

NEW ZEALAND

# Crafts

Crafts Council Magazine 27 Autumn 1989 \$6.60 incl GST



A survey of New Zealand papermakers

Peter Woods strikes silver in Canberra

4th International Felt Workshop

The International Turned Objects Show



## EDITORIAL

People come to crafts in different ways, from different personal backgrounds, from different cultures, from different socio-economic contexts, at different times in their lives, and with different needs and interests. Across these differences, and additional to them, is the question of how well anyone can do something. It is tempting to imagine that the term 'standards' therefore must always mean the same thing, whatever else those differences might imply. It is further tempting to take it that, whatever those differences actually produce as craftwork, 'standards' are what constitutes the base-line, if you will, of their acceptability.

This theory requires that no significant change in a craft is acceptable without the performance and maintenance of standards that were current before the change. We are prepared to accept, then, a new direction in a craft so long as the achieved standards of the earlier directions are not diminished or set aside. Not only is this a very tidy theory, it actually coincides with the practice of some of our best and most respected craftspeople. Additional to that, the entire enterprise of craft education in New Zealand supports this theory, and its worth is demonstrated amply in the quality of the work achieved by those who avail themselves of craft education. All in all then, the theory has a lot to back it up, and, in terms of its results, a lot to recommend it.

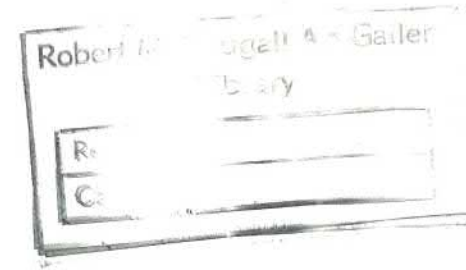
Like most other theories, however, it does not tell the whole story. To begin with, many significant developments in art/craft/literature/music/theatre/dance etc, take place precisely because a number of people have decided to put the previous set(s) of acceptable standards aside. When this happens it is characteristically met with accusations that range from that of straightforward ineptitude to the decline of civilisation as we know it. The rage and fury that attended the birth of 20th Century modern art, music and literature, in their outright rejection of previously held standards and values, has been documented so thoroughly that it seems almost offensive to remind anyone of it.

Another major difficulty this theory has is that it simply cannot accommodate the achievements of those who have not been 'properly trained'. There are, and there always will be, people who cannot and/or do not take up formal training, but who begin to practise a craft anyway, out of their own need or interest. I am myself one of those people. There's no training in New Zealand to be had in my field. I am self-taught, and have nevertheless had as much favourable critical notice of my work overseas as I have here. For many years (since 1974) I tried to elicit help and advice from trade printers and binders in order to improve my, you guessed it, standards. I was greeted with an almost total, and not always polite, refusal, until in 1980 I met an American printer who, in one afternoon, solved technical problems I had been struggling with for seven years. I would be very surprised to learn that my experience in this respect was unique.

My contention here is this. Let the standards theory outlined above remain intact. It tells its part of the whole story perfectly well. But let it be also understood that it is foolish to a high degree to underestimate the power, influence and achievements of those who, for whatever reason, cannot get training from others, and/or for whom prior standards are either simply not available, or are irrelevant. My American friend showed me a generosity of spirit and a willingness to share information with someone who simply needed it, that seems to me far more valuable and valid than any denigration of the lack of 'skill' in the work of others. Carin Wilson's *Royal Pain in the Arse Chair* that cannot (or at least should not) be sat on, has a parallel in my own field that has teased and moved bookmakers in many parts of the world in the last twenty years — to print and/or make a book that cannot be read, and that will not last. These are matters that require active understanding within the context of the rest of the culture and not, referring back to Carin's chair, the reiteration of old saws designed to take the bumps off the seat.

Alan Loney

NEW ZEALAND  
**Crafts**



Crafts Council Magazine 27 Autumn 1989

- |  |   |
|--|---|
| <b>7 Search for sheen</b><br>Jenny Pattrick                          | <b>23 'The purpose of art ...' at Pilchuck</b><br>Rena Jarosewitsch |
| <b>10 Making it new in the Waikato</b><br>Alan Loney                 | <b>28 Striking silver in Canberra</b><br>Peter Woods                |
| <b>11 4th International Felt Workshop</b><br>Jeannette Green         | <b>34 The American Experience at ITOS</b><br>Ken Sager              |
| <b>14 Papers in a box with a bit of string</b><br>Adrienne Rewi      |   |
| <b>16 Mitsuo Shoji &amp; the Potters Convention</b><br>Joanne Kilsby |   |
| <b>18 Quilt art/quilt talk</b><br>Alan Loney                         |   |
| <b>21 Art's art/Craft's craft</b><br>John Scott                      |   |

### Regular features

- |                         |                    |
|-------------------------|--------------------|
| 2 Letters               | 6 Soapbox          |
| 4 Notes on contributors | 37 Recent work     |
| 5 In brief              | 40 Resource centre |

Copyright © 1989 Crafts Council of New Zealand (Inc.)  
No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form without permission of the publishers.

**Crafts Council of New Zealand (Inc)**  
22 The Terrace Wellington Phone (04) 727-018

PRESIDENT: John Scott, 101 Putiki Drive, Wanganui (064-50997 W, 064-56921 H). VICE-PRESIDENTS: Anne Field, 37 Rhodes Street, Christchurch (03-799-553). Melanie Cooper, 17 Stowe Hill, Thorndon, Wellington (04-734-887). EXECUTIVE COMMITTEE: Jenny Barraud, 10 Richardson Street, Nelson (054-84-619). Malcolm Harrison, 2/57 Norwood Road, Bayswater, Auckland. Owen Mapp, 118 Ruapehu Street, Paraparaumu (058-88-392). David Russell, 174 Balmoral Drive, Invercargill (021-89-685). Robyn Stewart, Werenui Road, Waiwera, North Auckland (0942-65-946). Alison Tayler, 2 Frank Street, Rotorua, (073-478-117).

### Corporate Members of Crafts Council of New Zealand

Azimuth Systems Ltd; Custance Associates; Caltex Oil (N.Z.) Limited; Kerr & Cain; Mobil Oil New Zealand Limited; New Zealand Tourist and Publicity Department; New Zealand Market Development Board; Minister of Arts & Culture Dr Michael Bassett; Wellington City Council.

### Crafts Council Staff

Executive Director: Margaret Belich. Project Co-ordinator: Jean Hastedt. Information Liaison Officer: Pamela Braddell. Gallery Director: Karen Overton. Gallery Assistant: Celia Kennedy. Secretary/Typist: Christine Hodgkinson. Office Assistant: Lisa Buckland.

### Production

Art Direction: Alan Loney. Typesetting and Printing: Bryce Francis Ltd, Wellington. Advertising, subscription and editorial: Crafts Council of New Zealand (Inc), P O Box 498, Wellington, (04) 727-018.

The Crafts Council of New Zealand (Inc) is not responsible for statements and opinions published in NZ Crafts as they do not necessarily reflect the views of the Crafts Council.

Cover Picture: Background: handmade paper by Mark Lander. Box by Adrienne Rewi.  
Photography by Julia Brooke-White.

Editor: Alan Loney



## Whodunnit?

Unfortunately you have published in your last magazine some of our work and not asked us about the background.

The design of this furniture was subcontracted to Designsource Limited, the design company of Michael Smythe. In cooperation with Roland Seibertz he developed the design, but Michael Smythe was solely responsible for the design of the aluminium-casted furniture and the technical development and specification of this furniture.

Roland Seibertz and Akzenta did win the commission for all the furniture in the old arts building, and were responsible for manufacturing the total contract.

We would appreciate it if you could publish a correction and mention that the lecture hall furniture was designed by Designsource and Michael Smythe, and that Akzenta was the winner of the commission and contract manager of the furniture.

Manfred Nowak  
Akzenta Design Ltd  
Auckland

*Editor replies:* the photograph Manfred Nowak refers to appeared on page 10 of the Summer 1988 issue of *NZ Crafts*. It was used to accompany an article by Colin Slade, based on a lecture he gave in association with the New Zealand Contemporary Furniture Exhibition held at the Auckland Museum in September last year.

When it comes to the attribution of work on slides, there are few requirements. If there is a designer's or maker's name with the slide, and an accurate description of what is depicted on the slide, then that's enough. There is no reason to question the accuracy of the information. When, as in this particular case, there is repetition of this exact data in the exhibition catalogue, there seems to me to be extra reason to suppose that the information that came with the slide is correct.

The slide was supplied to me by the Auckland Museum, who put on the exhibition and prepared the catalogue. I asked Justine Olsen, Curator of Applied Arts at the Auckland Museum, to comment on Manfred's letter.

*Justine Olsen replies:* thank you for the copy of Manfred Nowak's letter which referred to the absence of any credit to the design of the above furniture by Designsource Ltd.

I conveyed my concern to Roland Seibertz of Akzenta who was responsible for entering the furniture for the New Zealand Contemporary Furniture Exhibition last year. At the time, I had asked him for clarification of Akzenta's position regarding the design and construction of the furniture. Indeed Angela Lassig and I were careful to inquire about designers' and makers' names for all entries for the exhibition. Apparently Roland had entered relevant details on paper when delivering the entry to the museum. The paper was never received by Angela or myself. Consequently there was no reference to co-participants other than Akzenta in the catalogue. This error came to the attention of Michael Smythe of Designsource Ltd later last year. Roland was away from Auckland during the course of the exhibition and was therefore not aware of the error.

I hope this explanation clarifies the situation.

Justine Olsen  
Curator of Applied Arts  
Auckland Museum

## The Furniture Debate

I have refrained from entering into the fine art/decorative-applied art debate until now. Colin Slade has expressed similar views to mine, much more cogently than I can, on more than one occasion. However, Carin Wilson's article in the last *'NZ Crafts'* has galvanised me to put pen to paper.

I know several NZ fine furniture makers believe that Carin, in both his articles and TV presentations, is acting out the role of the devil's advocate, in order to jolt us out of our bucolic air of self-satisfaction. I have corresponded with Carin, and I also believe much of that role lies behind the points of view that he is propounding. However, I see some real dangers in that his views could be taken at their face value by both furniture makers and potential customers. Those of us who are attempting to

make a very marginal living by making fine furniture, are attempting to woo and educate a very small buying public. To have that public further confused is an aggravation we can well do without.

It is all very well to write, 'SAFE is the enemy of creativity and every artist knows it', but 'safe' is also engineering a chair that does not collapse under the sitter, or a table that is stable enough to carve the joint without spilling the wine.

With his musical analogy, it would seem that Carin is saying that creative spontaneity will surpass an effort that has been produced by a longer gestation. This would seem to be a dangerous generalisation, as you would be rating Mozart's four violin concertos 'rattled off' in a single year, over the single concertos of Beethoven and Tchaikovsky. Although I imagine musicologists might argue over their respective merits, I very much doubt whether the speed of their composition would be one of the criteria of comparison.

If one regards the production of craft objects as the creation of something which is transitory — rather like a dramatic performance — one can tie the elements of furniture together with string. About three 'Fletcher Brown built' ago, one of the exhibits was self-destructing, and while I was examining it a man arrived with a dustpan and brush in order to tidy it up.

If one thinks that craft objects should have any kind of 'life', you must use correct technology and properly use the materials. What are we to think of an architect who designs a building that is visually exciting, but is structurally unsound, poorly ventilated, and has a leaking roof? That kind of architect tends to give the whole architectural profession a bad name, and likewise, a piece of furniture made by somebody claiming to be an artist/craftsperson that fails, will also injure the reputation of the small band of NZ fine furniture makers. None of us are so well established that we can ignore what else is going on in our field.

Vic Matthews  
Furnituremaker  
Coromandel

*Carin Wilson replies:* Vic's comments are valuable. They give us a chance

to look more closely at some distinctions that are really rather poorly understood, and need further definition if we are to learn something from this exchange.

*Mine is no devil's advocacy, and my view is not only about furniture.* I am committed to the promotion and appreciation of the crafts and am only one in a long line who believe in the nobility of this activity. But the crafts take place in a whole spectrum of endeavour ranging from the exact application of skill without inspiration, to creative flights of fancy without any practical purpose at all. I cheerfully admit to a bias that places me out towards the looser end of the scale. But you won't find me belittling the efforts of those whose aspirations lie elsewhere in the continuum.

I feel a particular discomfort at the intolerance being shown to efforts that touch upon the domain of craftsmanship without actually conforming to its protective conventions. By my interpretation, this is work that originates at the 'art' end of the scale but 'craft' is uneasy about it. The seat of this intolerance is 18th century guild protectionism, and one might fairly expect a greater generosity and interest in true progress. I'm not aware that exclusivity exists in the ideals of any field of human endeavour, and least expect to find it where the pursuit of creativity is championed.

Don't we find ourselves with the central issue here being about acknowledging creativity? Are we big enough to embrace it first, recognising its diversity and knowing that training the eye, innovation and creative expression originate in its understanding; or are we going to be mesmerised by method, the show-me-how approach, locked into a vernacular of incomplete understanding? I'd say that if we are interested in work that enlivens the human spirit, it had better not be the latter.

The focus has moved. We're engaged in an intelligent process now. It's as essential to the progress as the use of machinery has been to the process. Well-made is no longer going to be enough to get by on.

Carin Wilson  
Furnituremaker  
Auckland

## Barry Brickell &amp; The Railroad

I am hoping that some of your readers might be able to assist our search for material for an exhibition we are planning for 1990. We are looking for works by Barry Brickell, based on railroad themes, which owners would be willing to lend for a 2-3 month period, in mid-1990. The purpose of the exhibition is to celebrate the work of Brickell, and the previous purpose of the site on which the Manawatu Art Gallery and Globe Theatre now stand — a century ago the railways were busy constructing their goods yards and station in this area.

Information should be sent to The Director, Manawatu Art Gallery, P O Box 565, Palmerston North. Thank you.

Julie Catchpole  
Director  
Manawatu Art Gallery

private homes. Knitted articles could include garments, bedspreads, curtains, table pieces and lace edgings and could range from large drapes to doyleys.

When enough information has been accumulated someone can begin writing the history, maybe me, maybe another. Such a history would need to touch on fashion, politics, and agricultural and industrial history in this country, as well as say something about ordinary lives.

For enquiries and information, please write to me at 11 Raleigh Road Northcote, Auckland 9.

Heather Halcrow Nicholson

## Craft Design Courses

I'd like to fill some gaps vis a vis the setting up of the final phase of the Crafts Design Diploma Courses, in response to Colin Slade's letter in the last issue of *NZ Crafts*.

Previous committees had observed that out of the enormous numbers of craftspeople and guild members in New Zealand, only a handful had any validity in a world forum. The problem, it was agreed, was one of DESIGN.

I was voted on to the executive committee of the Crafts Council in order to assist in the development of professionalism, serving on the education committee. Among many proposals debated, was one which at that moment was agreed to be the desirable aim. A three-year certificate course in each polytechnic, from which the students would compete to attend a further two-year hothouse diploma course, living in, in a stimulating environment.

The aim was for a rich mix of people with a wide range of backgrounds, which would produce a high degree of both co-operation and competitiveness. They would be taught by a selection of the best in New Zealand and from overseas — using QE II Arts Council monies to import expertise rather than to export talent.

Once that proposal went to the Department of Education, it was very hard to modify, as a start had to be made. But it was modified, and is still growing as new needs are perceived.

The criteria for the selection of that singular prestigious institution were set by the Department of Education, and included such things as suitable accommodation and facilities; a financial commitment by management (i.e. no cannibalising of student hours for other courses); a written

curriculum which was design based; suitably qualified staffing; a compulsory Maoritanga input (some polytechnics refused to do this, others couldn't for lack of expertise, and some didn't have them going at that moment); a non-sexist set-up (some polytechnics had almost all female students and all full-time male staff); a non-racist set-up (some polytechnics had Polynesian, Maori, Polish, Italian, American, Dutch, Chinese, British, German and New Zealand-born Anglo-saxon students and staff, and others had all white New Zealand-born staff and students). Health and safety services were monitored and many other criteria were assessed, but most schools stood or foundered on the list above.

In the final counting it was plain that four polytechnics were head and shoulders above the rest.

One other factor that couldn't be assessed, as it wasn't on the list of criteria, but is relevant to Wanganui, is the basic teaching philosophy. The mighty challenge of the world's great spaces, and the need to have an understanding of the self, and come to terms with life and eternity — to paraphrase Herman Hesse — needs to be confronted by every serious creative person. People can learn in many ways. One way is to set a cultural context, and then to progressively expose the student to an ever widening range of techniques and problems, thus extending their creative, manual and marketing skills.

Another way is to use craft activities to develop the person. John Scott, Director of Wanganui Community College, explained to us that he did the latter. Wanganui holds a special place in New Zealand craft education, as anyone who has taught or learned there knows. The shame of it all is that New Zealanders have to wait until they are old enough to go there for assistance, rather than having it as part of their primary and secondary education, as the International Society for Education through Art recommends.

Post Picot and Hawke reports, of course, all this can and will change. Hopefully people will make informed choices. Maybe you could have an education column in your magazine, starting with the respective philosophies of the Big 4, or alternatively, with that of Wanganui. Let's be positive, unlike one person who said to me 'Only 2 or 3 a year are going to make it, Kate. You've either got it or not, and education isn't going to make any difference!'

I know from experience that creativity can be killed, and I live in the belief that you can help people through the pain and the ecstasy of discovery, to the fuller expression of their abilities.

Kate Coolahan  
Wellington

## NZ Crafts

The Summer 1988 issue was a bit thin on colour photos, and I have found it almost impossible to interest anyone in buying my allotment of 6 issues. Though John Scott's article on Zimbabwean craft was excellent, how do you justify the space allotted for it, the spread of colour photos, and the cover — all in the same magazine which is supposed to expose New Zealand craftspeople?

Hooray for Carin Wilson's *But is it craft?* for demystifying, down pegging, and giving us a breath of fresh (albeit brazen) air.

Colin Slade has done us the favour of stating the historical origin of the Western idea that there is a distinction to be made between the Fine Arts (sculpture and painting) and the rest. His *If it's craft it's art* denotes a dedicated if sometimes perplexed spokesman for the craft artist. I applaud it for different reasons.

*NZ Crafts* most glaring omission (to my way of thinking): Exhibition news both before and after the fact.

Ewanna Becky Greene  
Gallery on One  
Auckland

*Editor does his best to reply:* All issues of *NZ Crafts* have been 'a bit thin' on colour photos. Most recent issues have had 2 pages of colour photos only inside the magazine. In the Summer 1988 issue, there are 9 colour photos on those 2 pages, whereas the previous issue had 5 colour photos only. If I may quote the Count in *Sesame Street* — 'I love counting!' Of course, one loves counting less perhaps when the reason for the amount of colour inside the magazine is, and always has been, tied to production costs and the amount of actual income the magazine can generate.

Exhibition news 'before the fact' is written up in the *Crafts Council Newsletter*, which, like the magazine, goes to all Crafts Council members. Exhibition news 'after the fact' relies somewhat on my view that exhibition reviews in a national magazine need a national slant, or to raise national issues relevant to all craftspeople. On the other hand, I am open, as editor, to considering any articles written by anyone on any subject. If I don't get them, I can't print them.

Finally, on that art from Zimbabwe, and the space given to it: my editorial in the Summer 1988 issue covers that question. This present issue of the magazine performs the same trick in a different way. We do not have a crafts movement in this country without a network of international connections being active at the heart of its beginnings and of its continuing development. The magazine reflects that.



## Notes on contributors

JEANETTE GREEN is a fibre artist living in Auckland. She does some teaching at Carrington Polytechnic, and her work has been featured in a previous issue of this magazine. This is her first article written for *NZ Crafts*.

RENA JAROSEWITSCH is a stained glass artist working in Christchurch. Her glass work has appeared before in *NZ Crafts*, and this is her first writing for the magazine.

JOANNE KILSBY is a potter working in Hamilton. She has exhibited locally and this is her first writing in the magazine.

DIANA PARKES is a Lower Hutt fibre artist. She tutors and exhibits in New Zealand and overseas, and has worked several major commissions. This is her first writing for *NZ Crafts*, but several of her articles have been published in *Threads*, the NZ Embroiders Guild magazine.

JENNY PATTRICK, a well-known jeweller who lives in Wellington, is also well-known for her contribution to the crafts in this country. Her writing has appeared here many times.

ADRIENNE REWI, one of New Zealand's foremost paper artists, lives in Masterton. Her writing has appeared before in *NZ Crafts*.

KEN SAGER'S woodturning has been featured in local and overseas magazines. He is the doyen of woodturners in this country and founder of the National Association of Woodturners in New Zealand. He lives and works in Putaruru.

JOHN SCOTT is a frequent contributor to these pages, as well as being President of the Crafts Council of New Zealand and the Director of Wanganui Regional Community College.

PETER WOODS was interviewed for issue 25 of this magazine, and this is his first article to appear here. He is a gold and silversmith living in Auckland.

## A non-review for jewellers

*Artists Anodizing Aluminium, The Sulphuric Acid Process. A Workshop Excursion with David LaPlantz.* Published by Press de La Plantz Inc, P O Box 220, Bayside, California 95524, U.S.A. ISBN 0-942002-03-2. U.S. \$19.95. 200 pages, including 8 in colour. Soft-bound. 194 b/w photos, 52 colour photos, and 224 illustrations, diagrams and charts.


"Simply stated, the process of anodizing aluminium is an electrochemical treatment that converts the aluminium surface to an aluminium oxide.

"Anodizing provides a protective and abrasion-resistant film, or porous oxide layer, that may be left clear or dyed for decorative effects.

"Lavishly illustrated, *Artists Anodizing Aluminium* takes you step-by-step through the anodizing process. Written for the small shop jeweller, this book is oriented towards the small dye baths and inexpensive set-ups necessary for the home rather than for industry. Directions are written in English, not technical-ese.

"*Artists Anodizing Aluminium* is a workshop in book form. This workshop is complete with a slide show (the 8 colour pages), field trips and visiting artists.

"The complete anodizing process is covered, from safety and waste disposal, through the metal, including surface treatments, preparation and set-up, racking, anodizing, dyeing and sealing, to testing to see how your process worked. Also included are chapters by 5 other authors and artists showing their methods or styles of anodizing. Then the industrial processes at 2 shops are



**MUSEUM SHOP**

National Art Gallery and Museum  
Buckle Street Wellington  
Phone 859-609 Fax 857-175

**Carving Kete Craft**  
from

Ross Arkle Neil Brown John Edgar  
Brian Flintoff Dave Hegglin Doug Marsden  
Hepi Maxwell Pacific Carvers Te Aronui  
Te Hapua Te Moanaroa  
Te Whanau Akonga

Open Seven Days 10 a.m. — 4.30 p.m.

**PACESETTERS 1990**

The Bath House  
Rotorua's Art and History Museum  
Government Gardens.  
29 June — 27 July 1990

*An invitation to Artists and Embroiders from the Association of NZ Embroiders Guilds.*

For experimental and innovative work with a considerable component of stitching — hand or machine. Please send photos or slides of recent work. If chosen to exhibit, up to three pieces may be sent, these will undergo further selection before hanging. Deadline for photos and slides is JUNE 3rd 1989.

Entry Forms from: Mrs Gwen Ross,  
Convenor 1990 Conference.  
"Woodlands", R.D.1.  
ROTORUA.

discussed. Finally there is a lengthy supplier's list, bibliography, and glossary. This is a complete book for the home anodizer."

This book is part of the Craft Council's collection, where anyone may refer to it. It is a powerhouse of information, fine ideas, good sense and good humour — one of the best craft manuals of any sort, from anywhere. It's a great book, at an astonishing price. It's best, I think, to buy the thing direct from the artist/publisher.

## In brief

Although it's a little late, there is still time to apply for the TRUST BANK CANTERBURY ARTIST IN RESIDENCE AWARD for 1989. The award is a residency in the visual arts in the Trust Bank Canterbury studio and apartment at the Arts Centre of Christchurch. Deadline is 31 March. Write to: Trust Bank Canterbury Artist in Residence Award, Art Centre of Christchurch Trust, P O Box 845, Christchurch. □ 'Shifting Ground', the last exhibition of the WELLINGTON CITY ART GALLERY at its present location, finishes on April 16, but, between April 25 and 28 a programme of German Experimental Film 1980-84 will be held there and German film-maker Bastian Clere will introduce the works—short films, videos, and feature films. The Gallery re-opens in early July just across the road at the corner of Chews Lane and Victoria Street. □ From 23 to 26 May at the University Union in Dunedin the NATIONAL WOOLCRAFTS FESTIVAL will be hosted by the New Zealand Spinning, Weaving and Woolcrafts Society. At the same time, the *Art in Wool* competition, as well as other exhibitions and competitions will also take place. Further information can be had from Bev Coppin, 5 Bonar St, Halfway Bush, Dunedin (024) 62-675, or Valma Cassie, P O Box 25, Port Chalmers (02472) 8949. □ Lady Reeves, wife of the Governor-General, accompanied Her Highness the Queen of Sweden to the Crafts Council Gallery for a private viewing and a little shopping. The Queen bought a leather work by Grant Finch, and a bone carving by Dave Hegglin. Earlier, the Wellington City Council had presented the Queen with a glass bowl made by Marie and Ola Hoglund, themselves immigrants from Sweden, who are, naturally enough, delighted that some of their work will return to their homeland. □ Want to go on a crafts tour of Indonesia? There are limited places left on the INDONESIAN ARTS AND CRAFTS TOUR, 30 July to 12 August. It goes to small villages as well as the big markets, and the cost is low. Ring Ann Matheson (09) 558-586. □ The BEACON ARTS AND EDUCATION CENTRE in Tauranga offers art & craft education programmes as well as a space for holding weekend workshops, seminars etc. Contact Cleo, Ghislaine or Jim (075) 82-413, or write 63 Mirrielees Rd, Sulphur Point, Tauranga. □ From New York we have news of a 'Prestigious New York International Art Competition' run by a group called ARTITUDES. Deadline for slides in 23 June 1989 in these media—painting, sculpture, mixed-media, watercolour, pastels, work-on-paper, photography, computer art, graphic arts, miniature art, clay, wood, fibre, glass metalwork, jewellery, paper, and furniture. Write: Artitudes, P O Box 380, Hartsdale, New York 10530, U.S.A. □ At end May-early June this year the Colonial Market Ltd opens at the old Lower Hutt railway station complex. The craft village will have 8 cottage style shops plus 20 or so outside barrows, and work-space for craftspeople. Contact: John Carrington, P O Box 7366, Wellington South. □ Eileen Braddock writes from Hastings that, after six and a half years running GALLERY 242 it is time for retirement. We at the Crafts Council wish the 242 people all the best for the future, and suggest here that anyone wishing to buy a flourishing gallery write to Gallery 242, 513 Nottingley Road, Hastings. □ DESIGN AND APPLIED ARTS INDEX is the title of "...the first fully comprehensive international index to current design and design-related journals". Articles on the entire craft field are included, and *New Zealand Potter* as well as this magazine are both

indexed there. The thing's a mine of information. Copies can be looked at the office of the Crafts Council, and information about subscriptions can be had from Design Documentation, Gurnleys, Burwash, Etchingham, East Sussex, England TN19 7HL. □ 33 1/3 Gallery in Wellington is about to add a specialist jewellery division to its operations, promoting high quality contemporary New Zealand jewellery. Jewellers line up are Peter Deckers, Joan Atkinson, Romy Gartner, John Edgar, Pauline Bern. 9-11 Martin Square, Wellington (04) 846-346. □ A BEGINNERS COURSE FOR FELTMAKERS is to be held in Finland from 24 to 30 July 1989. Price is US\$250, or about 1000 FMk. Tutors are Istvan Vidak and Mari Nagy from Hungary, and Marianne Ekert from Sweden. Contact: Paivi Mähönen, Siltakatu 32 B 22, SF 80100, Joensuu, Finland. □ In the last issue I mentioned the GLOBE THEATRE PROJECT and their continuing need for funds. However, the official launching of the construction of the wall hangings being made in New Zealand will take place in Wellington on 23 April. Dr Michael Cullen, Minister of the Arts and Culture has given the project \$5000 under the Special Projects in the Arts scheme from the Gaming and Lotteries Board. Black and white photos and coloured cards depicting the designs for the hangings are available at \$1.50 each from the Project Manager, Mrs Dawn Sanders, 12 Cargill Street, Karori, Wellington 5 (04) 768-369. □ The QE II Arts Council now has a DISTINGUISHED VISITORS PROGRAMME. It was introduced in 1988 through the support of the Minister for the Arts and the New Zealand Lottery Board, and it "recognises the need to bring visiting experts to New Zealand to conduct classes, workshops and seminars which will enhance the professional development of working in the arts". Those wishing to know more about the scheme should write to the QE II Arts Council, P O Box 3806, Wellington. □ The National Museum has on now a magnificent display of PACIFIC MATS, on view from 17 March to 30 April. The exhibition has been assembled by the Auckland Institute and Museum from their reserve collections and from private collections. Many of them have never been displayed before, and these 80 mats come variously from Samoa, Tonga, Tokelau, Niue, Marshall Islands, Cook Islands, Rennel Islands, Solomons, Tuvalu, Santa Cruz, Papua New Guinea, Bougainville, Fiji, Vanuatu, Kiribati and New Zealand. Museum hours are 9.45am to 4.30pm daily except Good Friday.



Glenora stocks a large range of top quality yarns, wools, cottons, linens, cottolins, silks. Also looms, accessories, reeds and books. Have fun with Earth Palette Dyes. A range of Weaving Videos now available for hire. Write to us for our price list. ELIZABETH STREET, TAURANGA, NEW ZEALAND P.O. BOX 2472, TAURANGA SOUTH, N.Z. Ph. 075 89713



## SOAPBOX

A phrase frequently heard when craft work is being criticised is that it has 'no content'. This, however, does not usually appear when work is being praised, so presumably it goes without saying that that piece 'has content'. But what is 'content'? The subject rarely gets an airing. Is it something that everyone knows about? Or are people like me, not too sure what it really means. It seems to be something that becomes associated with crafts when they reach a more serious level and intent. Most of us drifted into our craft work, for whatever reasons, from humble beginnings; the heady business of exhibitions, craft shops/fairs and commissions were things barely comprehended. For some, these tentative beginnings continued to evolve, and we somehow got hooked on this thing which labels us as craftspersons.

In the early days, the hands-on experience was probably paramount. For some it may have been almost seduction by the tactile quality of the materials, or the soothing motion of equipment required for the making of an object or article. 'Doing it right' was the commitment, and whether the end product had this mystery of content seemed relatively unimportant. As our confidence grew we widened our involvement, and perhaps for the first time, 'content' crept into our lives. We struggled to comprehend successful works (they obviously had to have content), and sometimes the mystery seemed hard to understand. Amazingly, however, there is the occasional piece which does shout its 'content'. Is this because we can personally relate to the statement being conveyed? Did the statement transcend the materials and technique used to interpret that statement? Did it have soul or was it simply a gut feeling that it worked? It is not easy to define, but I think most of us think we know it when we see it.

A recent experience illustrates another angle on this topic. I viewed the work of a particular craftsperson, the work and person obviously being of some stature. My personal reaction was rather ho-hum, which left me puzzled. However, I was fortunate to attend a slide lecture by this person and suddenly it all became quite clear. The personality, the explanations all fitted, and the content was now certainly there. How important then is the individual, the verbal presentation of the work, to the importance of being accepted? Is it not enough for us to just express our opinions or statements through our work only, and trust that other people will find them obvious? Or do we need to continue long after the hands-on experience is completed, and 'sell' our work to an audience?

So then, what IS 'content'? We are all aware that each craft has its own discipline, as authors and musicians have their language and sounds. In other words, each medium is somewhat restricted within its own context, although these days this is being challenged more and more. What is left is a medium for thoughts, the subject matter, theme or the things that inspired the issue in the first place. And this choice of subject matter, if not to be superficial, requires soul-searching and research as well as the hands-on experience so that the work can proclaim the idea, connection or image. And yes, that does include our Pacific heritage. I am not suggesting that anyone 'adopt' a Polynesian influence, as some of us have very few connections in that area. But we do have much to explore from within our full New Zealand culture.

Creating a one-off, thought-provoking piece incorporating the very best of design, colour and technique, is a time-consuming business and certainly not every piece will achieve distinction. As with any experimenting, initial results may be awkward and uncontrolled; but technically we in New Zealand are very good. We are resourceful and have a great output of work considering our small numbers. The struggle to harmonize the content along with the medium and technique is paramount. The energy and discipline is there — let's focus on some new directions.

*Diana Parkes*

Diana Parkes

JENNY PATRICK

## Search for sheen

Melanie Cooper & Gulielma Dowrick  
and an elusive iridescence

These two potters are hooked on glaze technology. Their eyes light up over oxides, carbonates and chemical reactions. But the light in the eye hardens somewhat at the mention of 'hit and miss technology' — the lucky-accident philosophy which has produced some fine New Zealand pottery in the past. Melanie Cooper and Gulielma Dowrick believe in accurate, well documented research.

This article is about their year-long quest for an elusive and beautiful glaze.

Melanie and Gulielma acknowledge, with a hint of discomfort, that they owe their year off for research to their working husbands. 'It's either a husband or a grant,' says Gulielma philosophically. 'We've got the husbands.'

The two met at glaze technology classes run by Melanie for the Wellington Potters' Society. Gulielma was a fast and enthusiastic learner. In 1987 they came together again with a com-

mon passion — reduced lustre glazes. They decided to work together on a serious project researching these lustres.

### Reduced lustre glazes

Gulielma was quick to point out that the lustre they were chasing was very different from the much more common *resin lustre*. Resin lustre has an oil base, and is bought ready-mixed in a bottle and applied with a brush to the pot. These metallic lustres are relatively easy to handle. The simple gold lip to a bowl or cup is resin lustre. So are the attractive gold lustres on the pots of Patti Meads, another Wellington potter.

Reduced lustre is iridescent. Its sheen is subtle — a hint of metallic, but all the colours of the rainbow are present too. You need to move the bowl in your hand to catch the flash and change in the iridescence.

This lustre is produced by the reduction of the oxygen in the kiln. A resin

lustre, on the other hand, has a local reducing agent and is fired in an electric kiln.

### Reduction

Just as a candle or lamp, deprived of oxygen, produces soot or 'lamp black', so a kiln, with its air intake and outlets partly blocked off, gives off clouds of billowing smoke. At the same time the flame, starved of oxygen, steals what it can from the glaze itself. Carbonates are thus turned to metals in the glaze and, if you've got it right, the iridescent lustre appears.

Timing is critical. Melanie and Gulielma use a gas kiln, unlike their famous mentor, English potter Alan Caiger-Smith, who burns wood (actually cricket bat off-cuts). The heat must be raised enough to soften the glaze and release the oxygen, but no more, or the glaze will stick to the kiln furniture. Then the flame must be reduced as much as possible without putting it out or lowering the temperature too much. Two pairs of eyes and hands keep guard during the reduction process.

With gas, of course, there's always the danger of explosion if the flame is reduced to extinction and then relit. Melanie's kiln is in the garage. Her husband is apt to ring anxiously from work on reduction days to enquire if the garage is still there. Once it nearly wasn't.

### The problem

Melanie and Gulielma had seen beautiful examples of reduction glazes overseas and read up recipes on how to do it. They are notoriously difficult to reproduce, and to make matters worse these two potters wanted to use porcelain as their base. They wanted beautiful elegant porcelain shapes that would "ring" when tapped. But porcelain must be *high* fired and most



Melanie Cooper (left) and Gulielma Dowrick.



**BACK ISSUES  
50%  
DISCOUNT**

Back issues of NZ Crafts still available are:-

- 23 Autumn 1988  
education issue
- 22 Spring 1987
- 21 Winter 1987
- 20 Autumn 1987
- 19 Summer 1986
- 18 Spring 1986
- 14 Winter 1985

One price for each of these issues  
\$3.30 incl GST

**There are still recent issues  
available at retail price of \$6.60.**

Crafts Council of NZ (inc)  
PO Box 498, Wellington  
(04) 727-018

reduction glazes they read about were low fired. The only way to get the butterfly-wing sheen on the porcelain base was to try it — and to document thoroughly the whole process.

**Research**

'The first thing in any research has got to be reading,' says Melanie firmly. 'Both Gulie and I read everything we could find on reduced lustres. Then we collated it into headings: glaze and formulas; temperatures; firing cycles, and so on.'

'Once we'd collated all this information we had a body of information that told us: If you do this, lustre will result. So we did this and of course it didn't work.'

Why 'of course'?

'We're different, that's why,' says Gulielma. 'Our method of firing is a little different, our kiln is larger or smaller, our glaze is applied more thickly. Our shapes are more curved or less. Just as two cooks using the same recipe produce quite different cakes, we produced quite a different result. In this case, no lustre!'

In fact they *did* produce a good lustre, but with crazing, early on. Gulielma thought, 'Good, now all we need to do is eliminate the crazing. We're nearly there'. But the lustre never showed again with that particular glaze. It was another, different, formula that led to success.

**Testing**

Next followed weeks of test glazes. Because the interior of the bowl shape is best for trapping smoke and getting a good reduction lustre, Gulielma and Melanie fired rows of little porcelain bowls. These were bisque fired, glazed and then gloss fired. The final glaze comes out a bright apple green. Then comes the reduction firing in an attempt to produce lustre. *All the other variables were kept constant* — the shape of the little bowls, temperatures and firing cycles. Only the composition and thickness of the glazes were varied and documented, time and time again.

**Results**

When they were about 80% through their research, Gulielma and Melanie committed themselves to an exhibition four months ahead at the Villas Gallery. Now it was time to produce pieces rather than test bowls.

They had discovered that the bowls produced better lustres if reduced *upside down* in the kiln. The smoke is trapped in the inverted shape and the reduction enhanced. This is an unusual way to fire, and it made the rim vulnerable. The glaze must not heat beyond the soft stage or the glaze on the rim is likely to be damaged. Another problem was toxicity. The bowl (traditionally a food vessel) is the best shape for lustre, yet the glaze is potentially toxic.

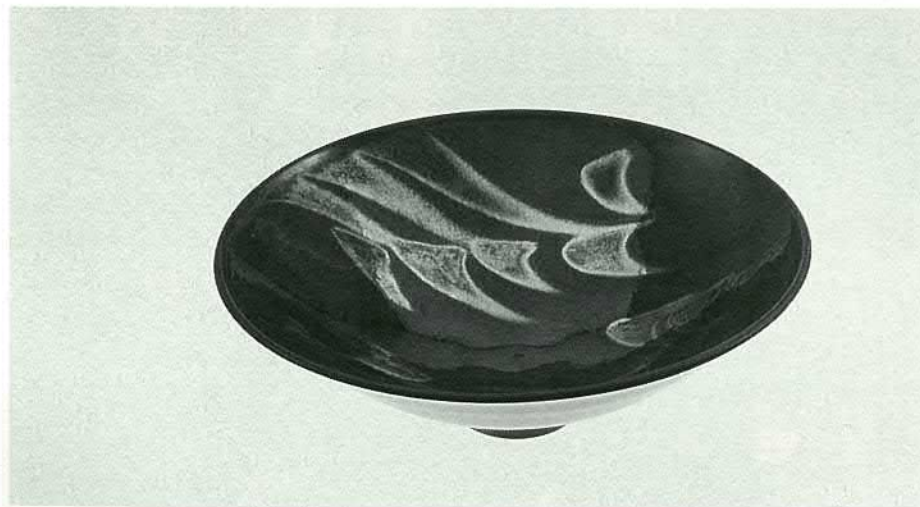
So Gulielma and Melanie make elegant shapes on tiny bases which would topple if used for food. These are collectors' items, not household utensils. Gulielma uses soft brushstrokes so the lustre shows as a design. Melanie's lustre is an all-over iridescence. Both have produced magical work for the exhibition, and they will continue to develop the technique.

And what of their findings? Will they publish the results? 'Well, not yet anyway,' says Melanie. 'It's not that we're mean with our ideas. But New Zealand is a small place. This technique has taken a year to develop. It's still very new and precious to us.'

The point is well made. In the last few years we have seen various techniques sweep the country as popular teachers have made royal progress through the potters' societies. Pit fired pots, pots with wavy lids, pots with ears for handles etc, have appeared like rashes, then given way to the next excitement.

Gulielma and Melanie are willing to give glaze technology lectures and encourage others to carry out research projects of their own. 'Anyway,' adds Gulielma, 'if we gave others our recipe, it wouldn't work for them. You've got to work out the right combinations for your own situation and style.' They admit the reduction lustre process is still elusive. 'We lose two out of three pots, and possibly always will,' says Gulielma.

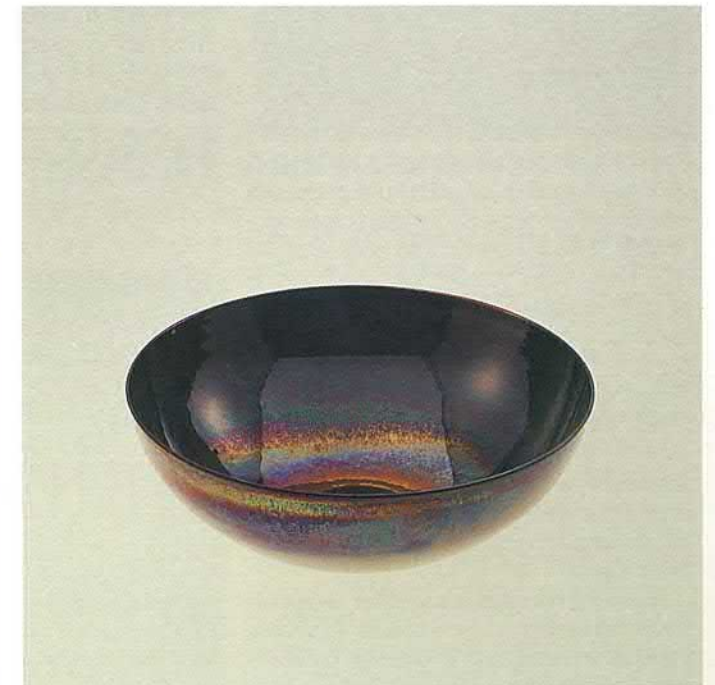
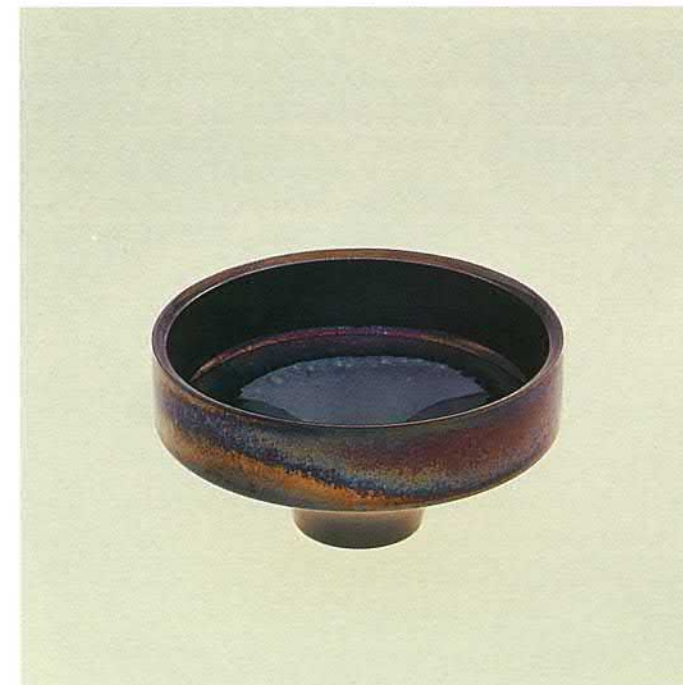
It seems strange that a technique which has proved so difficult for twentieth century researchers, was developed by potters way back in the 9th century. But Gulielma and Melanie are not daunted. Research and discovery, I suspect, will always attract this twentieth century pair.



Bowl by Gulielma Dowrick.



Melanie Cooper. Bowls and vases.





# Making it new in the Waikato

The Waikato Polytechnic Summer School  
January 6-12, 1989

Summer schools, weekend workshops, seminars, night classes etc, come and go at a great rate in the craft field, but little of their results ever gets known or appreciated beyond the perimeters of the events themselves. For many craftspeople, these short events have long consequences; and for some, they are the only training opportunities they can manage because of their personal circumstances. The importance then of summer schools, weekend seminars, workshops, night classes etc, is probably well out of proportion to the publicity they receive. What follows here comes from the enterprise of one particular teaching agency and one particular student who have clearly decided that those abovementioned perimeters are a bit too close to each other. Now read on.

Organisers Barbara McGregor and Coral Keast are delighted with the response of students and tutors to the 4th Waikato Polytechnic Summer School.

The School hosted 280 students, 70 of whom were accommodated at the nearby student village. Some music courses were also amalgamated into the arts programme.

Although the classes were officially timed for 9 am — 4 pm, many students worked until 6 pm, and photographic students with their tutor Haru Sameshima were usually to be found in the design department dark rooms until 10 at night.

Twenty courses altogether were offered, covering a wide range, from the various arts of fabric dyeing to computer graphics and mime. Off campus activities included: flax selection and gathering with Jan van de Klundert's sculptural flax weaving classes; a visit by silk painters and dyers to Susan Flight's new studio; and an observing/drawing visit to the Hamilton Centre Gallery by the *Drawing and Seeing Anew* class with tutor Pat Hanly.

*Bob Kay, a student at Hanly's sessions, had this to say about his experience:*

"Pat Hanly did a great job at the Summer School this year. He gently nudged us into drawing and seeing anew.

"The exercises he gave allowed us to develop some aspect of seeing, but with a minimal emphasis on technique. We had to find our own ways to put down on paper what we saw. This may seem like a long way round, but it did help us to develop our own language of drawing and the feeling that whatever works is right.

"Pat Hanly's personal and artistic integrity was apparent, and he created a relaxed but exciting atmosphere in the room in which we worked. On the final day we visited the Centre Gallery in Hamilton and gained many insights from Pat's comments on the paintings on show. This enabled me to see paintings with new eyes.

"Personally I went away from the workshop with a much more relaxed attitude to drawing. I am able to be less critical, in the destructive sense, and more relaxed about my drawing. There is no such thing as 'can't draw'."

Polytechnics, community colleges, and indeed, any organisation that runs summer schools, seminars, night classes, workshops etc, teaching crafts, should be aware that *NZ Crafts* is open to receiving information about their most notable activities. The above material for instance, was prepared by staff at the Waikato Polytechnic, and sent, unsolicited, to the magazine. No magazine of course publishes everything that comes through its letterbox, but it is nevertheless a possibility worth looking at.

Pat Hanly with student Janet Faulkner discussing *El Dolor II* by John Olsen at Hamilton's Centre Gallery.



# 4th International Felt Workshop

Hungary 10 August - 10 September 1988

More than 10 years ago Istvan Vidak and Mari Nagy fearing that traditional ways of making baskets from reeds, rushes and willows might be lost, began to travel the villages of Hungary seeking out those still engaged in those crafts. They lived and worked with elderly craftspeople in the villages and learned and recorded the traditional ways of making baskets, pottery and traditional toys. After publishing their findings on these matters, they turned their attention to feltmaking. As these traditions had almost been lost, a plan for rediscovery was put into action.

In 1984 Istvan Vidak invited felt artists, ethnographers, engineers and historians to the First International Feltmaking Conference, and this gathering made plans for a series of felt workshops to be held in Hungary over the next four years. It was this fourth and final International Felt Workshop that I attended, with the generous assistance of the QE II Arts Council, in August and September of 1988.

The workshop began in the small Hungarian city of Kecskemet at the Sorakatenusz Toy Museum where Mari Nagy is the Director of Education Programmes. It was indeed an international gathering with people coming from the U.S.S.R. (from Kirgizia and Kazakhstan), from Holland, Sweden, Finland, U.S.A., East Germany, Wales, England, Japan, West Germany, New Zealand and from Hungary itself.

The purpose of the workshops over four years has been to give participants opportunities to share knowledge of techniques, from the ancient to the contemporary, through demonstration and participation. This year, using the knowledge gained by the Hungarian host group over past workshops, the programme centred around the building of a yurt. A yurt is a felt tent used as the traditional house of peoples in Eastern Europe from Turkey across to Eastern Mongolia. The programme in-

cluded building the framework, making the felt coverings, the weaving of bands and the making of much rope.

Language problems were solved by the Hungarian organisers with students from the universities who acted as translators. For communication within the workshop, four languages were required: Hungarian, Russian, English and German. Many activities took place in small groups plus the student translators. Along with slides, photographs, books, demonstrations and hands-on participation, a huge sharing of one's techniques, motivations and inspirations went on day by day for four weeks. There was as well much sharing of what it was like to live wherever you came from, about family life, education, wages, social welfare systems, payments for the arts and, inevitably, the political systems.

During the first week in Kecskemet, Geepah, a Kirghiz master, demon-



Geepah working on chi.

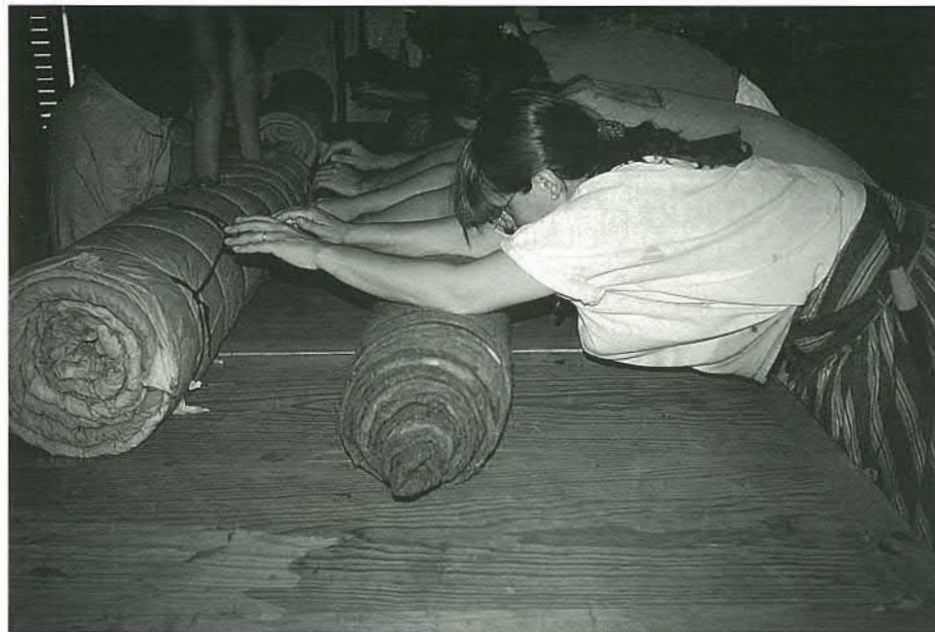


Making a Kirghiz rug.

strated her traditional method of felting the shirduk (carpet). Before feltmaking could begin the chi had to be woven. 'Chi' is a general term, used to describe the reeds themselves, or the mat made from the reeds, or the wall coverings of the yurt made from reeds. These beautiful golden steppe reedstalks are woven into large flat mats for enclosing the wool and rolling it in during the felting process. Next came the picking and carding process where the wool was beaten by a person kneeling in front of a pile of wool. With a steady rhythm the wool pile was beaten with two long sticks until the fibres loosened and opened out — a process requiring great dexterity and a lot of energy.

Kirghiz tradition inlays the pattern on the surface of the shirduk and so the felt bat was prepared first on the chi and the design carefully inlaid at the end. The bat is the carded wool laid out in layers, usually running in





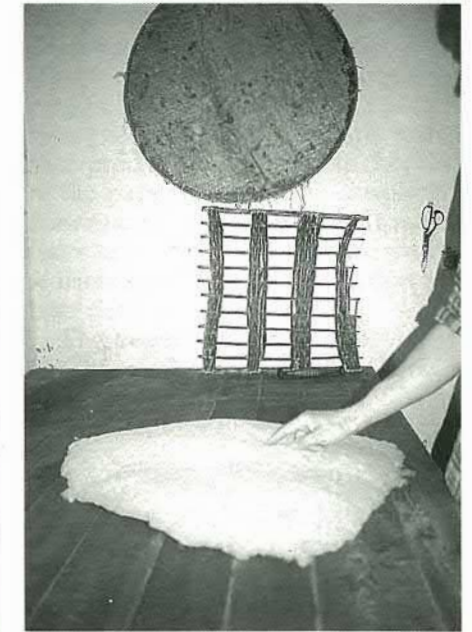
Marianne Ekert of Sweden working on a yurt wall.



Weaving a chi.



Bodnar Bela using the carding bow.



The wool after carding.

opposite directions, prior to wetting and rolling. Much discussion took place over these days about methods of making surface design, and we were able to examine traditional styles and techniques in the fine collection of examples that Sorakatenusz Museum had around the walls of its workshop spaces. The feltmaking began using traditional methods of dampening with hot water the rolled up bundle of wool. Next came much rolling along the ground as the rolling team hit the bundle with their feet and body weight propelling the bundle forward. After 20 minutes the bundle is wet again with hot water to keep it damp. A lot of chanting accompanies the kicking and rolling. Alongside this activity feltmaking began on the walls of the yurt with everyone discussing technique, wool types, carding methods, and their favourite ways of building a felt bat.

Outside the workshops, there were trips to craft studios, museums, several exhibition openings, concerts, and walled houses with their soft earth pastel colours in the older parts of the city. Every evening slide presentations were given by the various felt artists from around the world, and finally, around 10.30 each night, supper was eaten.

Around the middle of the second week the group, which by now numbered about 40, moved to the Puszta — a national park on the Great Hungarian Plain. Here the workshop continued in a yurt camp where we lived in a wooded area beside the river (canal), 10 kilometres and three little farm houses from

the little village of Fullopszrlrr. Several small yurts housed families with children while most of us slept in a very large Mongolian yurt which had been given by the Mongolian government to the people of Hungary.

The pace of life slowed down a little on the Puszta as swimming in the river was added to the daily agenda and work had to cease with no electricity as the sun went down. The work continued: dye baths using the ancient dyes indigo, madder, cochinel, brazil wood and onion skins were set up; the weavers set up looms for band weaving; the

framework of the yurt took shape using hazelwood and rawhide, and the rolling and wetting of the felts for the walls and roof of the yurt continued. After dark round the campfires, musicians would arrive with their fiddles and other traditional Hungarian instruments for music and dancing.

In the third week I travelled across Hungary to a small village near the city of Debrecan to visit Zoltan Mihalko, one of Hungary's last remaining hat makers, who now works with his apprentice Bodnar Bela. Bela,

a young feltmaker from Istvan's felt group, will carry on a tradition that has been in Zoltan Mihalko's family for generations.

Using fine merino wool produced in Hungary, the wool is skilfully carded and shaped and felted over steaming iron plates, dipped into hot water and rolled on a wooden board until it is hard enough to protect the heads of shepherds, cowmen and cowboys from the rain. The carding method, which chops the Merino wool into very small pieces like fluff while removing all the dust and seed, resulted in very fine and hard felt products. There was much to be learned from this process which has

been well refined over generations. The tools and techniques were neat, efficient and effective, and I will retain lasting memories of Bela and his young wife who gave generously of their time.

Back on the Puszta it was all too soon time to begin packing and saying goodbye. A final folk dance evening, music, more feasting in Kecskemet and the fourth and final International Felt Workshop in Hungary was over. But it was not goodbye. For what Istvan Vidak and Mari Nagy have done in reviving the art of feltmaking for Hungary has united felt artists around the world. Next year they may meet in Sweden, and sometime in the future there may

be a workshop in the U.S.S.R. The sharing, co-operation and communication will go on.

In the spirit of the international sharing that has happened in Hungary it is time perhaps for the largely self-taught felt artists of New Zealand and Australia to come together and share techniques and tools in a New Zealand Felt Workshop.



Carding the washed wool by beating.



Stitching the yurt door.



# Papers in a box with a bit of string

A survey of NZ papermakers compiled July 1988

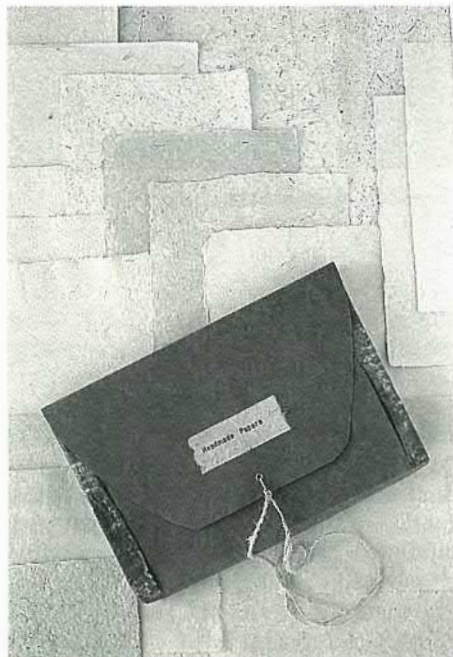


Photo: Julia Brooke-White.

For some time I have been aware of a growing interest in hand papermaking in New Zealand and aware too, that many people experimenting with it have generally kept a fairly low profile, working without contact with others in the same field.

It was my observation that there were few 'qualified', or experienced papermakers in the country, but many who were very keen to develop their skills beyond recycled papermaking purely as a hobby, yet were unable to find the relevant information, or teachers.

Prior to my trip to West Germany to attend the 2nd International Association of Hand Papermakers and Paper Artists Congress, in Duren, (with the assistance of the Queen Elizabeth II Arts Council), I decided it would be worthwhile trying to contact as many papermakers in the country as possible, to try and establish an overview of what was happening in the craft here.

Using my own contacts with known papermakers and a circulated letter, I was able to contact several interested people. However, as my time was very limited and my requests for paper rushed, several well established and very proficient papermakers were unable to contribute to the survey because of other commitments — the notable omission being Kate Coolahan of Wellington, our most experienced and competent papermaker.

The overall response to the survey was disappointingly low. Whether this indicates we have fewer papermakers than I assumed, or simply that more were unable, or disinclined to participate is difficult to ascertain. I like to think that this exercise only tipped the iceberg and that there are still many papermakers out there.

This leads to the question of just what qualifies anyone as a 'papermaker'. Apart from the professional making paper for others, there are several other categories. There is the artist who has 'dabbled' at making their

own paper as a substrate to their paintings, prints, drawings etc; the hobby craftsperson who has taught himself from the very few books available in New Zealand; the craft student (NZ Craft Design courses in some centres are now realizing the benefits of teaching papermaking); and the person who simply loves paper and has a very real interest and drive in learning as much as possible, adapting their own equipment, constantly experimenting and gleaning hints from like-minded individuals.

I was surprised at the seemingly few people in New Zealand involved in making paper from plant fibres. This I put down to a general lack of information about the processes involved and the misguided belief by many that sophisticated equipment is required. The latter certainly helps, but the expense can be daunting. Papermaking doesn't have to rely on complicated jargon and elaborate facilities. Bringing it down to a simple, easily understood and achievable level must surely be a prime consideration. Once people have a taste for it, (and papermakers seem to invariably get hooked), they can go on developing their equipment as their needs require, often very ingeniously. The more people are exposed at this level, the faster papermaking will grow.

This brief summary then, is not to be viewed as by any means complete and comprehensive. It was merely an introductory exercise to establish the degree of interest in the craft in New Zealand. And the main thing it has highlighted is the obvious need for some type of continued, on-going information exchange between papermakers in New Zealand and a promotion within craft and art education facilities.

My visits to papermakers conferences in Australia and Europe have been particularly enlightening and exciting. Papermaking as an art form is alive and well throughout the world

and those involved, at all levels of ability and interest, share a common fascination in the processes and a refreshing willingness to exchange ideas and information. Papermaking is also alive and well in New Zealand, but very definitely needs some form of consolidation and encouragement.

As a member of the International Association of Hand Papermakers and Paper Artists, (IAPMA), I was asked at the recent congress if I would act as the New Zealand correspondent for the IAPMA newsletter, supplying articles and information about New Zealand papermaking and papermakers. The newsletter is sophisticated, extremely well presented, very informative and regularly carries samples of paper from around the world. It would do well for New Zealand papermakers to consider spreading themselves further afield. Modesty aside, we *have* the quality!

The overseas response to the papers in this small survey was very favourable and encouraging, with a great deal of interest particularly in the plant fibre papers. I have since been asked to supply a copy of the survey to papermaking associates in Argentina, who are setting up a paper museum in Sao Paulo, Brazil, and who are also creating a 'panorama' of papermakers around the world who process native plants.

Anyone who is interested in joining the international association should contact the address below for further information. The Australian papermakers association is also listed. Both provide invaluable information and links for papermakers of all abilities. And I would be particularly interested in hearing from anyone who would like to feature in the IAPMA newsletter New Zealand section.

International Association of Hand Papermakers and Paper Artists,  
The Secretary,  
John Gerard,  
Falckensteinstrasse 5,  
D-1000 Berlin 36 (West),  
West Germany

Annual subscription for ordinary membership = D.M.100.

Papermakers of Australia,  
Penny Carey Wells,  
School of Art,  
GPO Box 252C,  
Hobart,  
Tasmania 7001

Annual subscription = A\$10.00.

## A note by Alan Loney

One of the four copies of Adrienne Rewi's compilation of handmade papers was generously given by her to the Crafts Council. It can be seen there by making a request to the information officer at the Council, but it cannot reasonably be lent out.

I myself have for a long time loved handmade papers, and I work with them as a printer and as an occasional collagist. The papers collected here show a number of interesting characteristics, and I'd like in this note to mention some of them.

Most of the papers are made for what the papermaker describes as their 'own use'. Sometimes that use is specified, sometimes not. But it seems to mean mostly either 'personal stationery' or 'substrate for own artwork'. Only a few make papers for others' artwork, and some make stationery for sale, mainly in crafts shops or galleries. Of the thirteen papermakers represented, ten are women, and ten were born before 1940.

Recycling processes are involved in many of these sheets, but equally many are made from plant fibres only. Some papers combine recycled paper (sometimes junk paper, sometimes art paper) and plant fibres in their manufacture. The range of plants used is interesting: flax, red hot pokers, ginger, argave, agapanthus, daffodil stalks, papyrus, protea nerifolia, raupo, cabbage tree, banana palm, and umbrella grass all make their distinctive appearances. On the other hand, it should be realised that those distinctive appearances are not always the same each time a particular plant fibre is used. Papermaking processes are capable of such rich variation that it is no easy task to repeat a recipe and get the same result. For example, the extraordinary range of papers made from flax in this collection looks as if the papers are made from different substances altogether, rather than the same substance treated differently. Only one maker used cotton linters (a staple diet of American papermakers), and one other used rag (a staple diet of British and European papermakers). I should perhaps just add here that plant fibre is the staple diet of Japanese and other Asian papermakers.

With each group of papers comes a note about the maker, and these notes differ as to their amount of detail, and to their usefulness as a documentary record. I would have liked to have seen a standardised questionnaire go to the papermakers. Instead, we know the birthdates of some, and not others; the addresses of a few only; and for many

we don't know what the end uses of the papers are, or are intended to be. Clearly, the haste and the timing of the project have contributed to that. However, what I can do here, rather than produce an incomplete checklist of the papermakers, is to simply list their names, and look forward to some more leisurely data collection should Adrienne repeat the compilation at a later date.

The papermakers are: Liz Abbott, Phyllis Aspinall, Nadina Carryer, James Cleary, Ruth Davey, May Davis, Nola Henderson, Beatrice Hughes, Mark Lander, Lesley LeGrove, Liz Lowry, Adrienne Rewi, Ulrich Schmid.

In any case, the fact that, as Adrienne points out, the compilation is not at all complete, is a plus. It means the field is more populated than the present work suggests. Adrienne is keen to hear from other papermakers about their current activities, and she invites people to write to her direct: Adrienne Rewi, 52 Cole Street, Masterton.

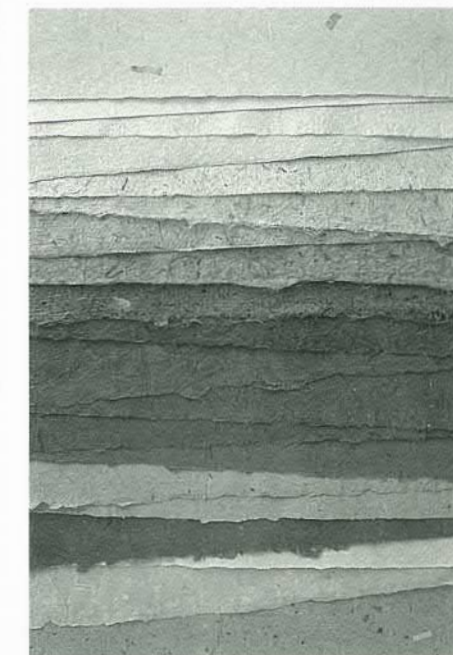


Photo: Julia Brooke-White.



JOANNE KILSBY

previews the 1989  
New Zealand  
Society of Potters  
Convention

## Mitsuo Shoji

'A traveller on the human journey'

Mitsuo Shoji, Japanese ceramic artist, presently teaching and living in Australia, will be guest teacher and exhibitor at the 1989 New Zealand Society of Potters Convention. The convention will be held in Hamilton on 19, 20 and 21 May, and will be hosted by the Waikato Society of Potters.

Mitsuo's work is diverse, ranging from domestic ware to massive pieces which change throughout the duration of his exhibitions. These monoliths change because they are covered with a thick coating of slip which dries, shrinks, cracks and falls away, producing unexpected results.

Mitsuo sees his work as representing 'two concepts: myself in relation to the two cultures which I span — English and Japanese; and myself in relation to our inevitable passage through life'.

Mitsuo's recent exhibition pieces focus on the human condition in tension and conflict, in repose and renewal. He chars, scorches, and blackens his pieces, often with the aid of a blowtorch, to reveal cracks which offer an escape for the release of hidden emotions, energy, creativity, understanding. Mitsuo likens this escape to Australian bushfires.

'I am greatly impressed by Australian bushfires,' he says, 'both aesthetically and physically. To discover that the native plants need fire in order to release their seeds from their tough seed pods was exciting. I am not a religious person but I felt a parallel between bushfires and the Buddhist concept of cremation, when a soul passes from this world to the next.' He believes fire is a critical mediator in the human journey, hence the blackened charred surfaces.

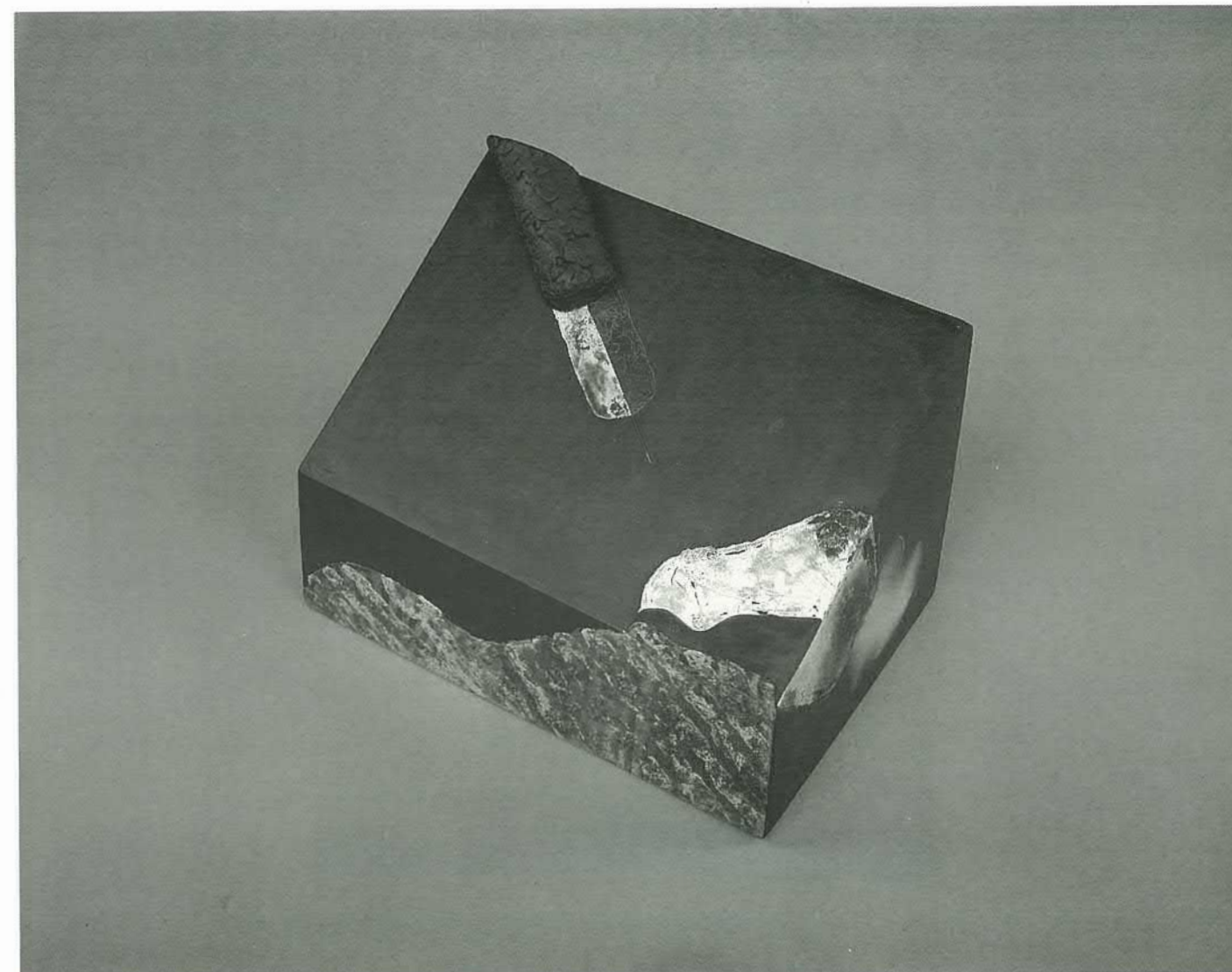
Mitsuo has Bachelor of Arts and Master of Fine Arts degrees from Kyoto City University of Arts. He has taught at Caulfield Institute of Technology, Melbourne; National Art School, Sydney; California State University, and Sydney College of Arts. He has had 17 solo exhibitions from 1977-87; and has taken part in 48 major group exhibitions between 1970-86, one of these being our Fletcher Brownbuilt in 1982. He has also gained 4 major pottery awards.

Some of Mitsuo's work and techniques are unusual, and doubtless some of our ideas about Japanese pottery will be challenged. He is a skilled and talented artist and teacher who is sure to provide an interesting and diverse workshop for all those wishing to extend themselves. Some of the highlights of his workshop in Hamilton will be the application of gold and silver leaf, and Black Firing-Kokuto which produces beautiful black patina or rich textured charred surfaces.

Other workshops of the convention weekend are: throwing and decoration techniques by Rosie and Ren-ton Murray; life drawing classes and drawing classes which use the right side of the brain by Jan White; Barry Brickell's slide show; the New Zealand Society of Potters annual exhibition to be held at the new Waikato Art and History Museum, and the promise of a very entertaining and social weekend.

Further information regarding the convention can be had by writing to:

Lyn Alves  
295 Shakespeare Street  
Cambridge.



Mitsuo Shoji. Part of *Human's Thought—Antagonists*. 1986-87. Gold leaf on a fired masonite support. Stoneware, clay and mixed media. 26 x 39 x 26cm.

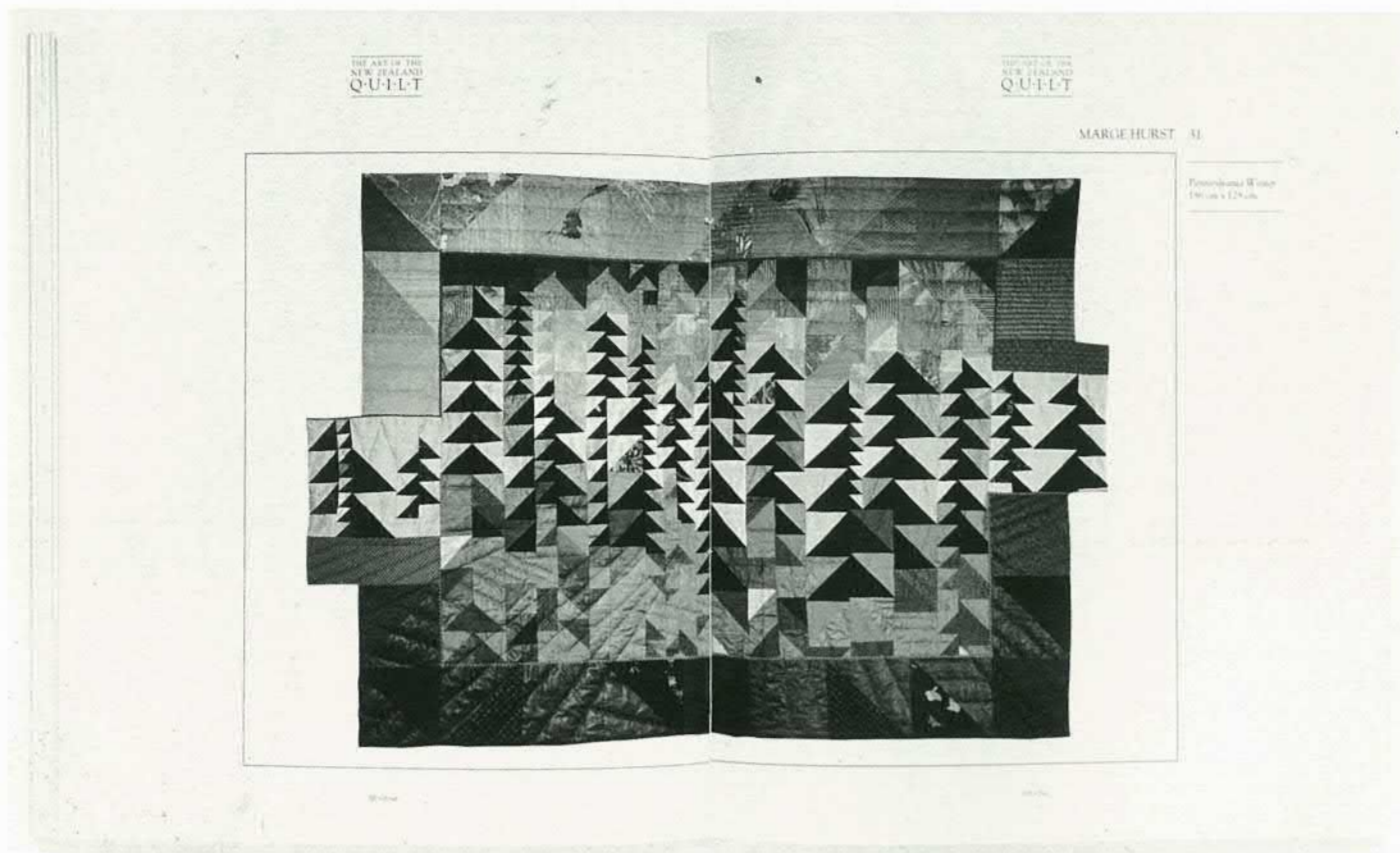
*I have travelled in Western Cultures  
Now I am travelling into myself  
If black and white are my base world  
Colours are my Emotions  
Forms are the essential territory of my  
Mind  
Clay is my Body  
Fire is my Spirit*

Mitsuo Shoji



# Quilt art/quilt talk

a book review



*The Art of the New Zealand Quilt*, Anne Nicholas. Benton Ross 1988. \$35.00.

This is a very pretty book — one, indeed, of the prettiest books I have ever seen. Apart from the fact that most of the quilts presented in the book are themselves attractive, the design of the book itself is superb: the precise asymmetry of the individual page makes a symmetric double page spread, and mirrors the fact that some quilts have symmetric, some asymmetric designs; there is ample white space in each spread for the quilts to have their own breathing space; the use of a second colour in the preliminary pages is subtle and effective; and the shift from full reproduction of a quilt to a detail of it has, for the most part, been well thought out. The design of the book is by Suellen Allen, and is, in my view, as graceful, meticulous and thoughtful an achievement as any of the quilts presented here. For some years I have had this peculiar notion that a book, in its design and production, should be either the equal of the quality of its content, if

the quality of the content is high; or better if it isn't. It's my pleasure to record that this book satisfies that notion almost perfectly.

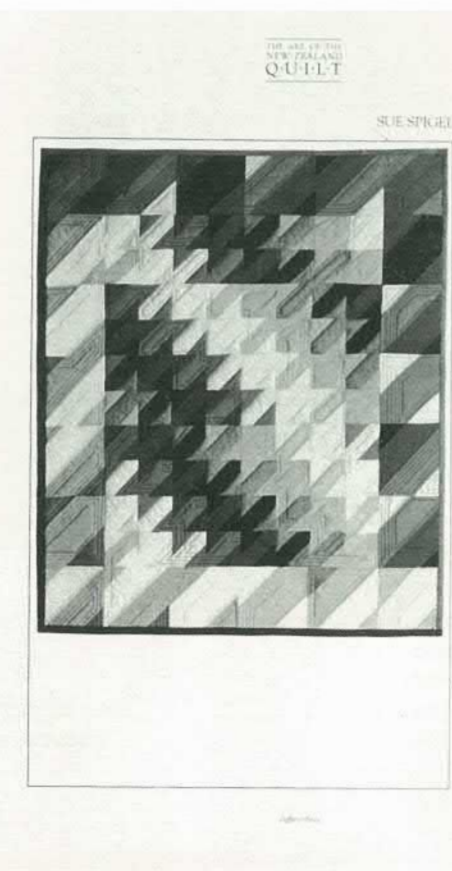
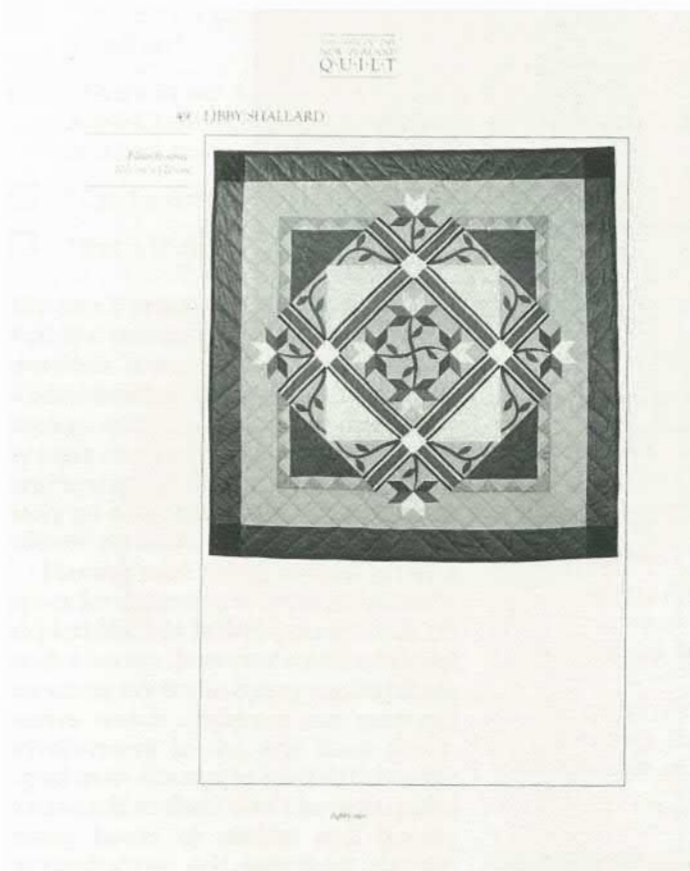
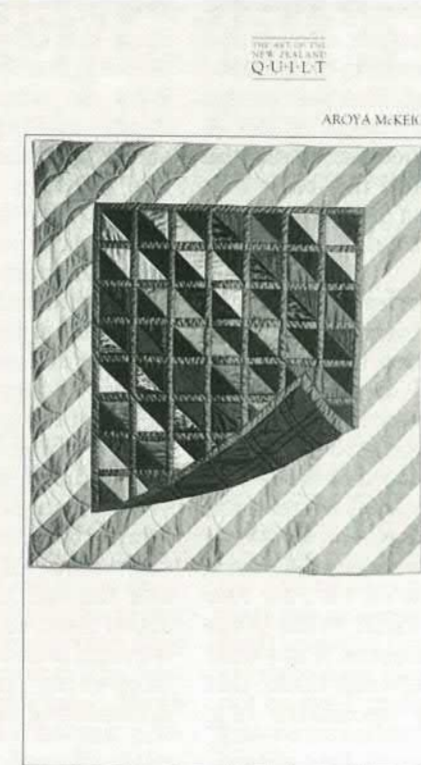
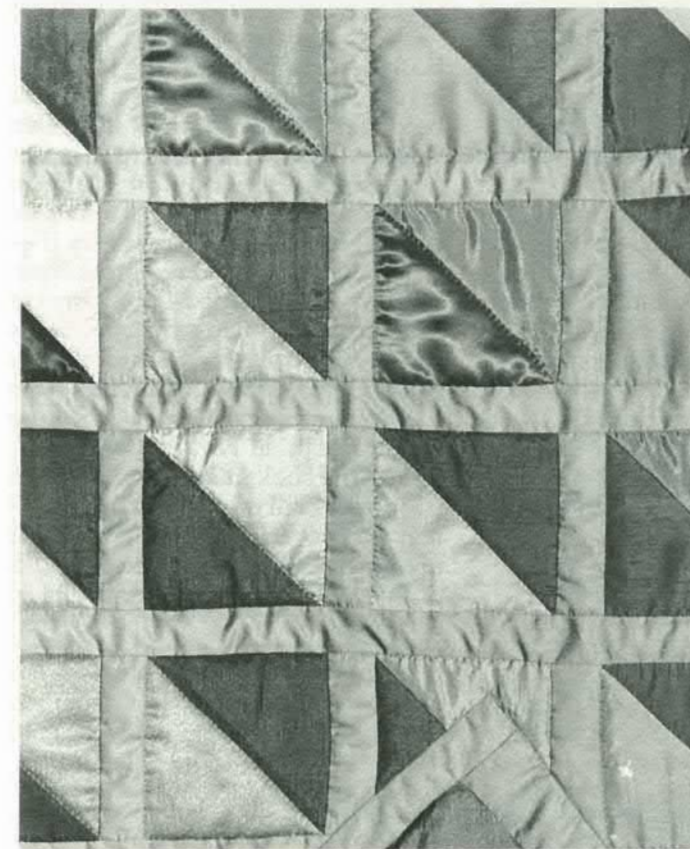
'Almost'. It's hard to see any clear rationale for having 3 pictures on the first page of the Introduction, and none on the other two pages — or, indeed, any need to have those pictures, repeated as they are from other pages, in the introductory pages at all. As well, the type size in the Introduction is too big and out of touch with the *feel* of the rest of the book — even accepting that the colour-printed pages diminish the contrast between the type and the paper. Having to fill three pages with an introductory text requires a suitable number of words, rather than a large typeface; and clearly there are many more words to be said about quilting in New Zealand than there are here.

Anne Nicholas, compiler of the book, also photographed the quilts, and, on the evidence of these reproductions, has photographed them brilliantly. She has presented a wide range of styles and influences in her selection. The

book is divided simply into 3 pages of introduction, 83 pages of pictures of quilts, and 7 pages of short biographies of 37 individual quiltmakers and one group (who, together, made a single quilt). All the quiltmakers with one exception are women, and the book stands, along with the compiler and designer, as a record of high achievement among women artists living and working in New Zealand.

In her introduction Anne Nicholas refers to quilts that 'reveal something of the history and character of a nation', and further says that the 'artistic influences of other cultures are evident in many of the quilts'. What that 'history and character' might consist of, and how those 'other cultures' are operating here has, sadly, to be left to some other discussion.

It is important that we see more of what each of us can do or contribute. It is clear also that unless we say things about what we see and do, then we will see less. We are not passive spectators merely, although spectators we certainly are. Fundamental to how art





functions in a community is the dialogue that accompanies it, and always does accompany it, even in the heart of the process of making. There are *always* words: in the maker's head, on bits of paper, with other people, while the work is going on. And this basic dialogic function (if I can get into some \$2 words here) is left out altogether from this book.

How are we to understand the differences, and distinguish between, quilts that are intended to go on beds, and those intended to go on walls? How can such differences be comprehended if all one's going to say is that these quilts differ as to technique and subject matter? How shall we read the puns in Sue Curnow's *No Fan Do*? What are the real links between Malcolm Harrison's title *Snow on the Paw Paw Tree* and the work itself? What is the meaning of the differences, if any (and if not, why not?), between quilts that seem to be purely decorative (e.g.

Annette Pawson's *Bridal Quilt*) and those that exhibit strong political content (e.g. Sue Spigel's *Seminole Sunrise*)? Why do some quiltmakers imitate images and types of images appropriate to and familiar from other media like painting or printmaking, rather than explore the possibilities that only quilting can realise? It's not just that different quiltmakers use different techniques and materials, and show different levels of flair for the medium. Like all other artists they come from a wide variety of personal backgrounds, have different things on their minds, live in and by different value systems, and betray different sorts of meanings beyond the scope of their own intentions. I think that quilting is as worthy of such attention as any other medium, and the editorial decision not to talk about these things deprives us of what we need in order to understand what's happening in the medium, and quilting of what it has a right to

expect.

Well, in spite of all that, this particular spectator thinks the looking's lovely. And are there quilts presented here that I'd like to own? Yes! Elva Cooper, *Red on the Bed* (p.23); Sue Curnow, *No Fan Do* (p.26); Malcolm Harrison, *Snow on the Paw Paw Tree* (p.41); Marge Hurst, *Colour Play II — Gentle Bliss* (p.53) and her great *Pennsylvania Winter* (pp.54-55); any of Margaret Maloney's *Pacific Series* (pp.60-63); Aroya McKeich, *Too Many Quilts* (p.65); Libby Shallyard, *Warp* (p.81); Sue Spigel, *Seminole Sunrise* (p.83); and Juliet Taylor, *Blues* (p.86).

Buy the book. It's a bargain at \$35. If it doesn't tell the story of quilting, it is nevertheless a fine piece of book design and production, and a brilliant exhibition of quilting in New Zealand.

JOHN SCOTT

# Art's art/Craft's craft

or : Tripping along the continuum

You know how it is — eventually there is one (or two) straw(s) that break the camel's back. There have been quite a few lately and they have collectively broken this camel's determination not to enter into *The debate*, but what the heck — it's only my view anyway. The knowledge that little that's been written shakes my conviction gives me the courage to dabble in the dubious debate of ART VERSUS CRAFT.

Edward Lucie-Smith, one of the world's most eminent writers and commentators on Arts & Crafts advised the assembled World Crafts Council delegates that the debate could probably not be resolved, or at least he didn't want to try. Examine some of these views or stances and decide for yourself whether they can pass without a whimper.

- "If it's craft it's art!"
- "There's no such thing as craft — it's all art"
- "There is no difference between Art & Craft — there's just good art and bad art"
- "Craft must be at the cutting edge"
- "But is it craft?"

My short article is intended to argue that the debate over this much vexed question, arises firstly from a lack of understanding of what the two words mean; secondly from an inferiority complex on the part of many artists and craftspeople alike; and thirdly (particularly as a consequence of these complexes) an undervaluing of their craft.

Having said this I should leave a space for defensive responses and mild expletives, but before you embark on such a luxury, however worthwhile, let me cover my tracks by saying that these views which underpin my personal involvement in the arts have developed in an attempt to resolve this issue for myself so that I don't have to spend many hours of useless and largely unproductive self indulgent debate.

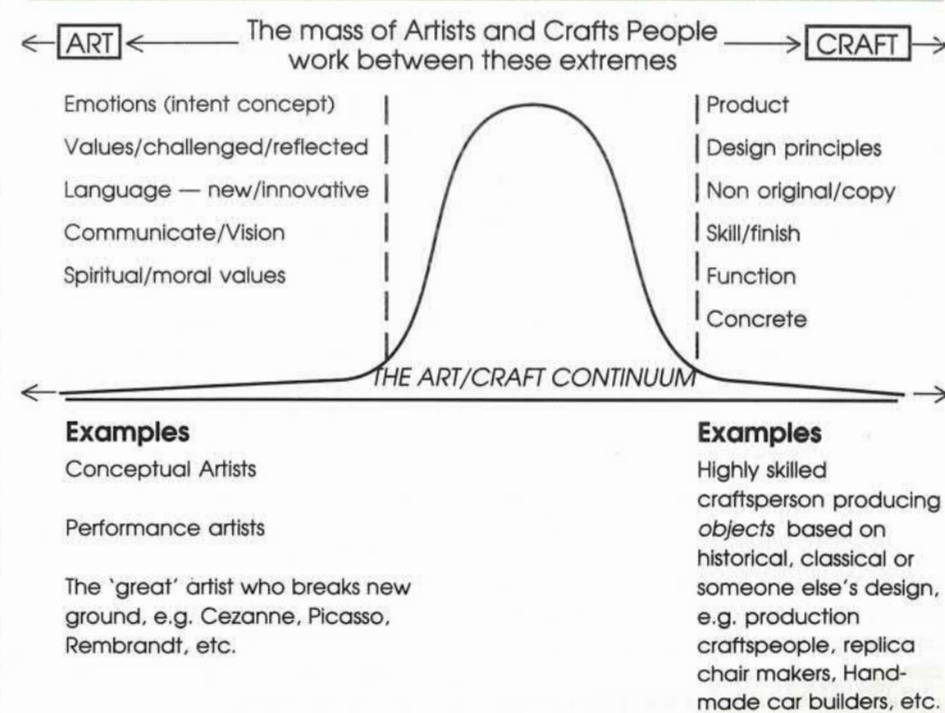
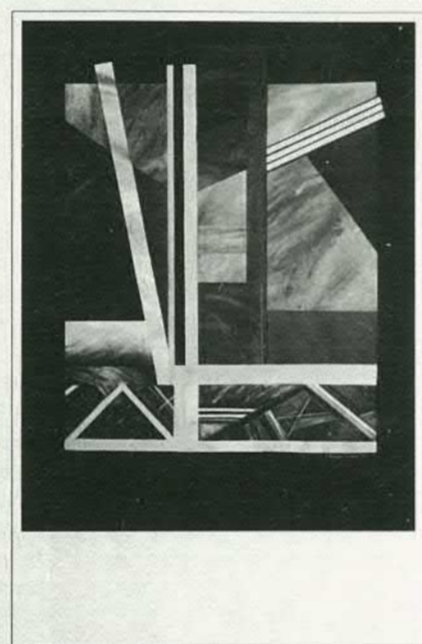
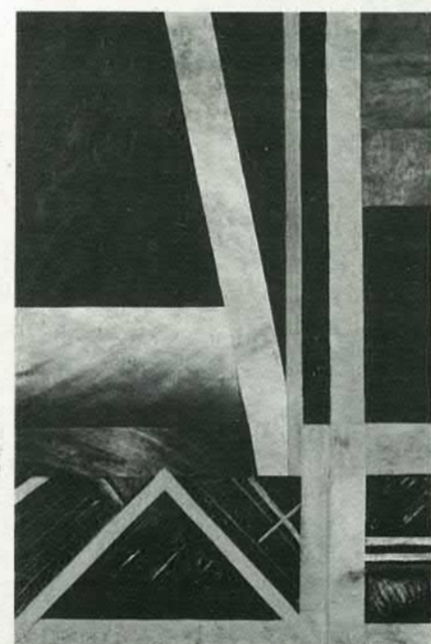
While accepting that art and craft do meld, and are usually present to a greater or lesser degree in art and craft 'objects', they are *not* the same thing.

I find the debate ceases to have any real edge if one looks at the two words: *art* and *craft*, as being at two ends of a continuum — a continuum which does not have a bottom or top end. The relative and largely subjective *value* of both terms is a societal and economic phenomenon. The words describe different aspects of the human condition — creativity and production, and we *choose* to place greater value on one than on the other. Similarly, time and history places value on both terms, each of which normally reflects a number of sociological factors.

In essence therefore we are stating clearly a valid difference between art & craft. That is, art is concept, emotional and has a personal spiritual element (perhaps shared with others) which is

more to do with intent and communication of feelings and ideas than the product produced. The ideas may challenge, question or criticise or merely convey a personal perception, and it is the ability to communicate these intentions or even influence (and reflect) societies that sets apart good, or even great art. Hence the product need not be well crafted or well made. It may be transitory, temporary or even hostile and threatening, but the art content will prevail.

"Besides, art in the past has always preserved and exalted its own cognitive and not merely ornamental function. It had established the basis of a world view, whether theocentric or anthropocentric, in which art was the link between object and concept, between sensory and mental data." (Gillo Dorflès, in *Art Today* by Edward Lucie-Smith. Oxford, 1977)





"In the past the field of art was divided into sections of different levels. The term 'Fine Arts' meant painting, architecture or sculpture for private or public delight — the 'Minor Arts' defined the work of goldsmiths; illuminators; ivory workers. 'Crafts' were produced by craftsmen or skilled workmen and included wood carving, folk art, primitive art, and ironwork." (Barbara Whelpton, *Art Appreciation*. WH Allen, 1970)

R.G. Collingwood, the art philosopher, comments that adhering to an ancient meaning can be inappropriate and misleading. "In order to clear up the ambiguities attaching to the word 'Art' we must look to its history. The aesthetic sense of the word, the sense which here concerns us, is very recent in origin. *Ars* in Latin, like *téchne* in Greek, means something quite different. It means a craft or specialised form of skill, like carpentry. The Greeks and Romans had no conception of what we call art as something different from craft. . . . It is difficult for us to realise this fact, and still more to realise its implications. If people have no word for a certain kind of thing it is because they are not aware of it as a distinct kind." (R.G. Collingwood, *The Principles of Art*, Oxford, 1938).

Collingwood goes on to describe how the European or Eurocentric aesthetic can admire Greek and Roman art while being 'perfectly certain that the Greeks did not admire it in the same way'.

Barry Brickell, one of New Zealand's most established and significant ceramicists, states in his *Potters Dictionary*: "The word Art is in fact one of the most abused and confusing words in our literature. Art has a spiritual implication that sets it apart from the host of more worldly terms such as skill, craft, ability, expertise, intelligence, beauty or aesthetics. It is to do with the Soul; it is a communication pathway in which the Senses do not really play a part".

Craft at the other end of this imaginary continuum is product orientated. It deals with the process of making; of using skills acquired by training, copying, intelligence, experience or experimentation, to make *things*. The 'things' produced will reflect the skill of the craftsman, being well crafted when they accurately convey the detail and functionality specified by the designer (and that may or may not be the craftsman themselves), or satisfying to a society in the grip of fashion or change.

Let's take a simple example. We can all learn to read and write, but with

varying degrees of expertise. The words and the rules of grammar by which we string them together to make sense are learned. How well we learn them and how well we communicate, shows a degree of competence and skill with our 'craft'; but when those words lift the mere exchange of ideas and thoughts to a plane which elicits an emotional (even spiritual) response, we are entering the realm of art. A successful writer may string together the scenes and evocative imagery so well that the books sell millions of copies, but few would argue that this alone makes fine literature or Art. The author may merely be a highly skilled craftsman. Without delving further into the meanings or sources of the terms Art & Craft, I'll summarise: Art is Art and Craft is Craft, and often the twain shall meet!

While there are still craftspeople who produce well-made products without a great deal of personal input into the design (i.e. those who produce hand-made cars or boats), there are few artists or craftspeople who operate at the extreme ends of the continuum. Almost everyone works somewhere within the boundaries.

As soon as a craftsman making a chair based on, say, Shaker designs, decides to add detailing to the joints which reflect a personal or current social aesthetic, there is, possibly, the beginnings of art. Similarly, the artist who in the process of sculpting uses the skills of the stonemason, brings craft into practice. However, the mere combining of the language of art with the skills of craft does not necessarily make the final product 'a work of art'. The question of primary intent is paramount. In an artwork the skills are used as a means to produce a work of art; in craft, the skills, and the involvement in the process are an integral part of the craft object itself.

Along with the confusion in the meaning and intent of 'Art' and 'Craft', the developments of recent years have confounded the question. Edward Lucie-Smith in the catalogue to the inaugural exhibition of the American Crafts Council Gallery describes how the traditionally described 'crafts' have moved into the 'art' arena. This is a relatively recent phenomenon stemming from the rise of the Arts & Crafts movement in Europe during the 1880s. "From the 1880s onwards Europeans began to think of the craftsman not merely as a possessor of a particular kind of skill, but a man [sic] who represented alternative and perhaps superior answers to the questions traditionally asked only of the fine artist. Japanese culture was perhaps the first to see

craftwork as having a moral value as an activity, quite apart from what was actually produced; just as it was the first to see craft as expressing the moral condition of those who practised it. In this sense, the whole modern theory of craft has Japanese roots." (Edward Lucie-Smith, *The Story of Craft*. Phaidon - Oxford 1981).

This attitude certainly continues to prevail today. However, it does not follow that everything well crafted is art. It merely indicates an acceptance that the limitations of previous cultural parameters have expanded.

Another confounding factor has been the belief that craft and art are defined by measures of the degree of functionalism, or by the media being used. Such descriptions are erroneous, and meaningless. All art has a function, be it to adorn, or signify grandeur on the part of the owner, or reflect the current values of a culture or an era. Conversely the fact that a glass goblet can be held and be functional for anyone using it does not define it as 'craft'.

In the art schools of USA, the dilemma of Art vs Craft certainly prevails. But the art schools I visited had no hangup about the media of art — all were legitimate and were not seen as an issue in the debate. The debate is not that ceramics, fibre or wood were 'crafts' while stone, bronze and paint were 'art' media. The question is rather one of content and intent.

So you craftspeople out there who aspire to be Michelangelo or Picasso — craft is craft and art is art, and you may be closer to one or the other. If your work is predominantly craft, take pride in it, and don't devalue it by protesting that it should be recognised as Art — when it isn't. Be happy in the thought that a lot of so called art is really high priced craft!



RENA JAROSEWITSCH

## 'The purpose of art . . .'

The Johannes Schreiter experience at Pilchuck Glass School

*Existence is movement, and the most immediate way of representing movement is using line, and colour follows after that.*

Johannes Schreiter



*Perfecting a line is fine, yet one has to be aware that perfection does not generally reach a person's deepest levels.*

Johannes Schreiter

*Pilchuck Glass School is 1 h drive from Seattle, in the state of Washington, USA, and is situated in lush countryside near Puget Sound. Pilchuck was founded in 1971 by famous glass blower Dale Chihuly and Mr & Mrs Hauberg. In the beginning the emphasis was on teaching students to blow glass and build kilns and equipment. Now courses in all disciplines of glass are taught — glass blowing, casting, *pate de verre*, glass fusing, neon and lamp working, engraving and painting on glass, as well as stained glass design.*

*Each summer an extensive program is offered. About 40 or more internationally renowned artists come to Pilchuck to share their skills, talents and wisdom. There are four to five sessions during the summer, with 4 different classes offered. Some 80 students and faculty can be found living there every session. (Pilchuck Glass School, 107 South Main Street # 324, Seattle, Washington 98104, USA)*

*'Art is to go too far.'* Heinrich Böll



After several weeks of nervous waiting, it was a wonderful relief to hear from Q.E. II Arts Council that my application for a study/travel grant to attend the stained glass design seminar at Pilchuck had been successful. The two-and-a-half week workshop was with world renowned artist and stained glass designer Johannes Schreiter. It was scheduled for July 1988 and held at the Pilchuck Glass School, Stanwood, Washington, USA.

I have been aware of Pilchuck since my student days in West Germany, and have harboured a dream of studying there one day. Pilchuck Glass School is the only summer school in the world

other interesting glass pieces that underline the creative atmosphere so typical of Pilchuck—and a pond provides the welcome opportunity for cooling off and swimming after hours spent blowing glass or designing.

The hot glass studios have for many years enjoyed an international reputation. A building especially for classes in stained glass and design has only recently been added.

Since the second world war West Germany has been in the forefront of architectural stained glass work due to important works by Johannes Schreiter, Ludwig Schaffrath, Georg Meis-

artists I really wanted to study with, should the opportunity arise. His work has always appealed to me, particularly in form and colour. His virtuosity in line or graphics of a design is especially impressive.

In a recent letter to me Schreiter deals with the issue of relative objectivity and conditioned subjectivity. His belief is that people who strive for something like geometry ultimately search for objectivity; and those who distrust geometry as a sincere and personal word, say 'yes' to the respective conditionality of their existence and their doings. "Strictly speaking each intention of objectivity is a uto-

imagination and confidence, yet early on we seemed quite homogeneous. There was Nikki Cass, from Swansea College, Wales, who is currently studying architectural stained glass; Antonio Keshava, an architect from Spain who has now decided to devote his interest and skill to stained glass design; Chris Dutch, a droll free-lance designer from West Virginia, and Donald Gajadhar, originally from London with a Fine Arts degree from Chelsea School of Art and now living in Manhattan, a witty designer who contributed a lot of humour.

Astrid Brunner, the course assistant, mastered the demanding task of translating Schreiter's philosophical argu-

mentation very well, fully understanding the depth and meaning. Considering her command of language it did not surprise me to learn that she also is an author, translator and actress. She is an attractive, vibrant and eccentric intellectual from Halifax, Canada. Often she could still be seen late at night discussing philosophy and art, partying and even volunteering as a life drawing model for a 2 am session.

Edith Schreiter, herself a fine arts graduate, organized and assisted with her generous support.

The first practical exercise was designed to free us from our usual practice of

establishing a design concept. Astrid Brunner describes this process beautifully:

'Magazine pages, shuffled, were placed randomly on the floor and a black window template thrown on top. The accidental compositions of shapes and interesting and unusual colour combinations were discovered and explored. This simple process of "playing" reduced premeditation and often led to interesting surprises, that could be developed further. This exercise helps to train the intuitive eye, but also loosens up the process of artistic creation'. (*Artist in Stained Glass Bulletin*, Toronto, June 1988).



Pilchuck Glass School, the pond (Photo: Nikki Cass).



Pilchuck Glass School (Photo: Nikki Cass).



Pilchuck Glass School (Photo: Rena Jarosewitsch).



Stained glass class with Johannes Schreiter (Photo: Rena Jarosewitsch).

devoted exclusively to teaching the glass arts. It draws faculty and students of all nationalities, and is thus a place of cross fertilization where students and tutors openly share skills and ideas.

One reaches Pilchuck after driving through forest area catching glimpses of snow capped Mt. Rainier and Puget Sound in the distance, weather permitting. Pilchuck Glass School consists of a number of individual buildings scattered over a spacious property. The lodge, office, glass blowing facility, student cottages and dormitories are all constructed of native cedar wood, which blends well with its surroundings. Some private accommodation for staff can be discovered on the periphery of the school, sited away from the road in the middle of the bush.

The school's facilities are attractive and are well maintained by the working community there, often glass artists themselves who enjoy the opportunity to work for the summer in exchange for time in the glass studios. Small garden areas on the campus provide the ideal backdrop for a huge Billy Morris glass sculpture, along with

termann and others. Schreiter's work in particular has revolutionized the common ideal of what a stained glass window is and should represent. He has gained international fame as an artist and stained glass designer, even though his work is still at times perceived as provocative and uncomfortable.

***The purpose of art is to awaken us. Habit cannot achieve this, only the new and unusual.***

Johannes Schreiter

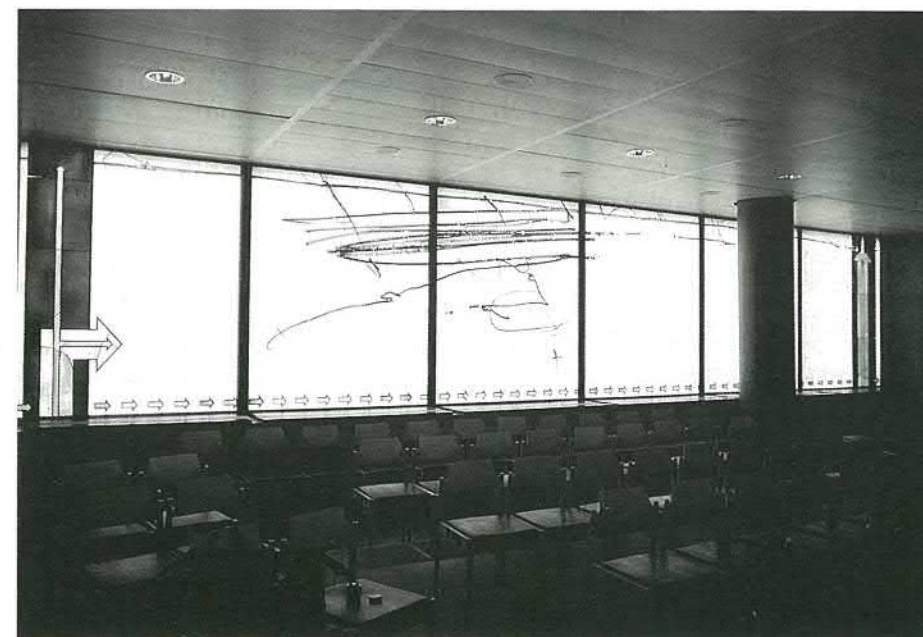
Johannes Schreiter impressed me when I met him briefly during the 2nd Architectural Stained Glass Seminar in 1986, in Kevelaer, West Germany. He struck me as a sincere man of few gestures and clear statements. I then decided he was one of the stained glass

pia, because the response from the artist to the realities of world and metaphysics is answered not by 'one' but by 'T.' (translated by the author).

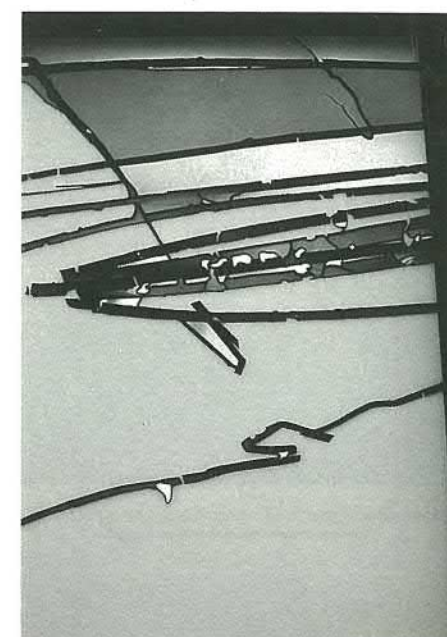
Schreiter questions the drawing-board-geometry of architectural stained glass of the last 30 years. He is concerned about the denial of a personal confession and points to nicer-living-mentality (*Schoener-Wohnen-Mentalitaet*) and meaningless aesthetics (*Floskelaesthetik*) as an escape of responsibility.

The seminar, a happy mixture of theory and practical design, began with all 10 students expressing their individual difficulties when designing for stained glass. The intimidation of blank white paper, overworking a design, and keeping the design fresh after enlarging it full scale, were important points made. Before the course everyone was asked to assess their difficulties. This helped clarify needs, and made us aware of what we wanted from this experience.

The group of students was diverse in background, professional expertise,

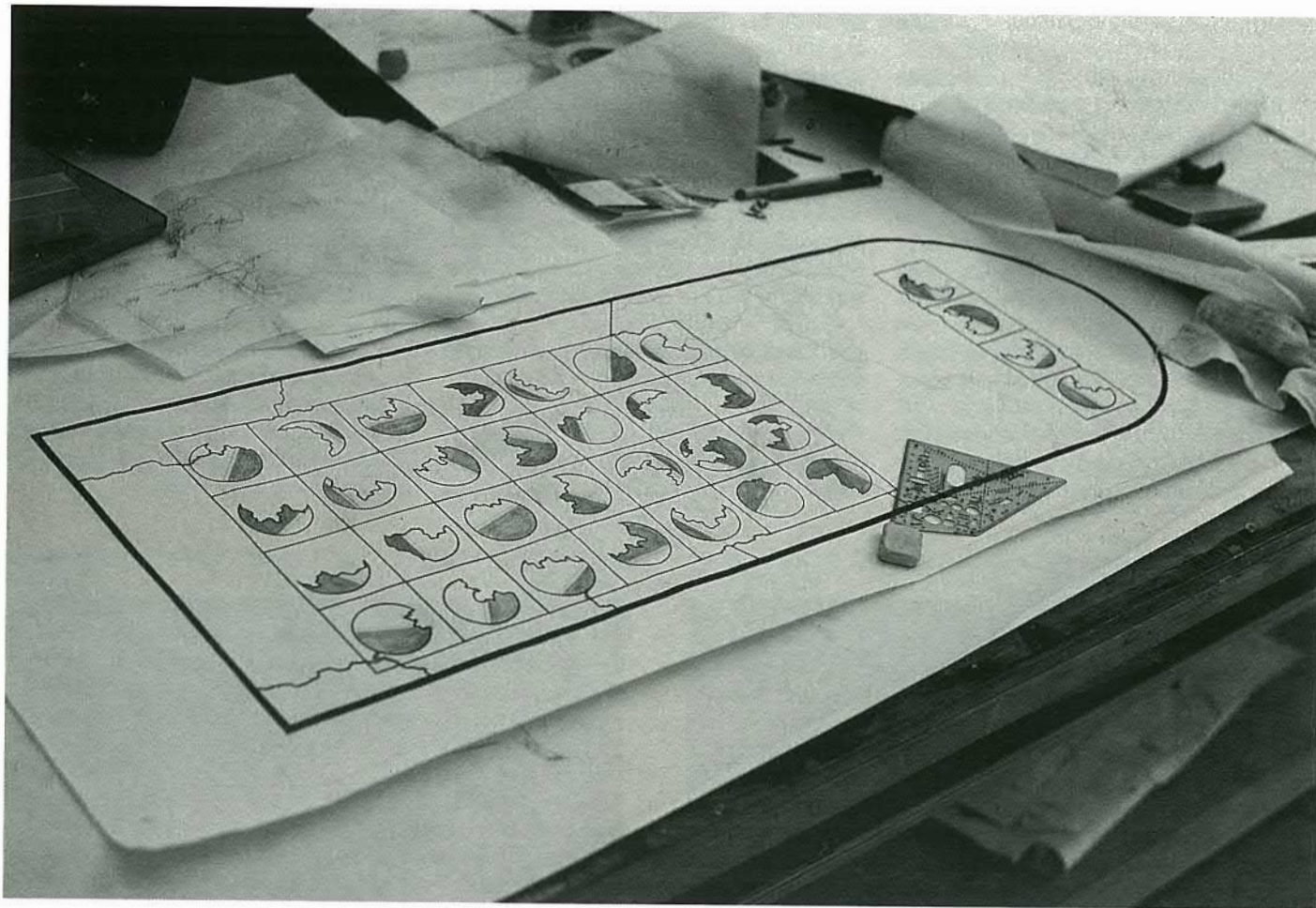


Johannes Schreiter: International Airport, Frankfurt (Photo: Rena Jarosewitsch).



Johannes Schreiter: International Airport, Frankfurt (detail). (Photo: Rena Jarosewitsch).





Rena Jarosewitsch: Design project (Photo: Rena Jarosewitsch).



Student sculpture (Photo: Rena Jarosewitsch).

A similar exercise was using tempera paint, stroked, splashed and splattered on to paper. New shapes and colour combinations surfaced and helped us extend our safe and comfortable design vocabularies. Ornament in its historic context was examined, and finding one's original ornament, relevant and true for our times, was an exciting challenge. I decided to explore in depth my options of translating my individual ornament into glass with a number of test pieces, and felt strongly the necessity to allow a design to mature slowly.

Nikki Cass decided to check out variations of small scale designs to one of our hypothetical projects. Chris Dutch's full scale cartoons were fun to watch develop. I can just picture him doodle and see those characteristic never ending humorous patterns evolve. His idiosyncratic arrow and happy man are part of his very own design vocabulary and never fail to delight me. Equally funny were Donald Gajadhar's halo designs that he pursued with absolute dedication. Halos were cut out and spray painted, and used as a single form or joined to form a band. Donald was occasionally to be

seen, adorned by his golden halo, floating on an inflatable crocodile in the pond!

A number of students decided to take their work right from design, to the cartoon, and to the fabrication of a stained glass window. I personally felt that those pieces would have benefited from more design input. Working on a design in order to extend and refine a basic concept is an important process and calls for time and patience.

There were several slide presentations of Johannes Schreiter's commissioned work. Learning more about a particular commission, and then understanding how he arrived at a design solution was impressive and inspiring. One of Schreiter's techniques is to enlarge a small scale linear concept, drawn on heavily textured paper with charcoal. He is able to retain its characteristic freshness and vibrancy even on a full scale cartoon. Certain symbols seem to be a trademark of Schreiter's work. The open bracket recurs and can be found on its own, or grouped to form a pattern. It can be seen as the accommodating and receiving principle, or might be a grammalogue for the re-

ceiving hand. His 'traffic signs', another Schreiter invention, are often featured in his windows, reminding, alerting, bound in or crossed through lines, that may unexpectedly relapse into breaches and cracks.

Schreiter's belief is that the purpose of art is to transcend reality, to use the already present solution and turn it into a riddle. A comparison of art and science in this context clarified what he means: 'The task of science is to resolve mystery and therefore strives to present a solution. The opposite is true for art; its ultimate purpose is to use the solution and transform it into a riddle.'

He reminded us that the appropriateness of a certain design solution has to be thoroughly examined. To understand and respond to the architecture with a stained glass window doesn't mean design elements of the architec-

ture have to be mechanically repeated. To find an answer that is relevant and appropriate calls for time and research. Colour can be used to manipulate the space one is designing for, and in return the colours used in the stained glass window will influence the space, light and mood of its setting.

The time at Pilchuck gave me the opportunity to test certain ideas for their worth without having to be conscious of the time factor or the client. I became more aware of the expressiveness in my design work, and the importance of the often accidental subtleties that make a design unique.

What has emerged from this experience is that I have learned to allow my design to evolve more slowly, and to trust more strongly in my own abilities. I enjoy the contrast of the natural, or-

ganic line with constructed graphics. The charged dialogue of the two elements for me is a very exciting and fascinating area. Another area of interest is the determination of composition and the interplay of shape and colour. After a period of doubt and reorientation these newly gained insights have informed my most recent designs.

Schreiter constantly reminded us to be open and perceptive, to be able to see and recognize the starting point for a possible artistic creation in the textural attractiveness of a chip of bark, or a piece of abandoned rusty sheet metal. Yet one has to be aware that, after initial recognition, it requires concentrated work and continuous re-assessment to arrive at a design solution that is not superficial and shallow, but mature.

**Johannes Schreiter** was born in Buchholz (Erzgebirge) in 1930. He studied in Munich, Mainz and Berlin from 1949 to 1957. In 1958 he received a study grant from the Friedrich-Ebert-Stiftung for the invention of fusion-collage. He was awarded the Gold Medal in the second National Biennale for Christian Art in Salzburg in 1960. From 1960 to 1963 he was in charge of the two-dimensional section of the State Art School, Bremen. In 1963 he accepted a professorship in Frankfurt/Main, where he was Rector of the State College of Visual Arts from 1971 to 1974. In 1980 he held a guest fellowship at Swansea in Wales, and in 1981 at Pilchuck, USA. He now is a freelance artist and lives at Langen, near Frankfurt, West Germany.

Schreiter has been particularly concerned with architectural art. He has made internationally esteemed windows for historical and contemporary buildings. Although as an artist he is passionately independent, he belongs to the West German Kuenstlerbund and to the Neuen Darmstadt Secession. (from: Scala, A Periodical from the Federal Republic of Germany, Nr. 12/1984, and: Brian Clark, "Architectural Stained Glass", Architectural Record Books, New York)

**Rena Jarosewitsch** was born in Munich, West Germany and studied glass painting and stained glass design at Glasfachschule Rheinbach 1978 to 1981. She has been living in Christchurch since 1983 where she established her studio at the Arts Centre in 1984.

Her work has been inspired by studying with and learning from Stephen Taylor, ARCA, FMGP, RCA, Toronto, Canada, since 1985. Further influences have been Jochen Klos, Nettetal-Schaag; Jochen Poensgen, Duesseldorf (second International Architectural Stained Glass Seminar, Kevelaer, West Germany, in 1986); and in particular Johannes Schreiter, Pilchuck Glass School, 1988.

Major public stained glass commissions include: Memorial Window, RNZAF Museum, Wigram; and Housing Corporation Premises, Taranaki Street, Wellington.

*Art is not for the body, but is nourishment for the spirit.*

Johannes Schreiter

## National Library Bookshop

Books  
Print  
Antique engravings  
Old maps

*Specialists in the  
Turnbull Library  
reproduction prints*

The Foyer  
National Library Building  
Molesworth St  
Wellington  
New Zealand  
Telephone: (04) 743-124

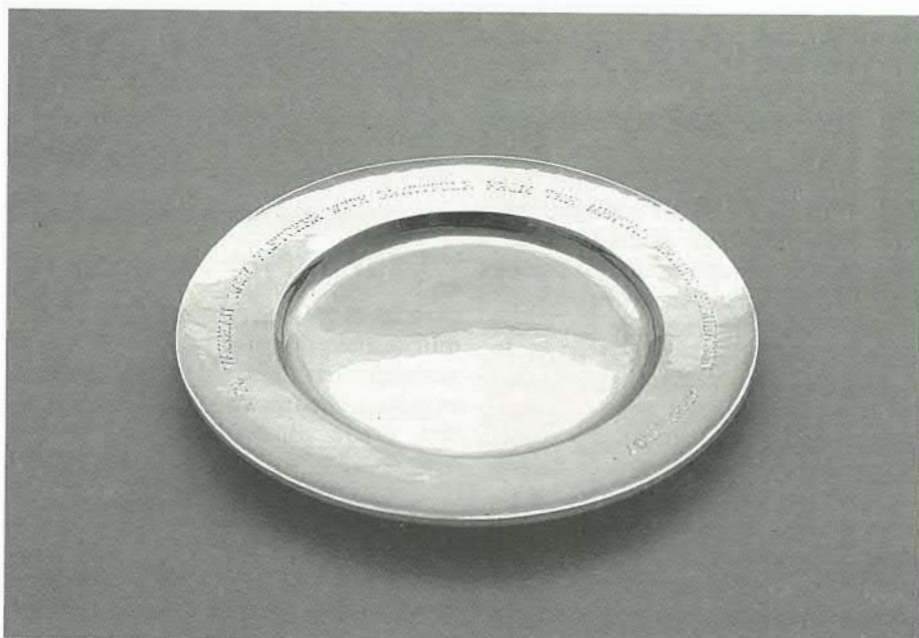


# Striking silver in Canberra

*At the end of last year, Peter Woods, with the assistance of a travel grant from the QE II Arts Council, attended a silversmithing workshop at the Canberra School of Art, Australia. This article is a record of some of his experience there.*



Peter Woods. Pocket flask. 925 silver and rubber. 100mm depth. Fabricated from sheet.



Peter Woods. Salver. Fine silver and gold plate. 200mm depth.

I spent the four hour bus trip from Sydney to Canberra sometimes dozing off the excesses of the night before (friends and I had listened to Mick Jagger and his band at a small club in Bayswater Road), sometimes reading about a European family living in Sri Lanka earlier this century, and sometimes going through my proposal to the Canberra School of Art — thinking silversmithing.

I remember contemplating the title of a book another passenger was reading. There was something in the title, *The Unbearable Lightness of Being*, that expressed the way I felt arriving at Canberra.

Ragnar Hansen, the head of gold and silversmithing at the school, collected me. The evening was a crisp 6°C, and the Canberra streets were deserted. We toasted my arrival and I settled in to Flat No. 2 which would be my home for the next 3 weeks.

Although the first week of my stay was midterm break, when I arrived at the workshop at 9am there were a number of students already at work. This was a characteristic of the school in general that continued to impress me. My first priority that day was to establish a work area for myself, and secure an anvil, hearth and bench with a vice. I thought the anvil might present a problem, but after some discussion with Robert Foster, a graduate student working as a technical assistant, we went to his house to look at one that he has.

The anvil, to any blacksmith, is an object of enormous status. Some, particularly the older ones, have considerable presence. This anvil was one of those. It would have weighed 100kg had some unimaginable accident not removed a third of its face, including the hardie and pritchel holes. The hardie is used to hold a variety of forming tools, and the pritchel allows a punch to be driven through the metal being worked to form a hole. To me, it was perfect. I ground and sanded the working surfaces later that day. At the hardware store I bought a 1.5kg hammer like the one I have which was too heavy to bring. I shaped the hammer faces and handle. One hammer face is flat with rounded edges, and the other is ground full to a convex form. The latter face is used to push metal out from the centre to reduce the metal's thickness and increase its area. I set up a fire brick hearth near the anvil, then went to the school library for the rest of the day.

Roberta Coppolino, a New Zealand student in gold and silversmithing, took me shopping. Buying food must be one of the most pleasurable experiences to

be had in Australia. The Latvians there make the best bread I've ever eaten: dark, dense, and with a hint of fennel.

And so to work. I had decided to make three vessels from heavy flat copper bar. This way of working, where metal volume becomes area, is not often practised in the Canberra workshop. It is the ancient method of working metals to produce holloware and jewellery. Gold and silver alloys were worked this way between a stone hammer and an anvil 5000 years ago in the almost forgotten cities of Mesopotamia, Babylonia and Egypt. With this process the maker moves the metal as a plastic material. Gold, silver, copper and their alloys are highly malleable. Fine gold can in fact be hammered into leaf so thin that light will pass through it.

After the development of rolling mills in the 18th century, these metals were more commonly worked as rolled sheet. The hollow forms made by the silversmith were then strengthened on their edges by the application of mouldings and wires of differing profiles. But the edges of hollow forms made by forging retain their thickness as an integral part of the form. The controlled thickness of metal throughout a forged object is the main characteristic of the process.

A spoon, forged by hand from an ingot, combines all the essential movement of metal from volume to area. The edge of the bowl is thick, and it acts as a frame to hold the much thinner bowl in shape. Where the handle is narrow, near the bowl, the metal is thick in section. This area is the heart of a spoon, and it must be strong enough to withstand the flexing stresses of the spoon when in use. The end of the spoon handle, which is held by the hand, should be broad, curved and thinner in section. This recipe for construction may be applied to a vast number of designs — the spoon will always work well.

I have been interested for some time in the formal connections between spoons, bowls and drinking vessels. A spoon is a bowl with a handle. Bowls and drinking vessels may or may not have handles. Sometimes it is only scale and proportion that determine which is which. A bowl becomes a plate or serving dish when the height and angle of the sides are altered. A spoon may be altered this way to become either a ladle or a serving slice.

Our perception of these utensils is limited by our knowledge of their everyday use. This usage is constantly evolving. Cutlery and table settings as we know them have appeared only quite recently — personal cutlery items



Top: Peter Woods. Chalice. Fine silver and jasper, forged from cast ingots. Paten, joined with a bolt and nut through centre. 190mm height.

Below: Peter Woods. Serving dish and spoon. Forged from copper bar, part plated with silver. 315mm length.





date from the late 16th century, and they were then often contained in a case or bag and worn suspended from the waist. What began as a bowl and a knife developed into a complicated set of utensils designed specifically for each course of a meal.

What hasn't changed is the shape of the human body and the function these utensils perform. Too often new design developments in cutlery lose sight of these constants.

I felt great as my first period of work got underway. Choices and decisions were being made at last. Like any campaign there are times to relax with the enjoyment of physical work; yet just when you think it's going well, it isn't. I usually find it necessary to work on a number of ideas at one time. So four or five days later, I had this collection of partially formed ideas in metal before me.

People, fortunately, are more engaging than ideas. At least that's how it appears to me. I remember a day when I didn't leave the workshop coffee table to start the day's work until 2pm. Everyone there had heaps to do, but for some reason humour, even pure idiocy, prevailed. Ragnar was most understanding, and he knew that tomorrow would produce better efforts.

I was to appreciate several discussions with Ragnar, whose experience as a silversmith and founding head of the gold and silversmithing workshop I was keen to draw on. He expresses an acute understanding of and total commitment to gold and silversmithing as a contemporary art form. We discussed the relationships between wearable works and holloware. Historically the goldsmith was trained to work in both areas, extending into sculpture and architectural detailing. It is only scale that separates the objects produced. The ideas, materials and processes may be common to all scales of work in this field. It is this approach that I pursue as a silversmith, and the encouragement I got from Ragnar was of great value. The present-day inclination of many artists to confine their works to a particular scale has, in my opinion, limited the growth of their ideas and expression.

Each of the three vessels I worked on contained a combination of the principal features of forging as a process — spreading, drawing out, upsetting, and opening out. These are blacksmithing terms, used to describe the manipulation of metal between hammer and anvil. Consider a piece of modelling clay worked between finger and thumb, and the process is described.

There is also an immediacy about



Above: Peter Woods. Sketch in metal. Hot forged from copper bar.

Opposite page: Peter Woods. Flask and beakers. 925 silver, tiger eye and gold plate. Fabricated from sheet. 315mm length.

this method that makes accurate drawings for an object an unsuitable starting point. I tend to work more by applying a vocabulary of possibilities I have learned through experimentation. Periods of intense physical work, while the metal is hot, are followed by times of critical assessment.

Up to this point the metal volume has been redistributed while flat on the anvil. The forming methods of the silversmith are now used to sink or raise the metal in three dimensions. Further refinement of the form and surface continues. In general no material is

removed except for the filing and sanding of edges.

I discussed with the students and tutors in the workshop a method of casting silver alloy ingots used by Japanese goldsmiths. This involves pouring the metal into a concave shape made of flannelette draped over a metal ring. This construction is submerged in hot water. The molten metal is poured through the water into the mould cavity where a layer of steam prevents the metal from burning the cloth and allows it to cool gradually. This method of casting produces beau-





tiful forms with an excellent crystal structure in the metal.

I was interested to see if this practice could be applied successfully to the larger volumes of metal required by the silversmith. As the objects I make in silver alloys often begin as cast ingots, it seemed an appropriate method to use. I experimented with a number of different materials and shapes of mould, eventually having success with a method established by the workshop. This 1kg ingot of 950 silver I forged out into a large oval for future use.

As artists, craftspeople or whatever title is preferred, we have the responsibility to constantly re-examine the form and feeling of the objects used in daily life. By pursuing this course we are able to participate fully in our changing world. The key to this re-examination lies in the use of applied analysis to the everyday object.

In the art school setting the product of this experimentation is often labelled 'elitist' or 'impracticable'. Yet we only need to look at design and architecture today to see the ongoing influence of the modern movement. The experimental work of artists from 50 years ago still forms the basis of our understanding of contemporary design in manufactured products. Perhaps it is the failure of designers and makers to fully experiment with their work that eventually separates art from craft.

I have come to see this through criticism of my own work. Up until the last

***As I understand it, objects that are considered to be excellent possess a unique balance of interaction between idea, material and process. Poor understanding of a material and the processes used to work it will never fully express a good idea. Conversely, an object containing an idea that is flat or uninspired will never be saved by the best of workshop practice.***

few years I produced works of a traditional nature. In restoring old silverware my work was retrospective in approach. Although I have learned much of the complex management of tools and materials associated with silversmithing, I felt dissatisfied with the outcome. Nevertheless, my respect for the work of past makers remains intact. What I did however was to change tack; and by working with forging as a

means of creating forms I feel I have restored some of the balance. But, just when you think it's going well — it isn't.

Through discussion with Ragnar Hansen and Hendrik Forster, two silversmiths whose opinion I value, I now see the next challenge. Traditional silversmithing and forged holloware have developed as separate vocabularies for my ideas. What I must do is to bring these different but closely related ways of working together.

#### Postscript

Some months have passed since I visited Canberra, and I'm still feeling the impact of that time. The year of the Dragon has closed, and this new year is gathering speed. The academic environment of the Art School goes in and out of focus as I continue with the business of earning a living from my work. Practical considerations of family and fortune weigh against continuing my development as an artist in the university. On the other hand, the excitement and sheer reality of the marketplace is its own reward.

Right now I am pursuing a project that will take my workshop and its product out of the basement and into town. Out there, for appraisal and appreciation, I hope. Half the city is available for lease, and interest rates are coming down. I'm looking forward to it.

Opposite page: Peter Woods. Sketches in metal. Hot forged from copper bar.



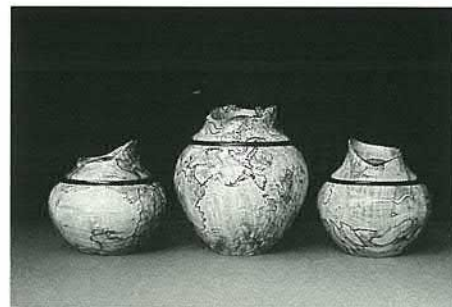
# The American Experience

A report on the International Turned Objects Show

A grant from Queen Elizabeth II Arts Council allowed me to attend the International Turned Objects Show (ITOS) in Philadelphia, U.S.A., in September 1988. In conjunction with ITOS a symposium was conducted. This was held over three days and was made up of slide shows, addresses and demonstrations. Demonstrators were Del Stubbs, Bob Stockdale and Dale Nish of the U.S.A., and Ray Key from England. It was a pleasure for me to see these turners working and not be involved in the organisation!



Ray Key.



Michael Mode.

## The symposium

Del Stubbs's sessions were enthralling with his teachings on design. He demonstrated, among other things, a method of drawing curves by using a mirror. Standing the mirror on edge beside an originally drawn half-outline and moving it around, it shows just how many different shapes can be discovered. This procedure enables him to incorporate those subtle tiny reverse curves which are a feature of his designs.

Bob Stockdale, known throughout the United States as the master of bowl turning, showed how he gets the most out of the exotic woods he uses. Wherever possible he will part out the centre of his blank which permits him to get two bowls from the one piece.

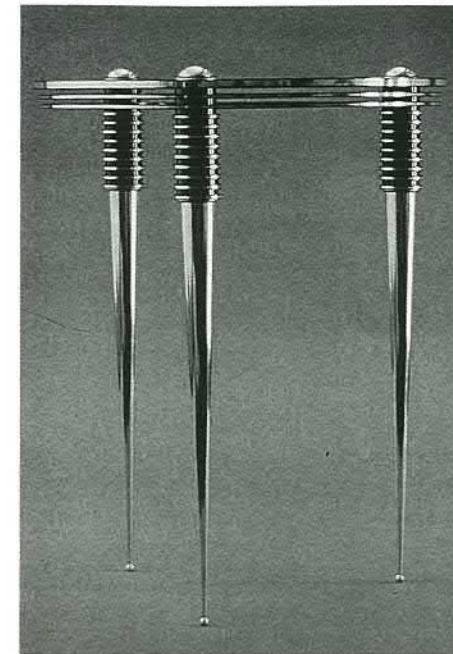
Ray Key attracted a large audience, demonstrating and explaining every cut, and the reason for it, concentrating on bowls and platters.

Dale Nish with his wonderful sense of humour entertained his audience while showing his method of wane edge turning.

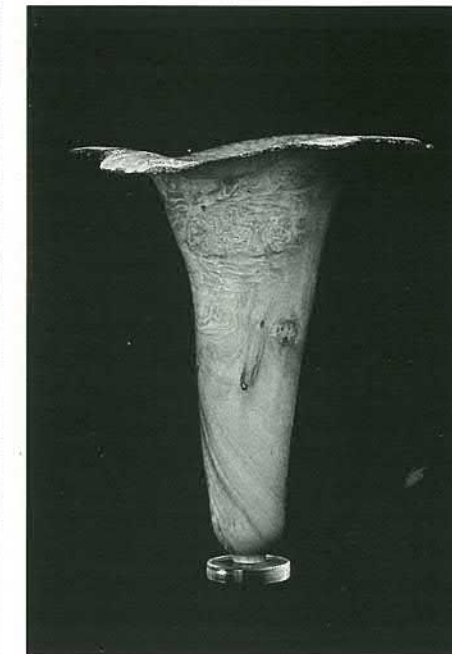
An addition to the advertised programme was a demonstration by that master of innovation, Dennis Stewart. Among his newly developed and patented tools was a "chatter tool". This is a series of different shaped spring steel blades which when moved across end grain will give raised patterns slightly similar to ornamental turning. By using a strobe light shining on the work we were able to see the pattern emerge as the tool was worked across the grain. All this was done under the handicap of all the cumbersome shielding on the machine which



Liam O'Neill.



Michael Hosaluk.



Del Stubbs.



Joanne Shima.

the American 'Damages Law Claims' requires of manufacturers.

It is accepted practice in the United States that if a form is hollowed, it must be completely hollow and of uniform wall thickness. To assist in this, Gerry Glasser has developed an ingenious swivel tip tool. This consists of a jointed tip into which a cutter is inserted in a carrier. It enables the cutter to pivot round to get in under the rim and follow the line of form.

One of America's finest miniaturists Bonny Klein showed me two new methods of holding work on the lathe,

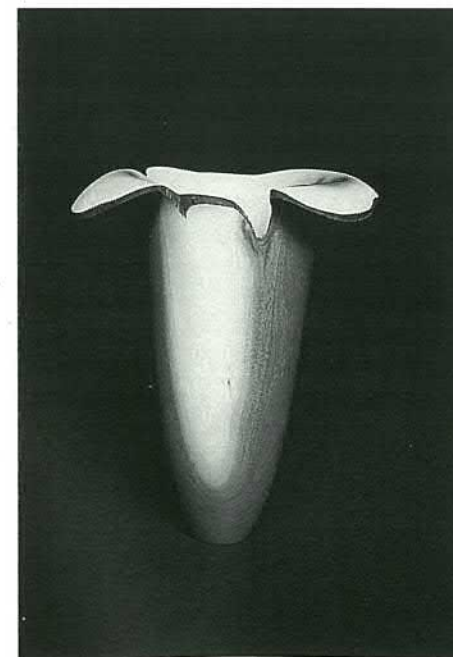
eliminating screw holes and chuck marks. One is a double-sided sticky tape used by Boeing Aircraft Corporation. This has a holding power of 4 lbs per square inch. Owing to supply difficulties I have spent some time experimenting with alternatives and have found a carpet tape available in New Zealand that when used double thickness will do the job. The other method is a Cyanoacrylate glue called 'Hot Shot'. This gives an almost instantaneous bond between the waste block and the work piece. It holds superbly even on wet wood. I am currently demon-

strating both these to woodturning clubs throughout New Zealand.

The practice of most of these turners of concentrating on one or two designs and types of turning did surprise me, and made me wonder if a saturation point in the marketplace could be reached in the near future.

## The exhibition

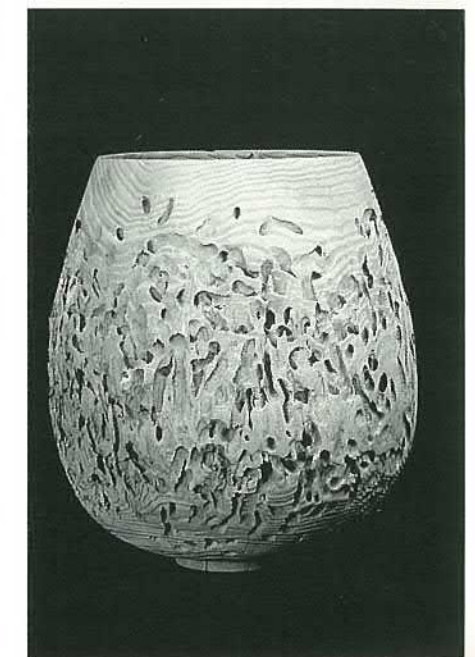
The ITOS exhibition, arranged by Albert Le Coff and his brother Allan, opened with a preview for invited guests. I was fortunate to be in the first dozen to arrive and at the entrance I



Dennis Stewart.

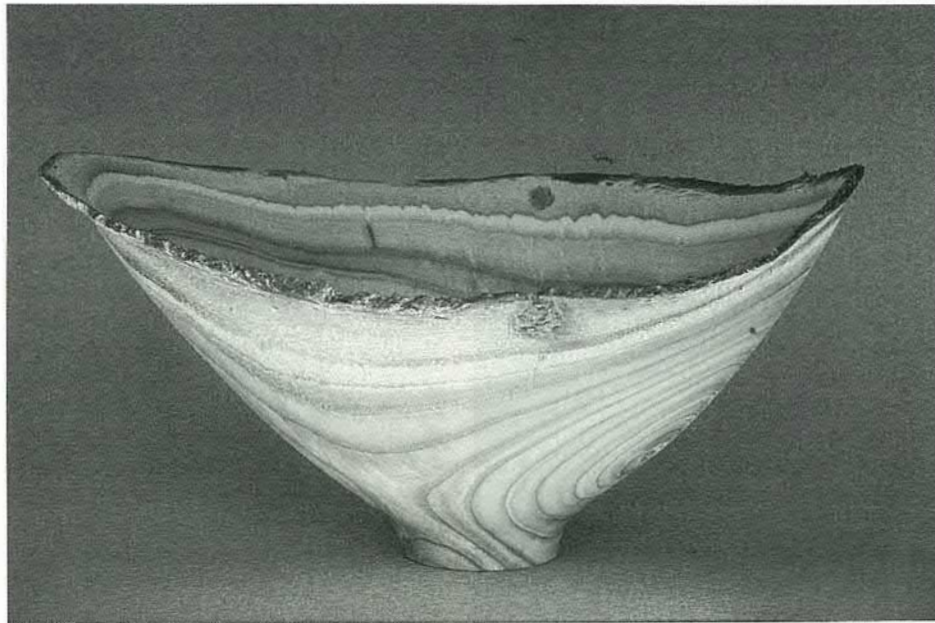


Mark Sfirri.



Dale Nish.





Top left: Dennis Stewart.

Top right: Bruce Mitchell.

Above left: Rude Osolnik.

Above right: Michael Graham.

compliment to the artistry and sensitivity employed in mounting the exhibition.

The most astounding feature of this world exhibition was the innovation, imagination and experimentation which had all gone into the work to show what can be done on a lathe. Pieces seen previously in photos which appeared to be 1 ft high, were in fact 8 ft tall!

The 105 exhibitors had displayed over 200 pieces of their work. Most were Americans and Canadians, four from UK, one from Ireland and of the three from Australia, Vic Wood's and Richard Raffan's work lost nothing by comparison.

Prices of pieces for sale ranged from \$45 for a tiny, exquisite pair of earrings to \$17,500 US for Giles Gilson's magnificent 2 ft 6 in lacquered vase with fitted wooden necklace.

What made this visit into a trip of a lifetime was the wonderful hospitality and generosity of all the woodturners

whom I met, especially those who hosted me during my three weeks of travel from Los Angeles to Seattle, across to Salt Lake City, Atlanta, up to Philadelphia and at Honolulu on my way home. Ten of the world's best turners and the co-owner of America's two leading craft galleries opened their doors, their homes, and their workshops: allowing me not only the privilege of seeing them at work, but also of working with them. A wonderful experience to work firstly with one of the world's leading miniaturists, then to join the most adventurous turner of huge pieces of wood — to go from the tiny skew to the 6 ft long hook tool.

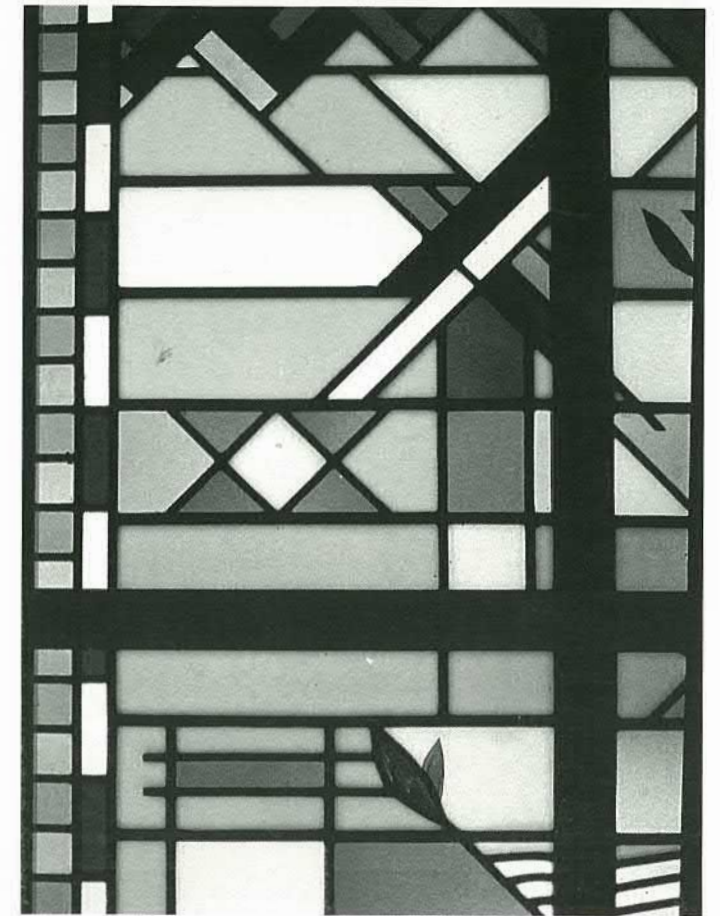
This whole experience totally reinforced my belief in the great fellowship, helpfulness and unselfishness which exists universally amongst woodturners. Thank you QE II Arts Council for your support; and thank you American hosts and friends for a memorable visit.

## RECENT WORK

In this section, the works shown are selected from slides sent in to the Craft Council's Resource File. The file is open to all craftspeople and it acts as a visual resource for Council staff, researchers, and by intending commissioners of craft.

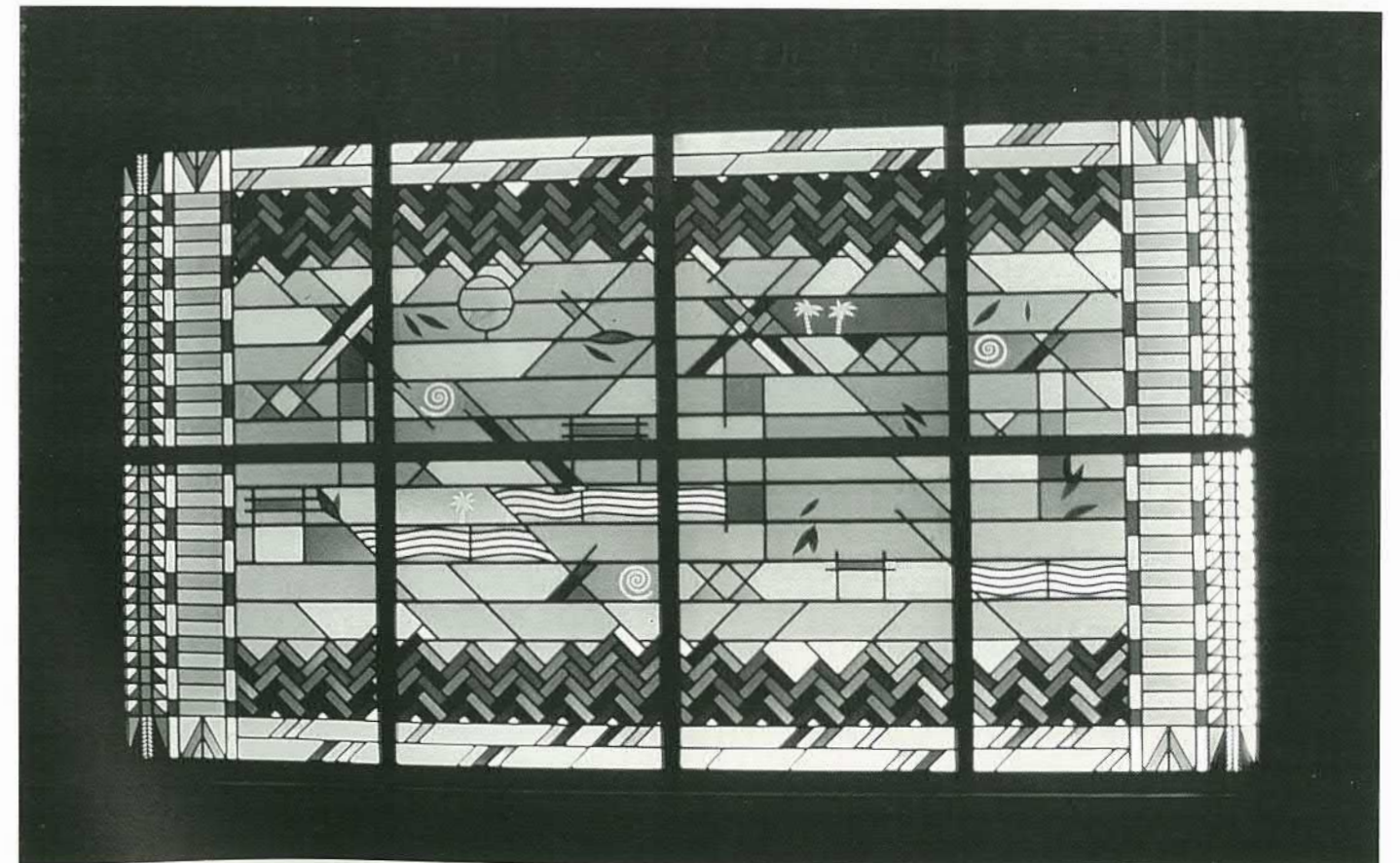
Slides, with full descriptions, measurements, date, and the name of the photographer, should be sent to —

Resource Centre  
Crafts Council of New Zealand  
P O Box 498  
Wellington



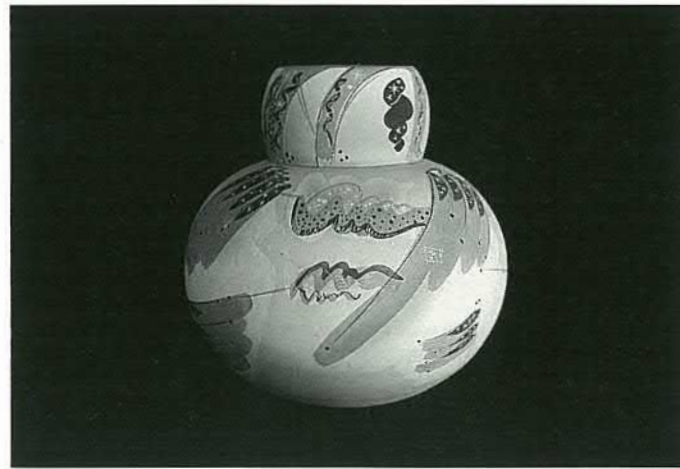
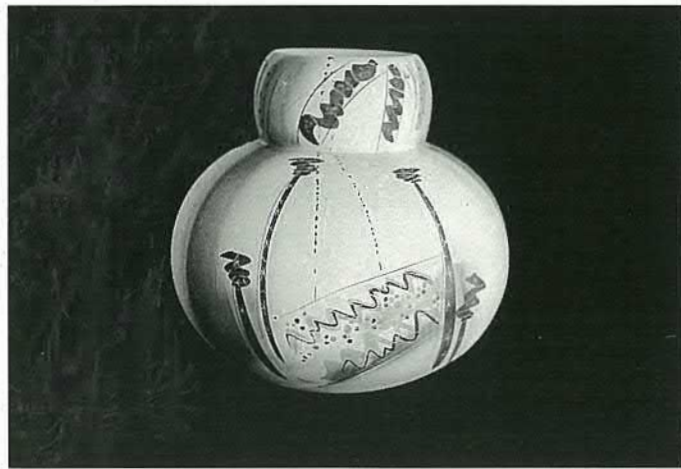
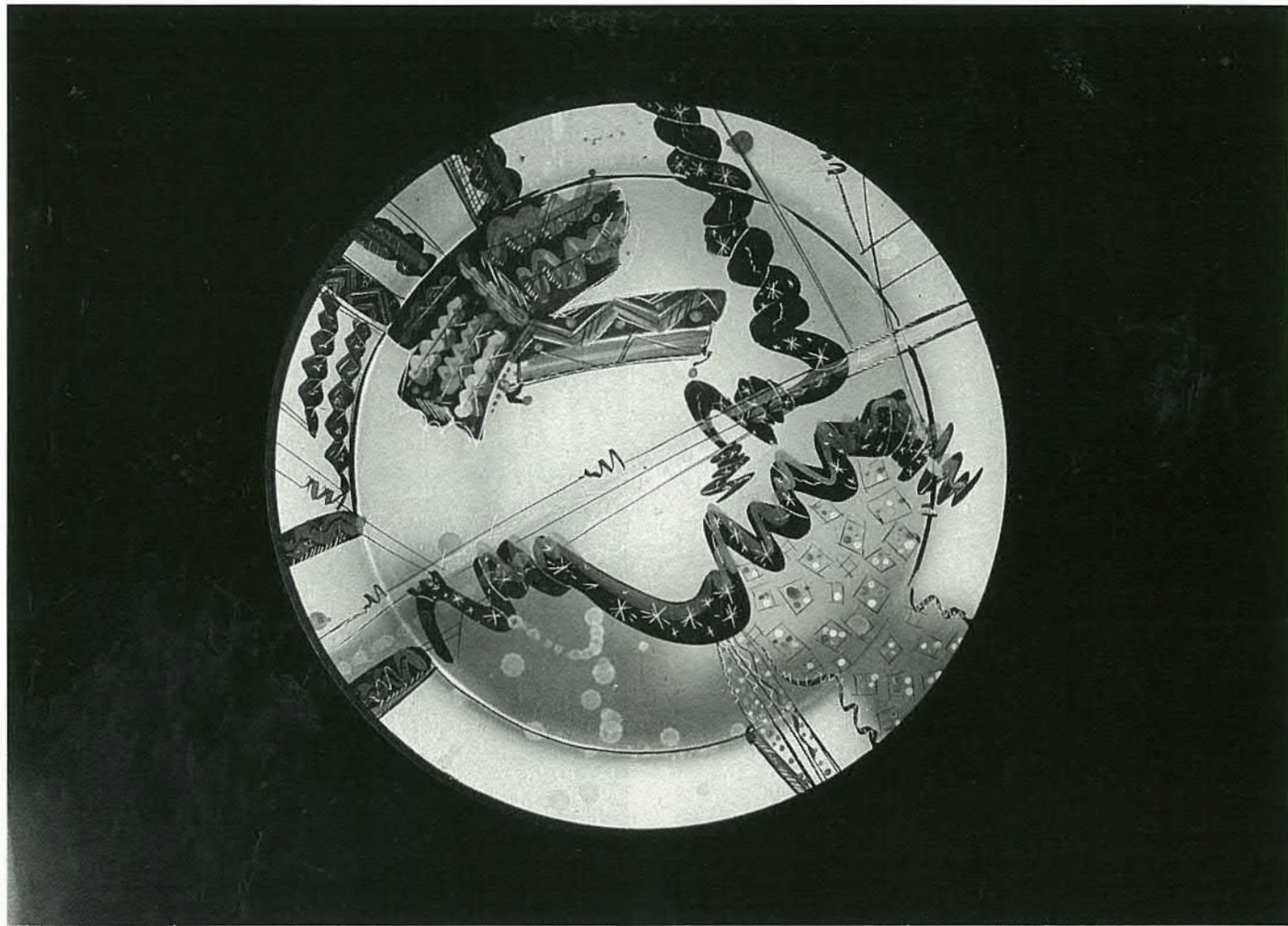
Below: Rena Jarosewitsch. Window 1, Housing Corporation, Wellington.

Right: Rena Jarosewitsch. Window 1, detail. Housing Corporation, Wellington.



was overwhelmed by the sheer size and beauty of the display. Without exception other viewers were halted in their tracks — a fitting reward and

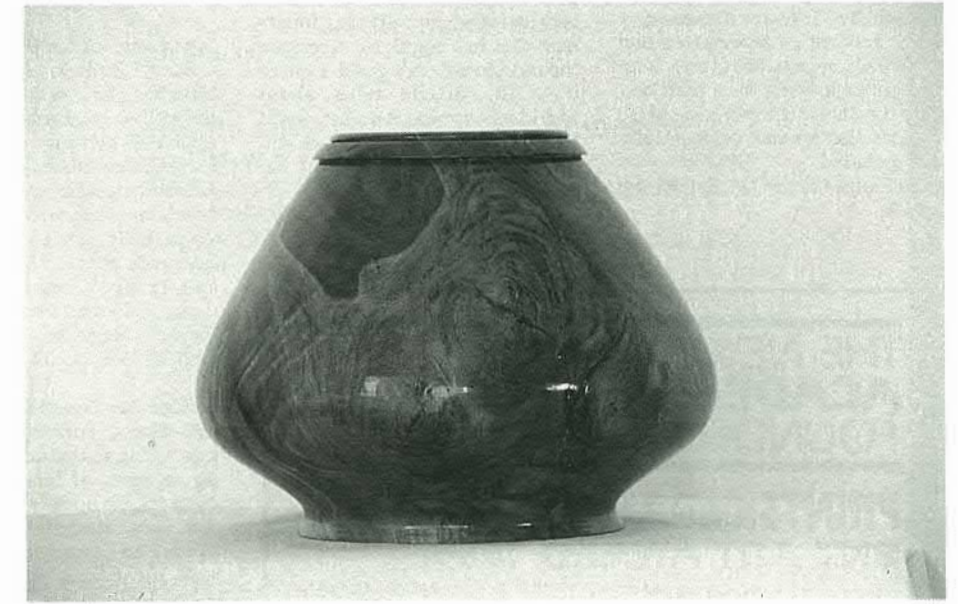
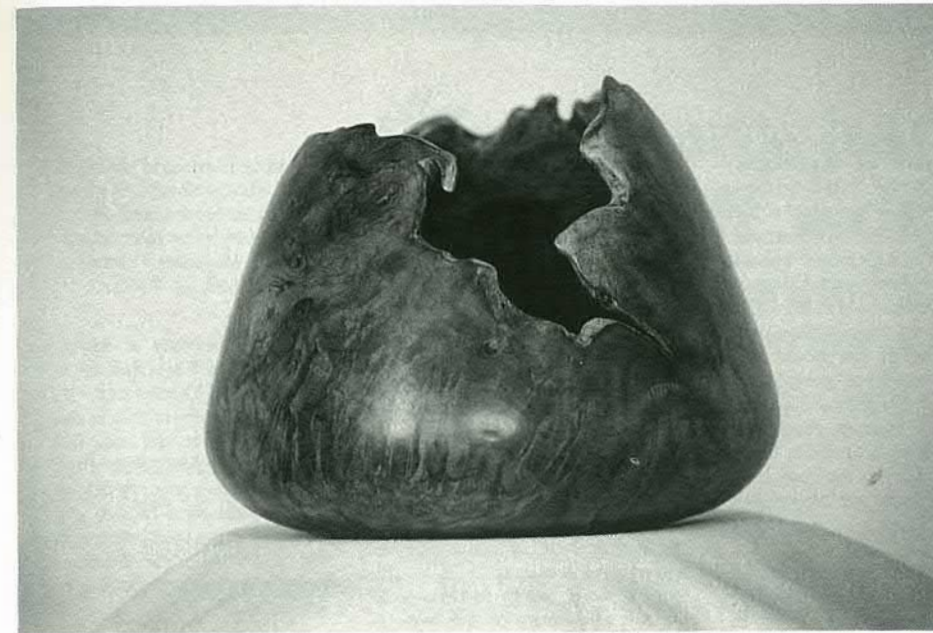




**Top:** Darryl Robertson. Wall platter, Innovation in Craft Award 1988. Rough clay with porcelain slip, brush-coated, airbrush and sgraffito.

**Above left:** Darryl Robertson. White stoneware clay, brush-coated, airbrush and sgraffito.

**Above right:** Darryl Robertson. Vase. Coarse stoneware, with porcelain slip, brush-coated, airbrush, and sgraffito.



**Top left:** Tom Capey. Puriri burl. 150 x 200mm.

**Top right:** Tom Capey. Huan pine. 280 x 140mm.

**Middle left:** Tom Capey. Robinia acacia. 300 x 160mm.

**Middle right:** Tom Capey. Puriri. 180 x 240mm.

**Left:** Tom Capey. Puriri. 225 x 200mm.



## RESOURCE CENTRE

### Slides

The following slide set is available for hire for a period of two weeks at a cost of \$7.70 for members, \$10 for non-members.

131 *Coats-Semco New Embroidery Exhibition*, Suter Gallery, Nelson. June 1988. 67 slides.

### Articles

The following articles have appeared in journals recently received by the Resource Centre. These articles can be seen at the Resource Centre, or copies can be obtained. Requests for copies should be accompanied by payment of 25c per page plus SAE.

**Glaze Testing: An Intuitive Approach**, by Vic Evans of Nelson. A short account of experimentation with low temperature glazes, with the potter looking for a matt texture finish to the pot. Six glaze recipes and a small bibliography are included. *New Zealand Potter* No. 3, 1988, pp 28-29.

**An Aggregate of Aptitudes: Wayzgoose II**, by Rab Kilcullen. Nobody really knows what 'wayzgoose' means, tho it has been used to refer to a printers' annual picnic somewhere around August 25, since sometime in the 17th century. This wayzgoose however is a magazine of the book arts, edited and printed by James Taylor at his Geryon Press at Stanwell Park, south of Sydney, Australia. An excellent insight into the international character of the book arts. *Craft Arts*, September/November 1988, pp 65-70.

**Spreading the Word**, by Susan Warner Keene. Book conservator Betsy Palmer Eldridge, born in Chicago and now working in Ontario, is 'an interesting embodiment of the drastic changes in her field over the past few decades... she embraces the new attitude of openness that has begun to supercede the old closed craft guild mentality'. The article talks about Eldridge's approach to her work, and about how some of her students have benefitted from her teaching. *Ontario Craft*, Fall 1988, pp 26-30.

**The Socket Slick**, by Michael Podmaniczky. The socket slick is a large, cumbersome looking chisel, between 2ft and 3ft long with a 2 1/2 to 4 inch blade. Despite appearances however this tool can take a long and very thin shaving from a piece of wood, in situations where it's impossible to use a plane. *Fine Woodworking*, November/December 1988, p 75.

**Turning Large Vessels**, by James R Johnson. A how-to article on large-scale deep-vessel turning. Very detailed, but clearly written, the author (who is a woodturner and computer operator) deals with woods, tools, safety factors, techniques, and some of the reasons why he does things the way he does. *Fine Woodworking*, September/October 1988, pp 86-89.

**Weatherproof Knitting**, by Cathy Collier Edmands. Although one blanches a bit at an article in which the author begins by claiming "I approach knitting with an uninhibited, childlike innocence", there is nonetheless an excellent description here of her method of achieving a really dense-knit fabric. As Edmands puts it, "Two rounds of knit 1, slip 1, make one row of dense, colourful fabric". *Threads Magazine*, October/November 1988, pp 32-34.

**Design for Needlepoint**, by Judith Gross. Turning your chairs into 'living sculpture' may conjure up all sorts of images, some of them a little spooky. But here Judith Gross describes the use of a camera to project images onto a wall and tracing the result onto paper for transfer to the canvas. Bibliography and small source list complete this item. *Threads Magazine*, October/November 1988, pp 40-43.

**Spinning Flax: Linen yarn without muss from commercially prepared fibres**, by Carol Hillestad. It's not clear with this article whether the flax of its subject is the New Zealand flax, phormium tenax. It tells, however, the interested reader how to spin this material in very clear terms. *Threads Magazine*, October/November 1988, pp 52-54.

"Cut it Down the Middle and Send it to the Other Side" — Improvisational technique in African-American quilts, by Eli Leon. This article is about 'accidentals': the process whereby 'mistakes' may be welcomed as an integral part of the creative process. African-American quiltmaker Sherry Byrd says she gets her ideas from "the way the scraps are cut...you

can take them and start sewing with what's there". If you think that's a bit haphazard, look at the quilts, they're wuuuunderful. *Threads Magazine*, October/November 1988, pp 70-75.

**How to Develop a Successful Approach to Galleries**, by Bettye and Michael Duplantier. Written by gallery owners this is really a list of things to do, look out for, prepare, and don't do, in the process of getting your work into a gallery. The first of two articles, we'll catch the next one too. But in the meantime, the information, though American, is still apt here. Sound stuff. *Crafts Report*, February 1988, pp 1 and 35.

**How to Install a Crafts Exhibition Even if You've Never Done it Before**, by Ellen Cobb. Ellen Cobb is a craft artist who is currently on a round-the-world sailing trip. In spite of the unpromising CV however the advice given is sensible and straightforward. It's worth a look. *Crafts Report*, November 1988, p 8.

## Millwood Gallery

Books  
Prints  
Paintings  
Antique engravings  
Old maps

291b Tinakori Road  
Thorndon  
Wellington  
New Zealand  
Telephone: (04) 735-176



## Many hands make craft work!

Become a member of the Crafts Council of New Zealand and help make crafts happen

### Aims

- represent craftspeople on a national basis
- lobby for and negotiate on issues effecting craftspeople
- provide a comprehensive information service of resource materials on all aspects of the crafts
- facilitate communication between craftspeople
- promote the image of New Zealand craft
- ensure the availability of appropriate craft training and education
- arrange discussions, lectures, workshops and other activities to instruct and stimulate craftspeople and the general public

### Benefits and privileges of membership

- Four issues a year of our quality magazine *New Zealand Crafts*, to provide you with in-depth knowledge of the New Zealand crafts scene
- Regular CCNZ newsletters, to keep you up-to-date with the activities you are helping to promote
- The chance to have your say and participate in the biannual national crafts conference, a meeting place and forum for all craftspeople
- Additional benefits, such as special offers, discounts and concessionary rates, that we are able to associate with many of these activities

### Services

- the Crafts Council Gallery, our showcase for the very best of New Zealand Crafts
- the Resource Centre, maintaining information services including a slide library, the CCNZ crafts register and the selected *Index of New Zealand Craftworkers*
- advocacy and representation on craft issues

### Membership subscription rates

Individual member \$40.00 (GST inc) per annum  
Joint members\* \$55.00 (GST inc) per annum  
Craft Design Student \$30.00 (GST inc) per annum  
\* Designed for 2 people working together who would receive one copy of each magazine and newsletter, but all other benefits and privileges on an individual basis

**Crafts Council of New Zealand Inc.**  
PO Box 498  
Wellington

The Crafts Council of New Zealand exists to support all craftspeople and to foster crafts.

Join the Crafts Council of New Zealand and help us achieve these aims.

These are some of the services offered by CCNZ and benefitting all craftspeople.

Join the CCNZ now.



## THE NEW ZEALAND ACADEMY OF FINE ARTS FOUNDED IN 1882

### PRINTS: CERAMICS: SCULPTURE BNZ ART AWARD 1989

in conjunction with  
Governor-General Art Award

SHOWING AT THE ACADEMY GALLIERS 9 APRIL - 30 APRIL  
10 AM TO 4.30 PM NATIONAL MUSEUM BUILDING BUCKLE  
ST WELLINGTON TELEPHONE 859267 AND 844911.  
**WORKS ARE FOR SALE**

## Inverloch Arts Centre

COURSES:  
**DRAWING**                      **PHOTOGRAPHY**  
**PAINTING**                    **SCHOOL HOLIDAY COURSES**  
**SCULPTURE**                **WINTER LECTURE SERIES**  
**PAPER**                      **LECTURE TOURS**  
**FABRIC & FIBRE**        **THE INVERLOCHY FORUM**

FULL YEAR DAYTIME COURSES, WEEKEND  
AND EVENING CLASSES

All courses are conducted by experienced artists and craftspeople

For further information and a 1989 Programme,  
contact the New Zealand Academy of Fine Arts,  
PO Box 467, Wellington: or Tel (04) 859-267 or 844-911



