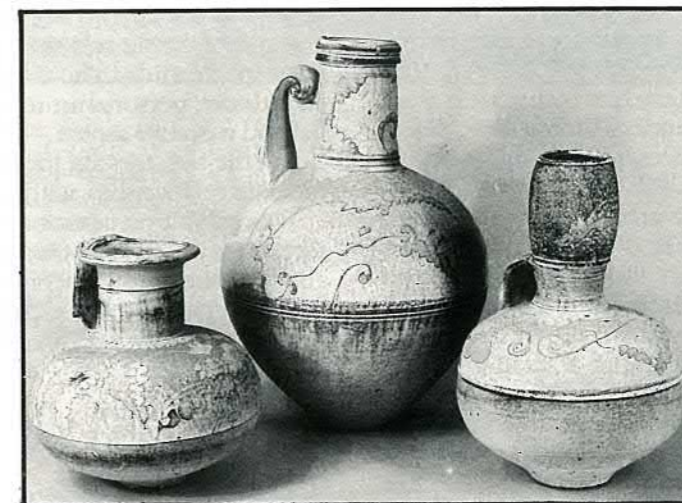
to worry about what the market wanted and concentrated on what I wanted to make. I've never looked back since.

I consciously began to reformulate by work approach — that is I decided to expand a significant portion of my working life to understanding some of the mystery of the ceramics game; to separate fact from fiction before attempting to undergo a consolidation phase in what I made. After 14 years, I find myself ready for this latter phase.

The experimental phase has been at great personal financial cost — most of which will probably never be recovered, but I have the comfort of

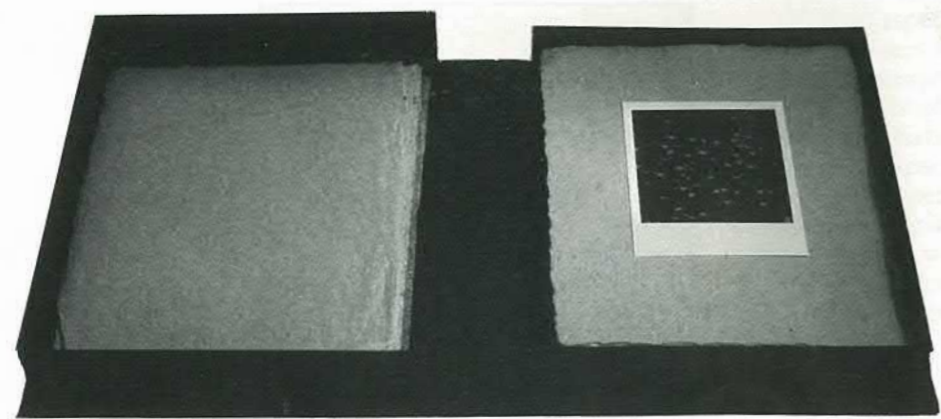
knowing that all my work and my methods are my own. The methods I have evolved for myself are controversial, which I certainly did not intend, and I find slow public acceptance for ideas which challenge or even contradict standard accepted work practice.

I still have a strong commitment to the container form, and most of what I make is quite useless in its functional context. Without functional constraints I find I can concentrate entirely on the aesthetic of handle, belly, neck and foot. The surface area of the form provided an irresistible opportunity to rummage through an ever expanding range of design and surface ideas.



*Reproduced with permission of Hawkes Bay Art Gallery & Museum.*





# VISUAL DIARIES ARTISTS BOOKS

Oct 29 — Nov 9  
Outreach, Auckland

The idea for an exhibition using the Visual Diary/Artists Book format emerged over two years ago after an energetic slide talk by American Artists Book collector Judith Hoffberg. Since then local women have revealed how they too keep a visual diary of one sort or another and yet the opportunity to bring these pieces together in an atmosphere designed to support the work on an emotional, creative and sharing basis has only now been possible.

The Association of Women Artists (Auckland) decided to make their major show for the year around the multimedia idea of Visual Diaries and Artists Books. As a result the exhibition explored a wide range of presentations eg. video (Jill Carter-Hansen), installation (Juliet Batten), Fabric (Penny Read), handmade and found papers (Liz Eastmond), glass (Pat Grove-Hill), photography (Janet Bayly), printmaking (Robin White) and of course the more traditional forms of book making as in Claudia Pond Eyley's "Birth Book", Lois Perry's "For a Daughter", Merylyn Tweedie's "The Story of Mary" and many many more.

The exhibition was a curated/selected one. Women from the Auckland Association and some from other areas were invited to submit ideas on the understanding that a selection process was necessary to present a strong, cohesive picture of women working in this format. Some work didn't get into the show. These areas were where work was unsuitable for the large degree of handling; where the ideas were not clearly enough thought through; and where women were being presented in a stereo-typed way and were not showing a positive, progressive viewpoint towards change. I worked with a small group of women in this selection process and the hanging of the exhibition and much discussion took place concerning the works. The final set of work numbered 68 pieces. Visually, the show was extremely exciting, the content of some works provocative and informative, the presen-

tation breaking new ground, and the public response overwhelming.

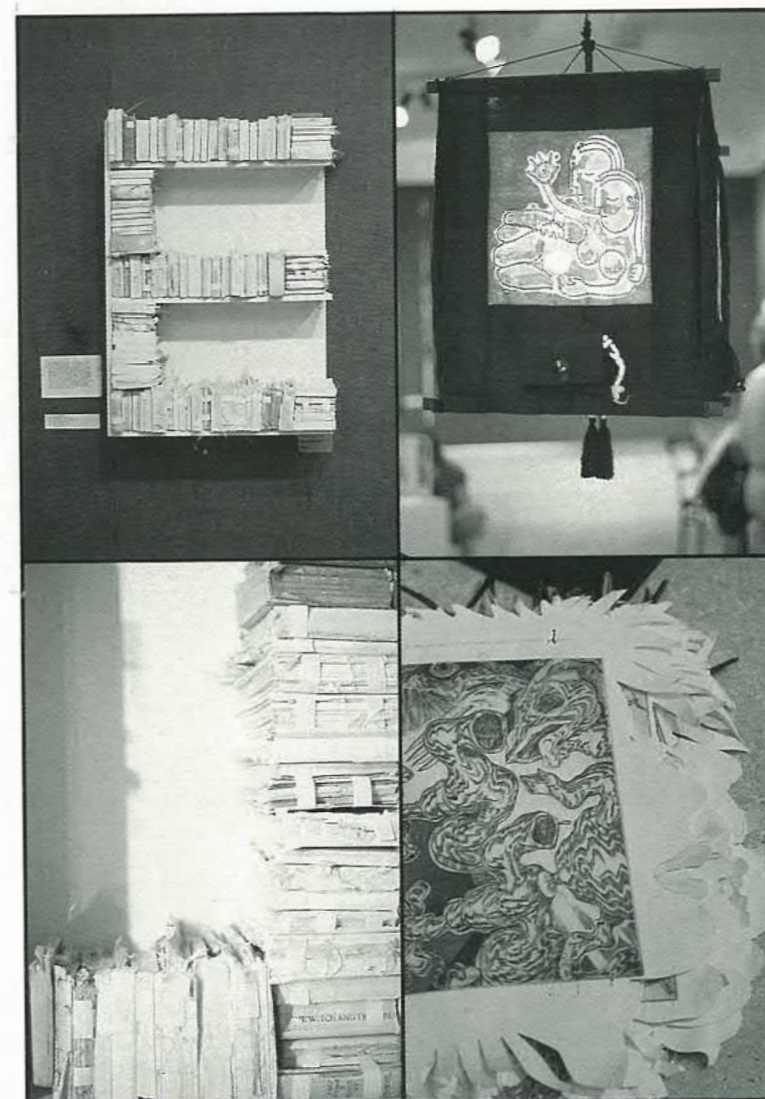
The venue, Outreach, a multi-cultural community arts centre, has always supported the group and provide help in all areas. Exhibitions of this kind, where the majority of the works are not for sale, are difficult to find a suitable viewing venue for. Outreach has the feeling of community and nurturing. To have a gallery space like this and a supportive establishment is essential for alternative art exhibitions. The Visual Diaries/Artists Book show was financially assisted by the Northern Regional Arts Council and the Association of Women Artists with much practical help from members.

This was a participatory exhibition. A ritual of investigation and insight. The way of visually presenting the exhibition was determined by the work. Books were on tables, on the floor, on the walls, in the air, against the windows and doors. The attitude to the pieces by the public was full of caring and the trust placed by the bookmakers respected fully. The visual diary/artists book/journal is an intimate, personal art form and because of the sequential and narrative aspect — the act of opening a book, undoing the ties, turning the pages, gives the viewer an immediate relationship with the artist.

This exhibition takes into account how our world is affected by books and the role they have in shaping our consciousness and unconsciousness. They can provide ways of changing these patterns and shaping a positive future for women. This Book Show is a step in this direction.

**Carole Shepherd**  
Organiser — 1984

*Janet Bayly — Twelve Flowers 8/20 1984 Cibachrome photographs on handmade paper.*



- Liz Eastmond  
*Medieval Mss 1981*  
Mixed media
- detail of 'Medieval Mss'
- Elizabeth Sergeant  
*Love Poems*  
Set of four titled scrolls printed on Mulberry Silk
- Sylvia Siddell  
*A day or two in the messy life of Sylvia Siddell 1984*  
Mixed media, found objects

# READERSHIP SURVEY RESULTS

## 1. Please note your enjoyment of the following types of articles that appear in NZ Crafts.

	High	Medium	Low	No response
Advisory e.g. information on grants	43	51	18	5
Articles that focus on issues e.g. Craft Education	64	42	5	6
Biographical	52	44	16	5
Historical	31	51	29	6
Review and Comment	67	39	10	1
Surveys of Particular Crafts	68	41	4	4
Technical	47	40	24	6

## 2. How valuable to you are the following information services?

	High	Medium	Low	No response
Advertisements	22	41	44	10
Craft Notes	55	53	4	5
Crafts Council News	48	54	11	4
Exhibition Reviews	55	47	11	4
Forthcoming Events Information	77	28	8	4
Health Hazard Information	41	44	28	4
Letters to the Editor	43	55	15	4
Photographs of Recent Work	87	26	2	2
Resource Information	78	32	4	3

## 3. Do you consider articles in NZ Crafts to be of sufficient depth?

Would you prefer articles to be:	
More in depth	31
Same as at present	82
Less in depth	3
No response	1

## 4. What crafts are you most interested in reading about?

Ceramics	57
Fabric and Fibre	55
Glass	34
Jade/Bone	30
Jewellery/Metal	42
Leather	15
Weaving/Woolcraft	49
Wood	56

A number of people specified other crafts they would be interested in reading about. Papermaking, Forging/Casting, and other textile crafts such as Lacemaking, Embroidery and Quilting were the most common responses.

## 5. Are there any topics not presently covered by NZ Crafts which you would like to see included?

Yes	No	No Response
41	55	1

A rather overwhelming response to those crafts we hadn't included or those which people would like to see included. Handcraft printing came up six times and a number of people expressed interest in the more unusual crafts; tool-making, blacksmithing, wheelwrighting, winemaking, fireworks. A number of strong representations were for the business aspect of craft, commissions and how to handle them, photographing craft work, marketing. In fact, issues that are covered in this magazine and next (photography).

## 6. What do you think of the appearance and layout of NZ Crafts?

Very Good	Satisfactory	Could be Improved/Changed
98	13	6

Almost everyone felt very positive about the design and layout of the magazine. We are grateful to those who suggested refinements.

## 7. Do you think the appearance of NZ Crafts projects an appropriate image?

Yes	No	No Response
88	16	3

Some interesting comments arose from this question; the most common being that we ignore the production crafts-person/pottery and only concentrate on the artist/craftsperson; another that we should be more representative of the Pacific Basin. One person said we only cover successes and not failures.

## 8. Do you prefer issues of NZ Crafts to:

Emphasise a particular craft or theme	28
Regularly cover a variety of topics	84
No response	5

## 9. Considering the future development of NZ Crafts, which of the following two features do you rate as the most important to develop?

Photography	44
Writing	52
Members who said they could not separate the two and that it is imperative they develop together	17

## 10. My involvement with craft is primary as a:

Full-time craftsperson	54
Part-time craftsperson	32
Recreational craftsperson	18
Educator	12
Student	
Arts Administrator	5
Collector	4
Retailer/Entrepreneur	3
Generally interested	6

Naturally, some people ticked more than one box in this instance: i.e. a full-time craftsperson and a collector.

## 11. Has NZ Crafts assisted or influenced you in any of the following?

	Yes	No	Not appropriate
In learning of the latest developments in crafts in New Zealand and overseas?	95	17	—
In contacting other craftspeople	42	42	18
With any purchases you have made	11	43	41

## 12. How many people usually read your copy of NZ Crafts?

1-2	3-4	5-6	More than 6
58	39	12	8

## 13. After reading NZ Crafts do you usually:

Retain	Pass it on	Discard
109	7	1

## 14. Further comments that could assist in producing a better and more valuable magazine:

A whole range of comments were given.

The first most frequent was the magazine is "great" or "very good", or "keep it up" from 30 people, for which we thank you.

The second most frequent was the need for the forthcoming events information to be more up-to-date and we can only repeat that which was said in the Editorial in the first Newsletter — we will and do publish the information that is received. This information is extracted from the many Guild and Gallery Newsletters that come into the Resource Centre, but unfortunately this is not geographically representative nor always current.

**We are now going to approach members throughout New Zealand to ask if they will undertake to collect and submit this information for publication.** Please contact the Information Officer if you are prepared to do this in your area.

Further comments were for information on:

- ★ Beginner craftspeople
- ★ More Polynesian craft
- ★ What the Executive is doing for its members.

Complaints were:

- ★ Four-column page too narrow
- ★ Too much pottery
- ★ Too much fibre
- ★ Not enough geographical spread of information.

## INDEX OF NEW ZEALAND CRAFTWORKERS

Campbell Hegan, in his "Letter from the President" in the Summer 1985/85 issue of *N.Z. Crafts*, discussed the compilation of a register of selected craftspeople whose work is considered to be of consistently high standard. The Executive has agreed that there is a strong need for such a register and Colin Slade has developed a proposal which will form the basis of this project. While there are still many details to be finalised, the outline given below explains how a selective index will work.

### BACKGROUND TO PROPOSAL

As both the quality and extent of New Zealand craft have during recent years so dramatically increased, so the Crafts Council has had to deal with an increasing number of national and international enquiries for information on leading New Zealand craftworkers. In response to this demand the council decided almost a year ago to establish an index of recommended or selected craftworkers. Accordingly, it approached a number of craft guilds requesting lists of recommended craftworkers in their respective disciplines. The response to these requests is best described as "mixed". The Crafts Council resolved therefore to take responsibility itself for selecting the index.

The various guilds will be asked to assist in this major undertaking by informing their members of the proposal and encouraging as many as possible to apply for inclusion in the index.

The structure and operation of the index is broadly outlined below but detailed information will be available on request from the Crafts Council. All professional craftworkers whether or not they are members of the Crafts Council, or indeed of any craft guild, are encouraged to apply.

#### 1. Purpose of Index

- (a) To promote the work of individual craftworkers and to promote New Zealand craft nationally and internationally.
- (b) To facilitate communication between clients wishing to buy or commission craftwork, and the appropriate artist.
- (c) To provide a resource for craft shop managers, gallery directors, exhibition organisers, government departments, journalists, students etc., and of course, other craftworkers.

#### 2. Composition of Index

The index will endeavour to represent every craft in New Zealand regardless of its rarity. Each entry will include slides of recent work, current address and telephone number, details of speciality area, major commissions, curriculum vitae, etc.

#### 3. Publication

The index will be published in booklet form and will be updated regularly. Craftworkers on the index will be reassessed after five years.

#### 4. Eligibility

All professional craftworkers resident in New Zealand will be eligible for registration whether Crafts Council members or not.

#### 5. Selection mechanism

Slides or work by applicants will be assessed by a panel consisting of nationally recognised practising craftworkers. It is proposed that the panel consider applications twice yearly and that half of the panel would retire after alternate meetings. A president, to be appointed separately, would sit for four meetings to ensure some continuity of direction.

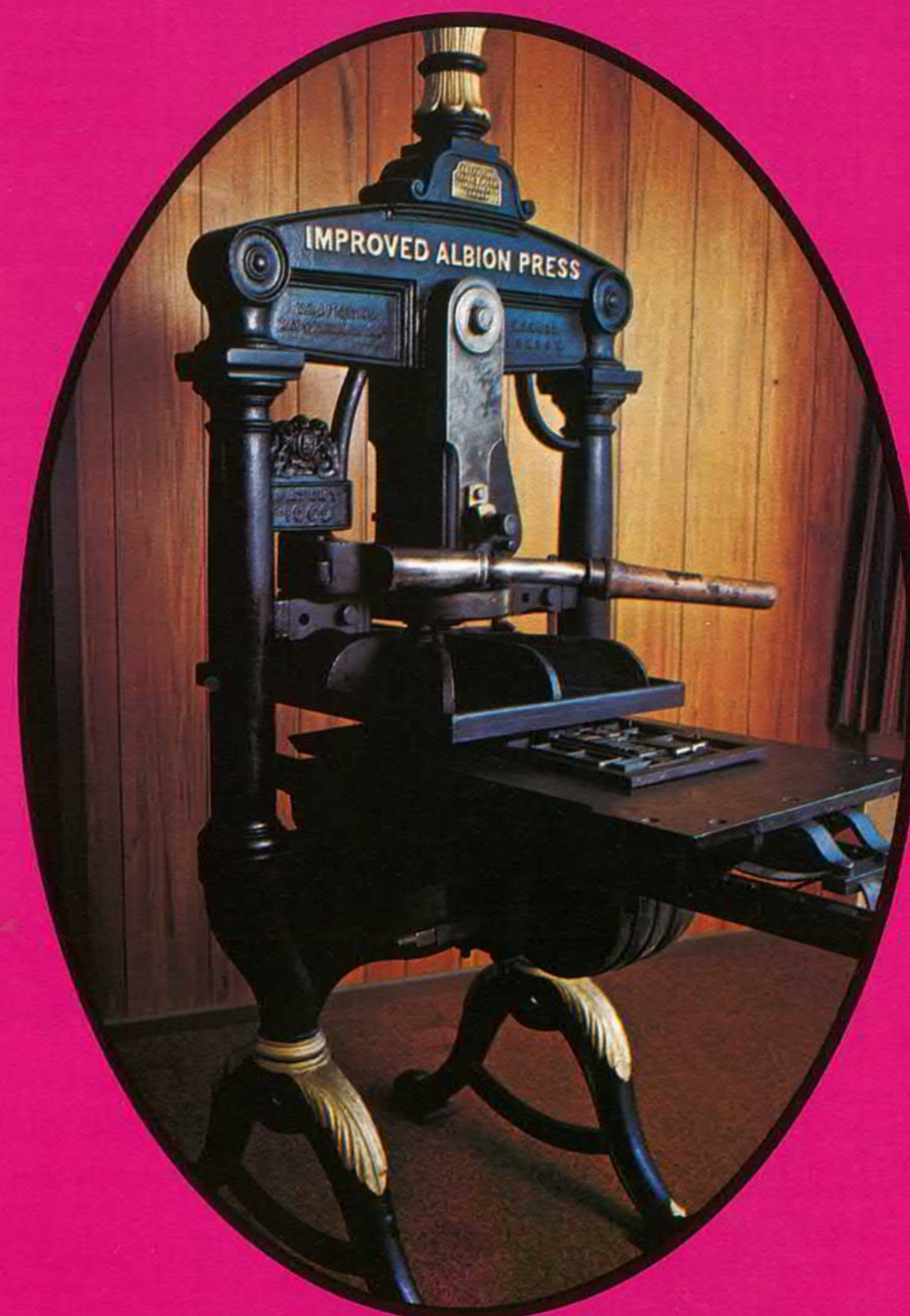
#### 6. Selection Criteria

Selection in any form is by definition subjective. So the structure and operation of the panel is intended to discourage partiality or factionism while providing, through regular changes of personnel, a variety of combinations of taste and experience. Since applicants would be free to re-submit as often as they wished, this would ensure that their work was exposed to a wide range of opinion.

Different tastes notwithstanding however, some general guidelines for the panel will be necessary and questions such as these asked by the British Crafts Council during its index selection process will need to be considered:

- (1) Is the intention of the maker clear and has that intention been fulfilled?
- (2) Does the maker show confidence in handling techniques and materials? Is this confidence well founded?
- (3) Is the marriage of forms and materials appropriate? Where some deliberate contrast is intended, is this resolved? Does it present a challenge arising from deliberate incongruity or does it simply lack decision?
- (4) If the imagery is drawn very obviously from some identifiable source, has the maker invested enough personal feeling in the object to make it more than a transient whim?
- (5) If an object is intended to be functional, does it adequately fulfil its purpose and does it have a reasonable working life?
- (6) If achievement in some way falls below original intention, is the object nonetheless successful?

If you have any inclusions/exclusions to suggest to this proposal, please have them with the Information Officer by 1 May in order that they may be included for discussion at the 5-6 May Executive Meeting.



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WALTER STREET, WELLINGTON

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AND OTHER FINE QUALITY COLOUR PRINTING

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## NOTES

### ANZL Exhibition

The Association of NZ Leatherworkers in conjunction with the QEII Arts Council and the Southland Museum and Art Gallery, Invercargill, is to present a touring exhibition of craft leatherwork in 1986. Entry is open to all ANZL members (others pay an increased acceptance fee) and all work must not have been accepted before and must have been completed between December 1984 and January 1986.

For further information contact James Bowman, 103 Major Drive, Lower Hutt.

### Touch Wood

*Touch Wood* is a very good publication written and produced in New Zealand and featuring New Zealand's craftsmen in wood, technical articles and marketing issues.

The magazine is presented three times per annum in March, July and November.

The annual subscription is \$15.00, made payable to:

Touch Wood  
16 Tuawera Terrace  
Christchurch 8

### Artists and Craftspeople Directory

In accordance with its stated policy of support for and promotion of art and artists, Manukau City Council has produced a directory listing 230 visual and performing artists and craftspeople living or working in Manukau City and Howick Borough. Useful cross-references are craftspeople in alphabetical order, by activity and by location.

For further information, contact Dale Hunter, Arts Adviser, Manukau City Council, Private Bag, Manukau City.

### Potter Departs

A year of further specialisation for Wellington potter Jean Hastedt, who leaves for Melbourne to undertake study for a graduate Diploma in Ceramic Design, at the Chisholm Institute of Technology.

### Health Services and the Arts

QEII have produced a further booklet in their Arts Council in the Community series, entitled *Health Services and the Arts*.

It uses the 'Rainbow Festival' (Porirua Hospital) as a case study and provides a list preparing the ground considerations, as well as 'festival creating' notes. Bibliography.

### TWO OVERSEAS CRAFTSPEOPLE TO VISIT NEW ZEALAND...

The American leather artist and educationalist, **Marc Goldring**, is to visit from 26 May to 12 June 1985.

Goldring's workshop and public lecture tour is being funded largely by the NZ-US Educational Foundation under the Fulbright Scheme. Other financial and planning input comes from the Association of NZ Leatherworkers, the QEII Arts Council and the Crafts Council of New Zealand. While in New Zealand, Marc Goldring will meet with arts administrators in Wellington to talk about communication in crafts and in particular the Craftnet concept — a proposed system for bringing order to the confusing world of crafts information.

Marc Goldring has been working with leather for 15 years. In that time he has exhibited his own work, handled the exhibiting of the work of others, tutored at workshops and organised conferences on leather.

Throughout these activities runs a theme important to Marc Goldring and that is the opening of the lines of communication.

Goldring comments:

"I see my work as intentionally provocative. I want to force people to look at leather with new eyes. When I do workshops my goal is to aid people to look at whatever their cherished understandings of leather are and try to widen the range of acceptable techniques. I show a lot of

slides of contemporary leatherwork and talk about what I look at in leatherwork."

"So far as workshops go, I also demonstrate warm and boiling water forming techniques and give exercises that attempt to stretch people's notions of leather and themselves."

Goldring's itinerary so far as workshops and public lectures are concerned, is as follows:

### Workshops—

Auckland 25-27 May 1985  
Wellington 1-3 June 1985 (Queen's Birthday Weekend)  
Dunedin 8-10 June 1985.

### Public Lectures—

Wellington 30 May 1985  
Christchurch 4 June 1985  
For full details of workshops and public lectures, contact the Crafts Council of NZ, PO Box 498, Wellington.

**Marion Spanjerdt**, well

known Canadian appliqué and machine embroidery will be here throughout April and May.

Workshops covering fabric collage for wall hangings or panels, applique and embroidery and machine embroidery are being organised under the auspices of the Association of New Zealand Embroiderers' Guilds.

Marion studied full-time at the Royal Academy of Art & Design in the Netherlands and later pursued careers as both a dress designer and graphic designer. She now works on commissions of large hangings for public buildings, small hangings to celebrate life and teaches internationally.

Anyone interested in these workshops should contact Andrea Miller (09) 418-1638 in order that the Association might have an indication of numbers.

# Agenda

The Magazine of Wellington Events  
Distributed fortnightly and free

Available from:  
The Craft Council  
Villas Gallery  
Antipodes  
Bowen Galleries

Ph 846.417, 857.993  
Box 9585 Wgtn.

### Itinerary—

#### APRIL

13-14: Workshop Whangarei  
18: Lecture Hamilton  
20-21: Workshop Auckland  
26: Lecture New Plymouth  
27-28: Workshop New Plymouth

29: Lecture Wanganui  
MAY

2: Lecture Wellington  
4-5: Workshop Wellington  
9: Lecture Balclutha  
10: Lecture Dunedin  
11-12: Workshop Dunedin  
14: Lecture Christchurch.

Further information is available from the secretary of the Embroiderers' Guild hosting each event, details of times and venues not finalised at the time of going to print.

### ...AND ONE POSSIBILITY

**Valerie Kirk** is a British tapestry weaver currently working in Australia for two years, teaching and lecturing with the Crafts Council and with residencies in Western Australia and Victoria.

She is offering to give a two-week advanced tapestry workshop in New Zealand. Her emphasis is on personal development and expression in tapestry and would involve drawing, sampler work, cartoon and commencement of a piece of tapestry.

We have been asked by the Arts Council to ascertain how much support there might be from our weavers for such a workshop. If you have a good working knowledge of basic tapestry and would be interested in principle in attending a two-week workshop, please inform Catherine Lomas, QEII Arts Council, PO Box 6040, Wellington.

## BOOKS/ CATALOGUES

### STUDIO CERAMICS TODAY

A new directory of the work of members of the Craftsmen Potters Association of Great Britain, 'Studio Ceramics Today' was produced as a catalogue to the exhibition at the Victoria and Albert Museum (and to celebrate their 25th anniversary).

The catalogue features the work of the 105 craftspeople in the Victoria and Albert Museum exhibition as well as a (photographic) directory of CPA members.

### THE 7th BIENNALE OF LIMOGES

The catalogue is subtitled 'A new stage for enamelling' with 74 colour photographs of work of the international exhibitors.

### ART WITHIN REACH

The result of collaboration between the Arts Council of Great Britain, the Crafts Council and 'Art Monthly' magazine, describes why and how new sculpture, paintings, murals and crafts are commissioned by government and municipal authorities, industry, commerce and hospital and education institutions for siting in public places to make art and craft available to the public outside of museums and galleries. It relates the practical experience of those most directly concerned and offers guidelines on successful commissioning.

## Coastal Ceramics

Potters Supplies  
124 Rimu Road  
Paraparaumu  
Tel: 84-377

For: Potter Supplies, China Painting, Screen Printing, Hobby Ceramics.

### HOURS:

Monday to Friday 8am to 4.30pm  
Saturday 8am to 12 noon

## Compendium Gallery

Our selection of fine, contemporary New Zealand craft is the best in the country... wool, leather, wood, jewellery, glass, pottery, silk. Only 15 minutes from the city by car or ferry.

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NEW ZEALAND. PHONE 451-577

## the Villas gallery

### Interpretations

Beverley Luxton — Philip Luxton. 14-26 April

### New Directions

Patti Meads — Nancy Brierley. 5-17 May

Jean McKinnon — 9-21 June

Sunbeam Glass — 30 June-12 July

87-89 Upland Road, Kelburn, Wellington  
Telephone 575-943

## merrins craft shop

Proprietor Merrin Craike  
Karori Mall, 236 Karori Road  
Phone 768-109  
Late night Thursday  
Saturday 9-4

New Zealand made domestic ware and small treasures  
Toys ★ Handmade soap ★ Handpainted silk scarves  
Handspun wool and plant dyed garments  
Woolen mobiles ★ Wooden pears ★ Glass kaleidoscopes  
★ Rag rugs ★ Handmade paper  
Beaded milk jug covers

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## GALLERY

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highest standard

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## BOOKS RECEIVED

### BASKETRY FOR BEGINNERS by Hillmary Catton Published by Benton Ross

It offers basic knowledge of basketry to those people wanting to teach themselves the craft. A graduated sequence of projects takes the reader through a progression of techniques using methods the author has tried and tested through 15 years of teaching.

### ARTIST BEWARE by Michael McCann

The hazards and precautions in working with art and craft materials. Watson-Guptill 1979. \$35.95. 378 pages. Index. Bibliography. Considered to be the best book on the dangers of working with art and crafts materials. Half of the book deals with the ways in which our bodies receive chemicals, which materials are harmful, how to make the area you work in safer, personal protective equipment and related illnesses and what to do about them. The latter half of the book divides the arts and crafts into eight sections and deals with specific problems encountered in them.

### CERAMICS TODAY Published by Olizane Switzerland under the patronage of the International Academy of Ceramics (IAC).

'Ceramics Today': a collection series of monographs has just ceased publication but has back issues available, obtainable through CCNZ. The photographic representation and presentation are of a particularly high standard and feature the work of contemporary ceramic artists from throughout the world.

Ceramic artists featured in back issues are:  
Aline Favre, Florent Zeller (Switzerland)  
James Romberg (USA)  
Pompeo Pianezzola (Italy)  
Carmen Dionyse (Belgium)  
Bernard Dejonghe (France)  
Ryoji Koie (Japan)

The Resource Centre has available issues on:  
Setsuko Nagasawa (Japan)  
Toby Buonagurio (USA)

### North American Indian Designs by Eva Wilson. Distributed by Thames and Hudson.

**Cane and Rush Seating** by Margery Brown.  
Published by B. T. Batsford Ltd.

### Moulded and Slipcast Pottery and Ceramics by David Cowley.

Published by B. T. Batsford London.

**Making It — A Guide to Successful Craft Retailing** by Tim Nash-Jones.  
Published by Millcreek Press, Canada.

**On Judging and Jurying.**  
Published by the Embroiderers Guild of America Inc.

### Metamorphosis — Recycled Materials in Craft.

Published by the Crafts Council of the A.C.T. Inc., Australia.

*All the above publications are available for loan from the Resource Centre for a period of up to two weeks. We are now charging a hire fee of \$2.00 to cover administration and postage.*

The following books have all recently been reviewed in magazines and have received good reviews:

### The History of Glass — Orbis, London £25.

According to the foreword, 40 years have passed since the last major history of glass was written and this book, lavishly illustrated in colour, brings the story up-to-date.

### Master Weavers, Tapestry from the Dovecot Studios 1912-1980. The Scottish Arts Council 1980.

"A book that every weaver should have. It is concise, well written and inspiring". This book/catalogue is a work of inspiration and scholarship, with a comprehensive illustrated listing of most of the works produced at the Dovecot Studios in the 68-year period of its existence.

### Lace — A History by Santina M. Levey (W. S. Maney & Son, £59).

Peter Collingwood reviews the scholarly and extremely well illustrated (500 large black and white photographs) book and suggests this authoritative book on lace matches in completeness, erudition and clarity the finest texts on any textile subject.

## ARTICLES

The following articles have appeared in journals recently received by 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.

### CERAMIC Pottery in Australia Vol. 23 No. 2 p11-13

The New Work of Don Reitz, an article on the juror of the 1984 Fletcher Brownbuilt Award.

### WOOD Fine Woodworking No. 49 p38-41

Wooden puzzles, easy to make but tough to solve. An illustrated article on what to do with odd-shaped wood scraps.

### Fine Woodworking No. 49 p55-57

Kit Williams describes his own approach to marquetry which differs to traditional marquetry but which he believes allows "the lines to flow readily and the feeling to be more spontaneous than seems possible with a fretsaw."

### METAL Craft Work (Scotland's Craft Magazine) p18-19; 22-23

Skill of the engraver, skill of the smith. One engraver and one chaser describe their closely related but differing decorative skills. (The engraver cuts the design into the metal by removing the metal in a groove, the chaser pushes the design into the metal by a system of controlled indentation).



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### Dialogue p26-30

An illustrated article on Albert Paley, architectural metal worker and master craftsman.

### TEXTILES

#### Fibre Forum

##### Vol. 3 No. 3 p38-39

An illustrated article on former Executive Member of NZCC, NZ Crafts designer and foremost fibre artist, Suzy Pennington.

### GLASS

#### Craft Australia,

##### Summer 1984/85, p49-54

A look at the work of Klaus Moje, head of the glass workshop at the Canberra School of Art.

### COMMENT

#### Crafts No. 70 p13-14

Peter Fuller argues that the quality of life can only be maintained if craft practice is made central to economic production.

### WORDS AND WORKMANSHIP

#### Crafts No. 71 p14-15

David Pye, craftsman in wood and author of several books on the crafts — is considered essential reading for anyone engaged in writing or thinking about the aesthetic qualities of useful objects, applied arts, design, crafts; there are too many words. His books and writing are discussed here.

### MARKETING

#### The Crafts Report

##### No. 106 p3

A full-time jeweller details her professional approach to self-promotion through a brochure.

### EXHIBITIONS

\* denotes address previously stated in full

#### Auckland

**April 15-27** Wearable Art Exhibition. NZ Craftspeople using leather, wool, silk and cotton. Compendium Gallery, 49 Victoria Road, Devonport.

**April 18** Receiving day Philips Glass Award 1985. Entry forms available from NZSAG, c/- 3 Morpeth St, Warkworth.

**April 28-May 11** Paul Mason, master craftsman exhibits his finest turned and inlaid pieces before travelling to Europe and America. Compendium Gallery.\*

**May 12-25** Christchurch Collection. Batik by Holly Blair, Pottery by Fredrika Ernssten and Wood by Mark Piercey. Compendium Gallery.\*

**May 17** Closing date Fletcher Brownbuilt Pottery Award 1985. Entry forms available from Cain Road, Penrose.

**June 1-16** Fletcher Brownbuilt Pottery Award 1985. Auckland War Memorial Museum.

**June 16-29** David Kelly, Willow furniture and basketry. Compendium Gallery.\*

**June 30-July 13** Wanton Wearables, Pamela Thompson and Joan Bristow. Sedate Pottery, Lionel Thompson. Compendium Gallery.\*

**July 14-27.** National Invitational Woodwork Exhibition. Compendium Gallery.\*

#### Canterbury

**May 6-19.** Canterbury Embroiderers' Guild. Biennial exhibition. CSA

Gallery, 64 Gloucester St.

**May 17-June 2** Nelson Potters Assn. Forrester Gallery, Oamaru.

**May 31-June 17** Embroideries 1984-85. An exhibition by the Association of NZ Embroiderers' Guilds Inc. Kaikoura Art Group. Kaikoura.

**June 5-8** Alternative Furniture Show 1985. Horticultural Hall. Outside entries welcome. Write Iain Wilkinson, 1 Glenstrae Road, Christchurch.

#### Wellington

**To April 28.** Contemporary German Jewellery. National Art Gallery.

**April 16-May 3.** Presentation Pieces. Crafts Council Gallery, James Cook Arcade.

**May.** Focus on Glass. Crafts Council Gallery.\*

**May 5-17** New Directions. Patti Meads, Nancy Brierley. Villas Gallery, 87-89 Upland Road, Kelburn, Wellington.

**June 4-21** Woodware. Crafts Council Gallery.\*

**June 9-21** Jean McKinnon. Sculptural Porcelain. Villas Gallery.\*

**June 11** Receiving day Fabric and Fibre. ANZ Bank Art Award 1985. Entry forms from NZ Academy of Fine Arts, Private Bag.

**June 30** Sunbeam Glass. Villas Gallery.\*

**June and July.** Focus on Bone/Jade/Shell. Crafts Council Gallery.\*

#### Wairarapa

**April 12-29** Embroideries 1984-85. An exhibition by the Association of NZ Embroiderers' Guilds Inc. Riversdale District Arts & Crafts Group, Riversdale.

#### Hawkes Bay

**April 24-27** Create in Colour, Woolcrafts Festival, Hastings.

#### Otago/Southland

**May 3-20** Embroideries 1984-85. An exhibition by the Association of NZ Embroiderers' Guilds Inc. Otago Arts Society Inc., Dunedin.

**June 21-July 8** Embroideries 1984-85. Marlborough Community Education Service, Blenheim.

#### Blenheim

**July 12-29** Embroideries 1984-85. An exhibition by the Association of NZ Embroiderers' Guilds Inc. Picton Community Recreation & Education Service, Picton.

### WORKSHOPS

#### Manawatu

**April 20-21** Demonstration School with Patti Meads. Manawatu Pottery Society.

#### Waikato

**May 16** Course run by Mr Iwao Saito, master embroiderer and founder of the Kurenai Kai School of Embroidery, Japan. Enrolment forms: Japanese Embroidery School, c/- Mrs T. Eames, 20 Galloway St, Hamilton.

#### West Coast

**April 6-7** Design and photography workshop. Tutors Murray Hedwig and Jan Hart. Lectures and slides on aspects of design and photography in relation to crafts. Venue: Westport. Details from Michael Connell PO Box 236, Westport. Organised by Buller REAP and West Coast Crafts Marketing Co-operative.

### INTERNATIONAL

#### May 12-18

4th National Ceramic Conference. University of Melbourne. Registration forms and enquiries to Convenor, PO Box 4829, Melbourne 3001 or phone (03) 560-1520.

#### May 20-24

2nd Australian Leather Conference, North Adelaide School of Art. Write Mr I. White, PO Box 182, Stepney S.A. 5069.

#### June 11-16

4th Annual Pacific Friendship Fibre Arts Conference, Honolulu, Hawaii. Workshops, lectures, tours and exhibitions. For registration brochure write Elaine Zinn, 47-449 Aiai Place, Kaneohe, HI 967-44.

#### June 16-21

1st Australian National Quilting Seminar. Contact Andrea Miller, Auckland 481-1638 for further information.

#### October 16-20

4th International Ceramics Symposium, Toronto.

Contact address: 878 Yonge Street, Toronto, Ontario M4W 2J1.

### INTERNATIONAL CRAFTS CONFERENCE AND EXHIBITION — JAKARTA, INDONESIA

The official information on the international Crafts Conference and Exhibition held in Jakarta, Indonesia over 20-25 August has only just arrived as we go to press.

A number of points have arisen on the basis of the information received:

- the Crafts Council Executive agreed *not* to send an exhibition to Jakarta on account of the prohibitive costs. The rental of a 3.0 x 3.0 square metre booth is \$US450 on top of transshipment, insurance, etc
- there is a registration fee payable by delegates attending the Conference of \$US225.00 per person registering before 20 May and \$US275.00 per person registering after 20 May. Each accompanying person is charged \$US150.00.

• the cost of the airfare and accommodation is likely to be more than the \$1750 we quoted on the basis of the small number wishing to attend.

Should you still be

interested in attending, please contact the Information Officer who will advise on revised airfare and accommodation rates and provide copies of the programme.



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