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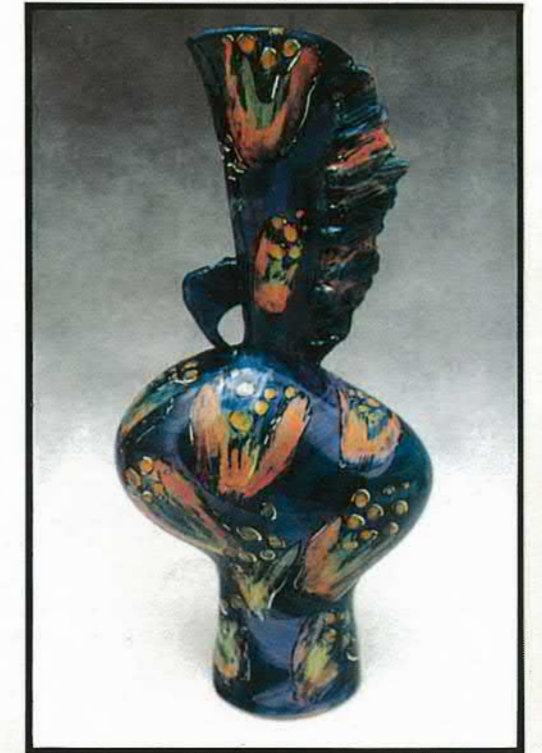
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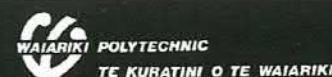
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Marketing Craft

Marketing is the current buzz-word. Encouragement has come from all quarters for craftspeople to be more professional, to take control of the image they project. In the past, craftspeople have taken individual responsibility for advertising and promoting themselves, but with a few regional exceptions, collective marketing tends to have been left to institutions, with the resultant loss of direct control by individuals. As well, many craftspeople have eased into a welfare state mentality, where they expect their needs to be provided for by outside agencies. This tendency may be exacerbated by the Queens Elizabeth II Arts Council plans to use the money formerly given the Crafts Council to create a *Visual Arts Marketing Board*. How responsive will it, or can it be, to individual requirements?

The Crafts Council launched its *Index* several years ago - and a considerable amount of time and money was expended in making it a tightly selected list of the best practitioners in the craft field. The fatal flaw in the *Index* was the fact that it had no existence apart from a list of names and a slide collection which resided in Wellington.

The *First Craft New Zealand Yearbook* brings together the best, most creative craftspeople who want to market themselves, and presents them in an accessible way. The *Yearbook* put the ball clearly in the court of the craft community, forcing them to take individual responsibility for collective marketing. Inclusion carried a price tag. In the best traditions of *user-pays*, only those who could find the required fee are featured. We hope the resulting publicity will make that a worthwhile investment. In many cases, the fee has been sponsored by businesses and support groups for crafts, so where advertising material appears, it indicates sponsorship for the person featured on that page.

Support from the craft community for this project has been overwhelming. The initial plan for an eighty page publication, which at first looked almost impossibly ambitious, has had to be revised upwards to accommodate the huge number of high quality applications which were received. Many excellent applications were turned down, because of space limitations and the desire to promote excellence.

In addition to their initial seeding finance for the new magazine venture once ownership passed from the Crafts Council, the Queen Elizabeth II Arts Council has supported the *Yearbook* project under a new marketing programme.

Advertising in this issue has reached the highest level ever obtained by *Craft NZ* - a mark of the confidence which the craft community has in the future of the magazine.

Yet for all the apparent success of this issue, we cannot be complacent. The future of the magazine is still not assured. Subscriptions continue to climb. By international standards our circulation of 1800 is piffling. The break-even point of 2500 is obviously achievable, but until it's reached, the magazine's future is not assured.

Peter Gibbs, Editor.

Suffrage Issue

CRAFT New Zealand plans an issue to celebrate Women's Suffrage in September or December 1993.

Proposals for articles are invited now.

If you plan, or know of, any event which celebrates women in 1993, please let us know.

Which women have made significant contributions to craft in New Zealand?

What of the future - do women have equality in the New Zealand craft community, is affirmative action necessary, who should write the pivotal essays in this area?

You may have writers, photographers in mind who can provide material. You may just wish to tell us about your ideas and let *CRAFT New Zealand's* regular writers do the work.

Send your ideas to: *CRAFT New Zealand*, P O Box 1110, Nelson.

CRAFT

New Zealand

Issue 42, Summer 1992.

Publisher:

Craft Print Ltd, P O Box 1110, Nelson.

Ph/fax 03 548 3018.

(Note new address and phone no.)

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Layout:

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Photo Processing:

The Photo Factory, Nelson.

Photo paste-up:

Meg Latham.

Printing:

Soar Printing Co. Ltd., Onehunga, Auckland.

Subscriptions:

P O Box 1110 Nelson.

Trade Distribution:

Propaganda, CPO Box 582, Auckland 1.

Contributions of original articles, reviews, news of events or commissions, press releases and photographs are welcome and will be considered for publication. Preferred format, 3.5" discs in Macintosh or IBM compatible format plus hard copy; prints, preferably with negatives, but transparencies also acceptable. If in doubt, first contact the editor. Copy deadline for issue 43, February 1, 1993.

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This publication has been supported by a grant from the Visual Arts Publication Programme of the Q E II Arts Council of New Zealand.

CRAFT

New Zealand

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From the head, the hand and the heart

by Helen Schamroth



Who would be a craftsperson in the 1990s? Who would try to earn a living by making objects for love rather than for reason; who would make one-off hand-made objects as an alternative to mass-produced items, and why? Some answers lie in this yearbook.

Being a craftsperson in Aotearoa in the 90s is very different from the way it was for our counterparts of the more idealistic 60s and 70s. An analysis of who the practising professionals are indicates a major shift.

Today there are graduates of Craft Design Courses from around the country, graduates who were going to shake up the status quo of the self-taught craftspeople who led the field, graduates who had the benefit of being exposed to design skills as well as the benefit of practical expertise of practitioners.

It is still relatively early in the history of craft design education and the revolution is yet to happen. But the impact of those who have actively chosen tertiary education in craft is starting to be felt in an occupation previously dominated by those whose craft developed in an ad hoc manner from a recreational activity. It has been said that a ten-year apprenticeship of working in a medium is a reasonable length of time to develop proficiency. Some graduates are finding that such a time frame is still realistic - whatever skills they have acquired during their training cannot compensate for years of experience. So, not unreasonably, it is the work of mature graduates whose years of study have added to previous craft knowledge that is demanding most, but not all, attention.

The ranks of those who consider themselves professional have been swelled, and not necessarily in predictable ways. The rise in mixed media work is noticeable, as is 'non-functional craft', that is craft

about ideas (isn't that art?) which gives rise to difficulty in labelling the makers, and what they are creating. Meanwhile many of the more established craft practitioners, those who often started by making functional objects (that's craft, isn't it?) are also pushing boundaries, and are now less tied to creating functional objects in the traditional sense of the word.

It is a good time to re-assess what we mean by 'functional' objects. Western tradition has it that by 'function' we mean practical function - by this distinction much of what is being presented as craft in galleries and periodicals has been wrongly labelled. However, when we regard function in a much broader sense and see it as meeting social, spiritual and emotional needs as well, then the parameters of craft are generously widened.

Craft-making is still an occupation that barely gives a viable return for effort and expertise. Few practitioners survive without teaching, writing, working in other paid employment or being dependent on other income or financial support. The QEII Arts Council is a source of assistance, and artist-in-residencies help in a limited way. Dealer galleries - the main retail outlets - often hang by a thread in financial terms. There is a handful of craft collectors, and some commercial sponsorship, which is much appreciated, but few acquisition programmes in public galleries and museums focus on craft, the latter being an issue that should be addressed urgently.

Creativity may thrive in adversity, but for craftspeople to thrive there is a need for greater acknowledgement of the way craft enriches people's lives, and it needs to be increasingly visible. Craft needs to be integrated into everyday life - we have a model for this in the way Maori art and craft were integral to life in pre-European times. For that to happen in contemporary times the media have to be involved. Craft needs to be seen, not as an oddity, but as part of life; it needs to be discussed and debated on television, radio and in the press, and journalism about craft needs to be informed, accessible, energetic and frequent.

As craftspeople we need to take ourselves seriously if we want to be treated seriously. We are not dilettantes; this is our work, and the fact that we may be passionate

about our work makes that work no less credible than other occupations. We need to be professional in our dealings and in the work we produce, we need to learn business practices that include marketing and accounting, much as we may dislike them. Being professional will encourage the community to take greater interest in what we produce and help with the dissemination of product knowledge.

In many ways craft is in crisis. It is a crisis typified by the loss of Crafts Council funding and subsequent demise of the organisation, and by the ongoing crisis of finding enough buyers for our work in a difficult economy. The Arts Council considers that we should put our work alongside painters and sculptors by grouping us all as 'visual artists', which will require us to compete even more for their limited funding assistance - another crisis as we battle to define ourselves and what we produce. Dr Robert Nelson, Lecturer in Art & Design at Monash University¹ talks about craft being in crisis (in artistic terms) and of 'the lack of direction in many quarters'. But, he adds, a time of crisis is exciting because "...we can decide things...solutions only arise because there problems..."

Some professional craftspeople in Aotearoa are making those decisions. They are looking to identity as a criterion for their work, developing philosophies that are appropriate to our times and where we live, adding another perspective to well developed crafting skills. Many stop and evaluate what they create, and decide that rather than looking to the market for their lead, they will lead the market by showing them what exciting work can be created. They undertake education that develops management as well as design and crafting skills. They create, exhibit, network, document their work, assemble and disseminate written material about it, and get involved in all aspects of marketing their work. The leaders in the field are talented and committed professionals, working from the head, the hand and the heart - their contribution to society is immeasurable.

1. Craft Victoria August/September 1992 © Helen Schamroth 1992.

To Market To Market...

by Lesleigh Salinger



The publication of a New Zealand Yearbook featuring leading craftspeople is a decisive step for the dissemination of knowledge about craft.

A compendium of this nature will not only serve to inform a public here, but aid the spread of information about our crafts overseas as well.

In so doing it will re-open some ongoing debates as well as focussing discussion on current issues. The crafts have many roles within society; their primary purpose, it can be well argued, is functional in nature. They play an important and underrated part in our economy. The crafts are used for adornment; they are important visually, decoratively and in a tactile sense, and not least of all they transmit cultural meaning.

So where do the crafts fit in the New Zealand context? Are aesthetic considerations paramount in both the making and appreciation of craft, or are technical and functional considerations more important - or is there a balance to be found somewhere between the two positions?

The art/craft debate is not new, but is currently being revisited because of fundamental changes in institutional support offered to the craft sector. New policies are being implemented by national institutions.

The Museum of New Zealand/Te Papa Tongarewa has in place a policy which when implemented in exhibitions will see a gradual blurring of former divisions between the arts of painting and sculpture, and the natural sciences, the decorative arts and taonga. Exhibition materials will be integrated in order to emphasise the social and historical context of work.

These moves are designed to eliminate historically ascribed inequalities of status assigned to certain arts over others.

Yet this repositioning does not necessarily fit well for all craft. Nor do craftworkers automatically aspire to see their work placed in the museum/gallery context. There are significant differences in the meaning and execution of art and craft. Whilst painting and sculpture may be finely crafted (and admired as such) nevertheless the craft is largely subsumed to the meaning, both social and contextual, of the work. The crafts by contrast can stand judgement for their inherent qualities of form, surface texture and suitability of materials for function.

It is important that craftspeople assert the appropriateness of skill to their chosen medium. In so doing they do not exclude themselves from the world of ideas and cultural meaning. Craft and intellect are not mutually exclusive. Pattern, decoration and form may all impart contextual meaning, whilst materials are specific to the culture in which they are found, developed and made into objects.

The Queen Elizabeth II Arts Council has come down firmly on the side of disfavouring distinct separation of art and craft. All future applications for funding support will be under the generic, visual arts banner. It has however announced its intention of supporting craft through a marketing emphasis, in a new Visual Arts Marketing Board. This is a significant signal to which crafts-people must respond. Enter the brave new world of producer as marketer!

The changes have come about through crisis and controversy. The loss of base funding from the Arts Council to craftspeople's leading membership body, the Crafts Council, over concerns about management and direction have spelt its death knell. This publication is a response to that crisis; by picking up the marketing gauntlet it will yet prove to be a vital tool in the promotion of craft.

Yet the context for craft is wider than the institutional world. The promotion, dissemination and appreciation of craft must be done through strengthening and widening links to practitioners in a range of other disciplines: educators, architects, designers and those working in industry.

Traditional links do exist of course, but are neither widespread nor systematic although recent developments have seen our more visionary designers incorporating New Zealand art and craft into their work.

The scope for innovative opportunities is enormous.

What craftspeople offer in creativity, expressive use of materials and the uniqueness of handcrafting may be married with the precision and sophistication of advanced technologies such as computer or laser. The combination of artist/craftsperson with technician will lead to ingenious developments which can only enrich our environment.

The promotion of craft must come simultaneously on a number of fronts. In encouraging developers, builders and architects to see that integrating the work of craftspeople (whether the medium be glass, ceramic, fabric, wood, stone or metal) at the design stage of a building will set an example at corporate level of the enriching quality which good craft can lend to both public and private spaces. The confidence with which this was done on a grand scale in the *New Houses of Parliament* in Australia stands as a brilliant example to be followed here, albeit on a more modest scale.

Craft and fashion design sit well together and certainly very imaginative crossovers have been achieved. The now acclaimed *Wearable Art Awards* are another example of what is possible when encouragement is given to craftspeople to go beyond the given boundaries.

In continuing to promote the crafts as the best choice for governmental, corporate and personal gift giving, New Zealand craft becomes an ambassador carrying a symbolic reminder of the vitality of our indigenous culture.

Through a strong visual arts education both future practitioners and appreciators are created, the visual sophistication of New Zealanders enhanced and it is to be hoped, a growing demand for good craft established.

The Selection Panel

Amy Brown



As a magazine writer 22 years ago, I watched a dyer turn white silk into beautiful scarves, and began a love affair with the magic of colour and dye.

The excitement of converting blank white spaces of silk, cotton or woollen cloth into delicate or wistful, luscious or bold, understated or extravagant fabrics, to be made into beautiful garments, still remains.

So too does my love of words. For those 22 years I have shifted between the two fields I love and work in. Occasionally I have married the two by writing about crafts, trying to encourage others to experience and learn about crafts by looking, touching and feeling the power that comes from things handmade with love and knowledge.

My own heritage is half Maori and half Pakeha, uniquely New Zealand. The Maori bit has taught me to look at crafts differently. Culturally, our experience of and relationship to things of the earth is different from a Pakeha perspective and perhaps less inclined to materialistic attitudes, which doesn't mean it is better, only different.

There is no doubt that our greatest New Zealand craftspeople are amongst the best in the world. While the crafts they create may have originated from outside New Zealand, the best of our craftspeople create an art from which can only have been made in this country.



Humphrey Ikin



Humphrey Ikin is an Auckland based furniture designer/maker.

Specialising in one-off commissioned furniture, he also exhibits regularly, exploring his broad interests encompassing the spectrum from design to sculpture.

My approach tends to be architectural, in that I'll always commence with the basic considerations of structure, alongside form and function. I utilise both construction and carving to this end, and prefer a minimal, often understated aesthetic, with hopefully a gentle affirmation of the work's Pacific origins.



Peter Gibbs

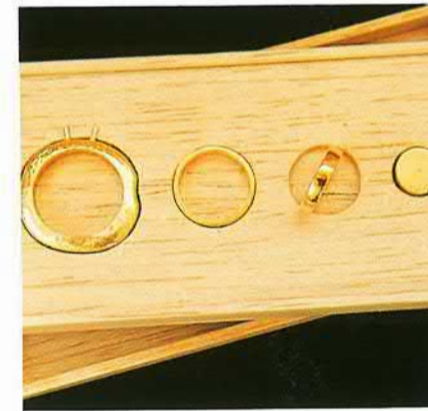


During the late 70s I was a potter in rural Golden Bay. I was thrown into disarray by the chance visit of NZ Potter editor Margaret Harris, who asked me to contribute an article to that magazine.

Over the following years I found myself more and more exchanging clay and potters wheel for pen and paper or computer keyboard. For the past year I've been a stranger to clay, as the demands of Craft New Zealand magazine have required full-time attention. It's been an almost seamless transition - and I hope in the future the ebb and flow will renew my contact with the making of things.

In some ways, publishing a magazine is like making pots. Germination of ideas may start a long way out. Preparation of the material, gathering and collating is akin to wedging clay. Sitting down to place it all in logical sequence - complete with photos, ads and all the other parts is just like throwing, at the end the finished article is visible, but not in its final form. Consigning the work to the printer is just like closing the door on the kiln. Control has not gone, but its more tenuous. It's a time when knowledge of the process is of paramount importance.

Finally the magazine is delivered, or the kiln is opened. There's no going back now - just the resolution that next time it will be perfect.



Rainer Beneke
Jeweller • Central Otago

I was born in Germany and have lived the past nine years in New Zealand. Five years ago I moved to Cambrian in Central Otago to build my own house and recently my studio/workshop.

I have chosen to live in Cambrian, a small, old goldminers' settlement near St Bathens, because I like Central Otago with its soft lines and colours, its vastness, its remoteness and its harsh contrasts, and because I believe in living simply.

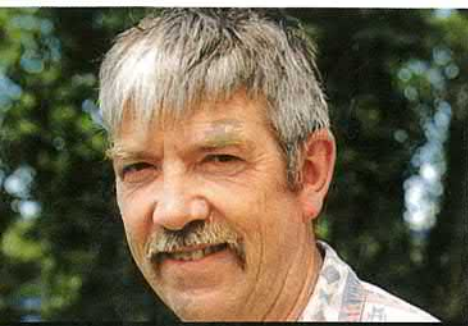
The special character of Central Otago is a great inspiration for me. Through my jewellery I'd like to share the beauty of my living environment and my love for simplicity. I like to show contrasts, opposites, which are for me the boundaries of a spectrum. At the same time I'd like these extremes to be in harmony and to form a whole. With my jewellery I hope to create a calm oasis in this complex, fast moving world. I focus and concentrate on beauty and harmony as a way to promote positive change.

I am a metal jeweller working with silver, gold and copper and their alloys. Processes I enjoy most are forging and various "marriage of metals" techniques.

My jewellery is available at selected jewellery and craft galleries in the four main centres. I do take commissions and sell from my studio.

Rainer Beneke
End House Cambrian
R D 1 Otarehua
Central Otago.
03 447 3681

Top;
Brooches; sterling silver.
Left;
Brooch, sterling silver, fine silver, copper, gold.
Centre;
Wedding Rings cut from one ingot, 9ct gold.



Neil Grant
Potter • Dunedin



Neil Grant
Head of Ceramics
School of Art
Otago Polytechnic
Private Bag
Dunedin.
03 477 3014 ext 8057
Home:
37 Lynwood Ave
Dunedin.
03 464 0540

During my teacher training at Auckland Teachers' College in 1961 I was introduced to ceramics and have pursued this craft since. I have regularly exhibited throughout New Zealand and have travelled extensively to improve my knowledge and expertise.

My present position as Head of Ceramics, School of Art, Otago Polytechnic, makes me responsible for the organisation of the courses in the department.

I have regularly conducted workshops and demonstrations throughout New Zealand and produce an extensive range of domestic ware and decorative stoneware pieces. Many pieces are decorated with coloured pigments and brush work using patterns developed from rhododendron and fushias which abound in Otago's gardens.

In 1988 I acted as consultant to The South Pacific Commission reporting on traditional ceramics and small industries in Fiji, Tonga and Vanuatu. In 1990 I attended Oslo International Ceramics Symposium assisted by the QEII Arts Council and Otago Polytechnic.

I have been a member of the New Zealand Society of Potters since 1963, and am currently vice-president.

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Heather McLeod
Clay Sculpture • Dunedin

I am presently looking at broken, fragmented, eroded stone figures - figures that have come to be that way through the passing of time. Central to my interests in this area is an interest in the pottery and sculpture of ancient Greece.

Hours exploring the environment on my parents' farm nurtured an appreciation and love of nature. I am also stimulated by natural and man made land, rock and stone formations, their visual and tactile qualities, and symbolic reference. I am fascinated with artists' interpretation and use of symbolism through the ages.

My sculptures are shell-like structures, bronze glazed with hues of green, rust and gold patinas; they portray the primal qualities of the female form paying particular attention to the varying lines and curves produced when the body moves.

Torsos are stretched giving characteristics of strength and fragility; perhaps metaphors for emotions and mortality. Cross sections on some of these forms expose the inner core.

I work instinctively, drawing from my influences and experiences. As I commence work I begin a journey of exploration - I do not know what to expect at the end of a series, each piece attempts to answer the questions posed by the previous piece.

1992: Post Graduate Honours, School of Art, Otago Polytechnic. Tutor Craft Design/ Ceramics, School of Art, Otago Polytechnic.

1991: Compendium Gallery Annual Contemporary Craft Competition, Auckland; Merit Award.

1990: 32nd National Exhibition of New Zealand Society of Potters, United Group/ Suter Art Gallery, Nelson; Merit Award.

1989: Otago Polytechnic School of Art, Dunedin; Ceramics Arts Award. Graduate Diploma in Ceramic Art, School of Art, Otago Polytechnic.

Heather McLeod
3 McKerrow St,
Dunedin.

03 454 2086

Left;

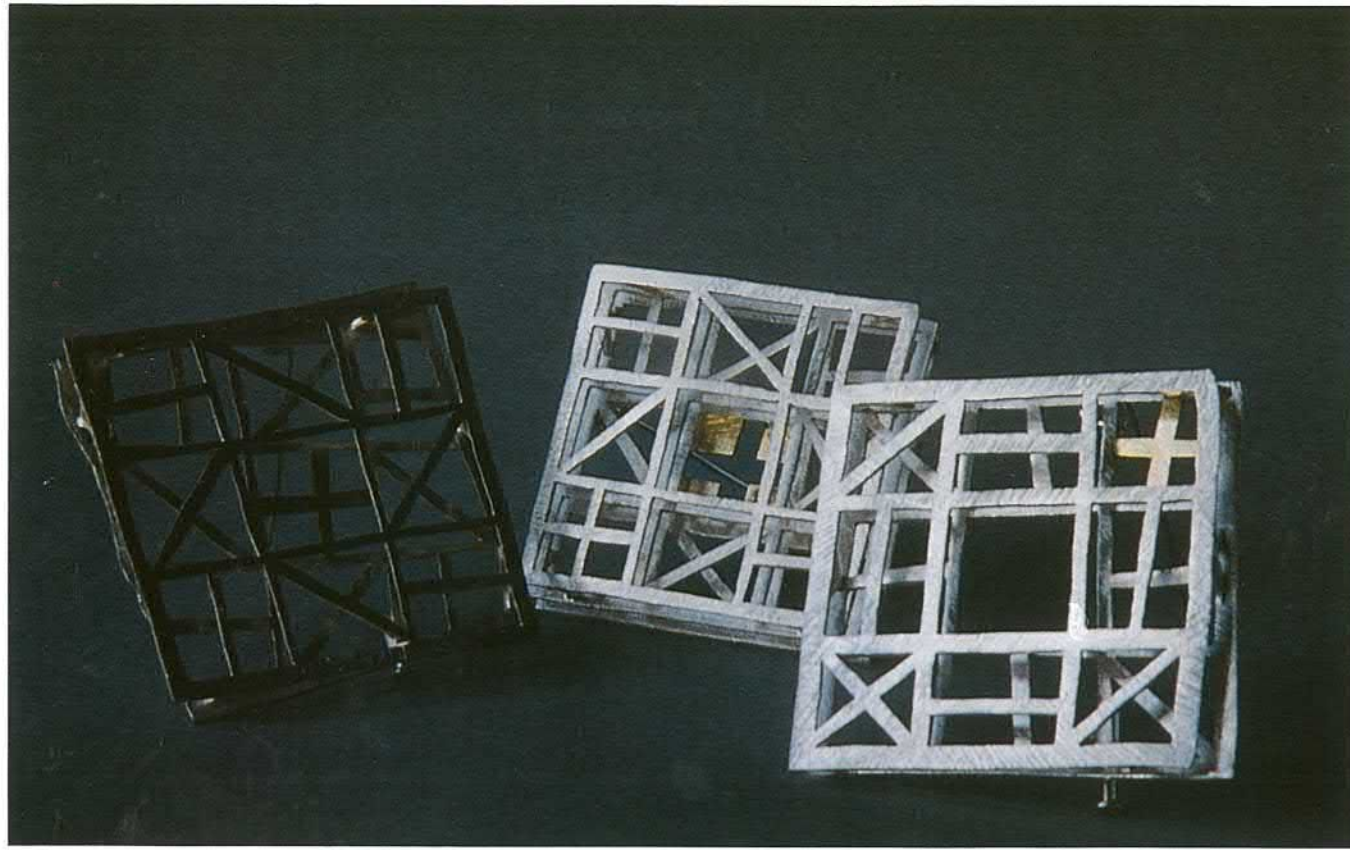
Standing Torso, 320 x 460mm

Right;

Fragments, 380 x 150mm.

Lower;

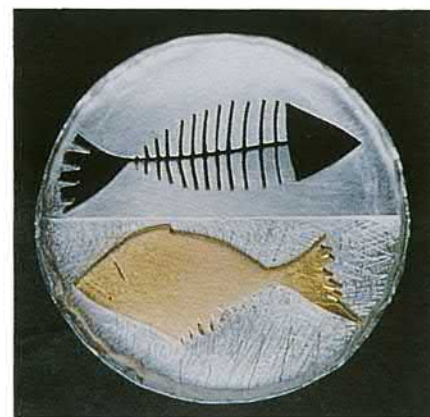
Reclining Torso, 500 x 310mm.



Blair Smith
Goldsmith • Dunedin



Imagination is More Important Than Knowledge, stg silver/18ct gold and ruby brooch.



There is a Fine Line, stg silver/fine gold.

Blair Smith
319 George Street,
P O Box 5779,
Dunedin.
03 477 3783

I see jewellery as a personal statement both for me and the wearer. Important in my work is jewellery's historical role as a symbolic, ritualistic message carrier. I want my pieces to be memorable, emotional, sometimes whimsical and always wearable.

Blair Smith completed an adult apprenticeship in jewellery then worked as a trade jeweller before setting up Assay Jewellery Gallery/Workshop in 1989 in Dunedin.

He is currently working from Assay Gallery, taking commission work, supplying other galleries and exhibitions. He works with gold, silver and other metals and precious and non precious stones, and uses the techniques of repousse, fabrication, granulation and forging.

In 1992 he took part in the New Zealand Jewellery Exhibition at the International Gallery, San Deigo, and in 1991 had three pieces selected for the 15th Asian Assembly and Pacific Crafts Conference Kyoto 1991, Japan, and took part in the McKinney/Hardy

Brothers Invitation Award for Contemporary Wearables, in Australia.

Work currently available through:
Assay Gallery, 319 George Street Dunedin
Cave Rock, Christchurch
Avid, Wellington
Hanne Andersen, Wellington.



Colin Forster
Goldsmith, Silversmith • Queenstown

Colin Forster has been gold and silversmithing for about 15 years now.

Trained in Sydney under Dutch Master Craftsman Walraven Van Heeckeren, Colin established his own studio making jewellery and holloware there until being drawn back to New Zealand, particularly Queenstown where he has had a studio for the past three years.

Involved in numerous exhibitions and commissions while in Australia, Colin has work in many private and corporate collections. Two examples are a sterling silver bowl with black opal in a rosewood presentation box commissioned by the NSW Government and presented to the then Japanese Prime Minister, and an 18K yellow gold goblet with presentation box commissioned by the Governor of the Northern Territory.

Now joined by his wife Pam the two are marketing their distinctive jewellery, holloware and sculpture in New Zealand and Australia. Colin and Pam provide a comprehensive service from design to manufacture for their clients.

Alongside this service Colin is continually developing his own design projects.

Metalworking of this type can be by its nature a relatively slow process, with machinery playing only a small part. By deliberately not establishing "completion by" dates for my work (as is often an economic essential in my other work), I am finding such designs are excitingly enriched as they proceed through their gestation at their own appropriate rate. If these designs are successful in their completion they can then be reproduced by various methods, and offered to customers at affordable prices - the time spent being well justified in the quality of the end product.

Colin and Pam can be contacted at their Queenstown studio, offering both private and corporate customers the following services.

- Jewellery repairs and manufacture.
- Holloware design and manufacture.
- Unique medallions, awards, trophies and gifts.

Colin Forster
109 Beach Street
Queenstown
New Zealand.
03 442 7337



Mary Bartos
Woodturner • Christchurch



Currently my work can be viewed at: Woodcraft Gallery, Christchurch
Cave Rock Gallery, Christchurch
Applied Arts, Christchurch
House of Wood, Hokitika
Artisan, Akaroa.

Most of my work is woodturning, domestic as well as decorative and for these I use a variety of woods. The availability of fruit and European hard woods enables me to use wood with a great range of colour and texture which for me adds tremendously to my enjoyment of my work.

For my sculptural pieces the wood must be carefully chosen so the idea is aided by the colour and grain, and the finished piece is complete within itself. The addition of brass and combining different coloured woods in the one piece can also add to the warmth and tactile beauty that is inherent in wood.

My work has been exhibited throughout New Zealand with most of my larger works going overseas.

Mary Bartos
Woodturner and Sculptor
Christchurch
I welcome enquiries at my home,
but please phone
03 384 9996 for a convenient time.



James Dowle
Woodworker • Christchurch

Recognised in the past as a furniture maker, James Dowle has more recently focused on the development of small box designs suitable for production in significant volume. Up to three people are employed to assist, bringing their own ideas into production methods, and passing on broad skills in woodwork to young people.

The market niche is in top quality jewellery and pen boxes for the souvenir trade, which has very little high-end work offered to it, and in a less seasonal area, corporate gifts. Special projects in conjunction with a marketing company have produced collectable sporting souvenirs of the recent World Cup Cricket Series and the NZ Rugby Centenary.

The introduction of laser engraving technology is about to open up new realms in computerised decoration and personalisation with scope in all current areas of involvement.

Generally, designs are kept simple with a minimum of embellishment. Some "joint ventures" with other crafts people are being considered, putting marquetry, enamel, jade

or paua on to the boxes, and leading craft jewellers and jade carvers are using them as enhanced packaging for their work.

The timber is predominantly recycled from the demolished buildings of Christchurch, proving to be more colourful and easier to work than new timber sources. Larger boxes have interiors of aromatic cedar. The finish used is an oil varnish mixture, polished with wax when thoroughly dry. Pens are lacquered.

Outlets include:
Woodcraft Gallery, Arts Centre, Christchurch
Seaside Gallery, Kaikoura
Jade Boulder Gallery, Greymouth
The Mountaineer, Queenstown
Concept Speciality Advertising, Wellington
Blue Touch, Wellington.

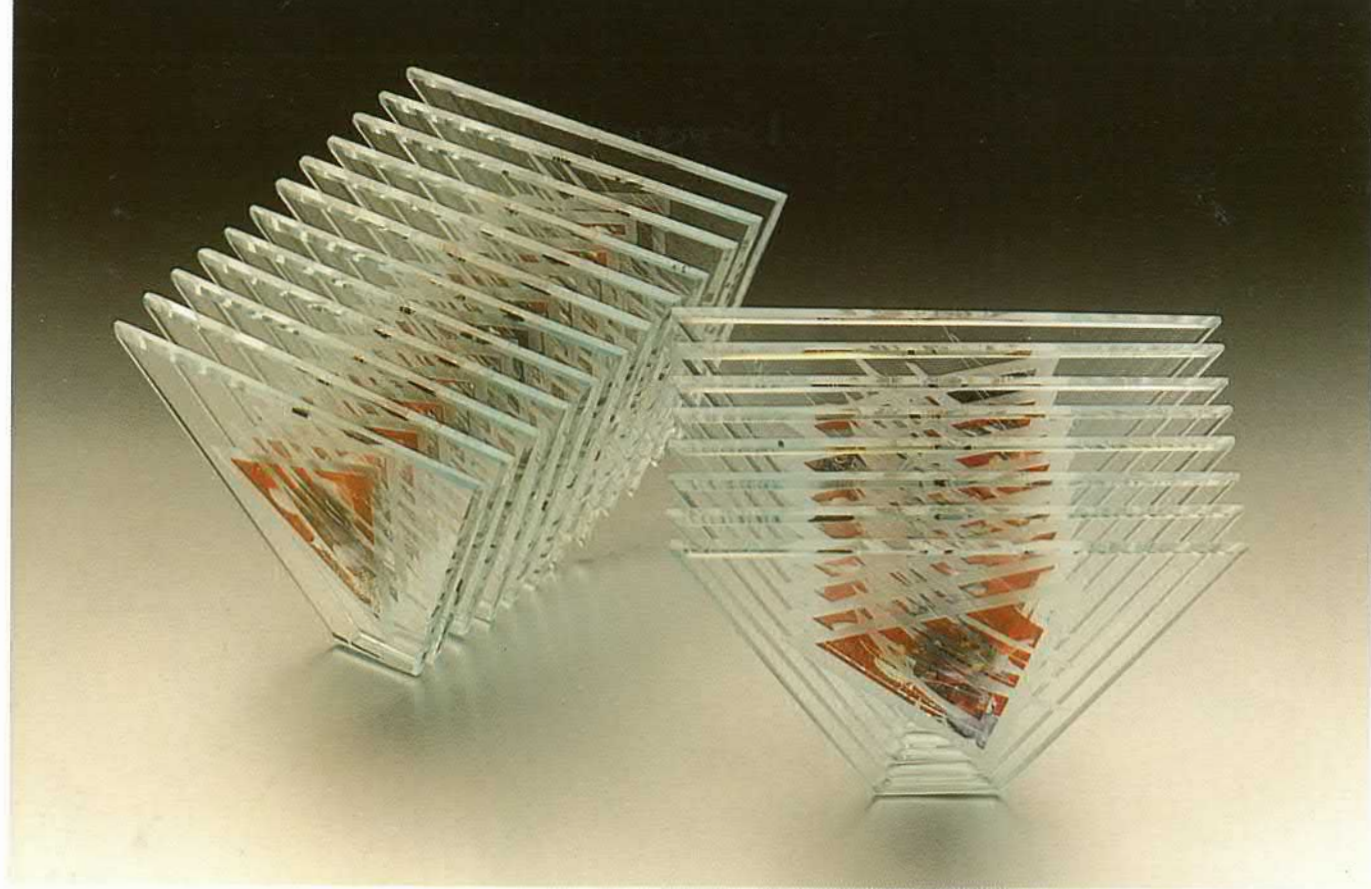
James Dowle
38 Curries Rd,
Hillsborough,
Christchurch 8002.
Ph/Fax 03 337 2887

Left;
Jewellery Boxes in Rimu and Kauri, aromatic cedar interior panels.

Top;
Pen Boxes, one with paua shell detail, pens in various native timbers, fountain pen totara burl.

Lower;
Smaller Jewellery Boxes, Rimu and Deodar Cedar.

All photos by Lloyd & Terry Park



Rena Jarosewitsch
Glass Artist • Christchurch



Rena Jarosewitsch
Arts Centre Glass Studio
Christchurch
03 366 2085

Christchurch based glass artist, Rena Jarosewitsch was born in Munich, Germany. In 1983, upon completion of a three year training course in glass design and painting at the Glasfachschnle Rheinback (State Polytechnic School for Glass), she immigrated to New Zealand. In 1984 she established the Arts Centre Glass Studio. Since that time, Rena has been a self employed artist. Her main emphasis is on contemporary architectural glass commissions for residential, secular and ecclesiastical buildings.

Most notable commissions to date:

Stained glass windows for the RNZAF Museum, Wigram, Christchurch and for the Housing Corporation, Wellington.

Stained glass screen for the Ministry of Cultural Affairs, Wellington.

Glass mural for the Accident & Emergency Department, Christchurch Hospital.

Memorial windows to the Mt Erebus disaster at St Matthew's in-the-City, Auckland

In addition, Rena Jarosewitsch has been the recipient of Arts Council grants in 1988 and 1990.

In contrast to her commissions Rena creates sculptural works some of which are relatively small in scale, thus lending themselves well to the workplace or to domestic application.

Amongst a range of highly skilled techniques Rena Jarosewitsch utilises glass painting/staining/firing and etching. The range includes works in glass and mixed media sculpture which incorporate steel and glass.

A recent initiative has seen her embark on a series of highly intricate fused and slumped decorative glass platters. These epitomise her prodigious drive to explore new forms and techniques as media for varied artistic expression.

Rena has exhibited her work at the most prestigious Craft Art Galleries in the main centres of New Zealand and has been invited to have a major exhibition at the Dowse Art Museum in 1992. Following her success in New Zealand she is now also promoting and selling her work overseas.

Gallery outlets in New Zealand:
Avid, Wellington;
Applied Arts, Christchurch.



Kristin Leek
Fibre Artist, Dyer • Christchurch

I work from home in an inner city cottage in Christchurch, in the areas of wearable art, clothing, decorative hangings and collages.

I think of myself mainly as a dyer using synthetic fibre reactive dyes on a selection of natural fabrics and fibres. I concentrate mainly on varieties of silk because of its lustre and other special qualities, especially the glow and richness of colour that can be achieved when dyed. Colour and texture have always been important to me and I often combine different methods when dyeing for effect such as tie-dyeing, wax resist, hand painting and screen printing.

I enjoy the decorative possibilities of overlaying methods and colours merging or dominating.

To emphasise colour and design the clothes I make are simplistic in style and easy to wear. Kimono jackets, loose tops, trousers and skirts are versatile and can be casual or sophisticated. I like to work spontaneously and let what I am making develop as I go

without definite limits though within a certain framework. One thing often leads to another and sometimes I focus on a theme with pieces constructed from different material being interrelated and complementary.

I feel very much a part of the Pacific and New Zealand and my work is often inspired by the environment and has an indigenous quality - sea, sky, forests, mountains and valleys creep into my work in subtle colour or pattern.

I'm a "hunter-gatherer" always looking out for suitable things to adorn or enhance a piece such as feathers, shells, beads, grasses and things that sparkle and enrich.

I'm driven by the excitement of the creative process; transforming a piece of white fabric into a unique article is forever satisfying and forever a challenge.

Kristin Leek
30 Otley St
Christchurch 1
03 379 0314

Left; **Kahu Aotearoa**, Handpainted paj silk with wax resist, screen printing, and on the yoke hand quilting. Merit award at "The Great New Zealand Cloak", Compendium Gallery, 1992.

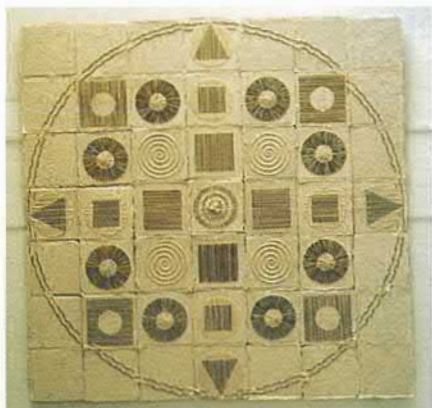
Top; Cloak detail.

Lower; **Butterfly Kite**, handpainted hobotai silk, wax resist, procion dyes.

Photos; Phil Fogle. Photo of Kristin Leek by Marie Potter.

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Auckland 6



Vivienne Mountfort
Fibre Artist • Christchurch



Vivienne Mountfort
81 Nayland St
Christchurch 8
03 326 6471

Right;

Spiral Inlay on a Tower, felt applique,
2630 x 960mm, 1992.

Top;

Te Tīpua a Kahutia Te Rangi, wool and
totara, 1992. Carving by Riki Manuel

Lower;

**Mandala for Contemplation Beneath the
Southern Cross**, handmade flax paper,
flax fibre and piū piū,
2440 x 2440mm, 1988.

I have been involved in making fibre works in off-loom techniques for many years now, exploring different methods and materials to express concepts which interest me.

I have exhibited in Europe, Canada, USA and Japan, as well as many New Zealand exhibitions. I have weavings in the New Zealand Embassies in Hong Kong, Chile and Kuala Lumpur, and in the Polynesian Cultural Center in Hawaii. My weavings hang in many public buildings in New Zealand, and in many private collections.

I have won several awards including the **New Zealand Wool Board Off-Loom Contest**, 1972; **The Northland Harbour Board Award**, 1976; the **Living Design Award, International Fibre Exhibition**, Pittsburgh, USA, 1976; and two awards for miniatures in **Embroidery Guild Exhibitions**. In 1986 I won the \$5,000 **United Building Society Suter Fibre Craft Award** in Nelson.

I am a life member of the Crafts Council of New Zealand, having served on the executive for many years and attended five of their international conferences.

More recently I have been making handmade paper using New Zealand flax (*phormium tenax*)

and experimenting with different decorations on the paper. It is a privilege to use some of the techniques the Maori women so skilfully devised in the centuries before European colonisation. While enjoying these techniques in a contemporary form, I have not abandoned my fascination with the circle, but have broadened my range of treatment. This also includes using felt for some works.

Recently I have collaborated with Riki Manuel of the Riki Rangi Maori Carving Centre, Christchurch Arts Centre, in staging joint exhibitions including shared works.

Circles are deeply significant in my work. Many ancient human rites and traditions have been linked to the circle and the spiral. It seems to me the purest, simplest, and most encompassing form to convey my vision of completeness and fulfilment.

Through my work I am urging all peoples to examine their roots, origins and their basic life philosophy. Using motifs invested with racial memory I urge contemplation of the diffused ripples (causes and effects) of our spiral lives, the solitary nature of human existence, and the frailty and tenuousness of the human condition. I endeavour to produce a spare, disciplined form, thought-provoking, and infused with human awareness.



Mark Piercey
Woodturner • Christchurch

Most of the woods I use grow in my local environment (Christchurch and Canterbury). They are mostly the European woods and I find they work very well. Of the native timbers I enjoy using Ngaio and Red Beech but also use Rimu and Kauri.

Of necessity a lot of my work is domestic lines since I need to make a full time income from my craft. However, I do as many one-off pieces as I can and enjoy hollow turning and developing "raised" bowls; finding a balance between the method of giving height to a bowl and the space underneath, and the piece itself.

Most of my work makes use of simple flowing lines and incorporates small clear detail for emphasis.

Mark Piercey
201 Bridle Path Rd
Heathcote
Christchurch 2
03 384 9567

Left;

Hollow Vase, smoke bush, 212 x 218mm.

Top;

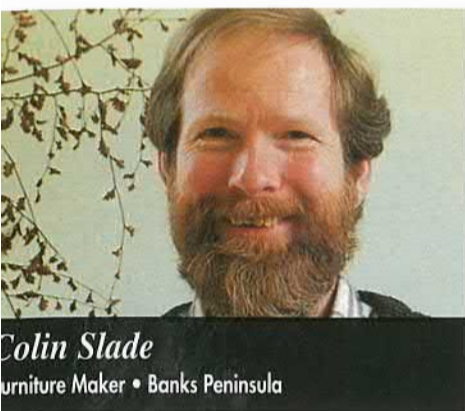
Raised Bowl, oak, 425 x 287 x 112mm

Lower;

Hollow Vase, horse chestnut burr, 300 x 225mm.

Photos;

Lloyd Park.



Colin Slade
Furniture Maker • Banks Peninsula



Colin Slade designs and makes all kinds of individual chairs, sets of chairs, dining tables and desks. In 25 years of professional experience he has won many awards for his work which is represented in private collections throughout New Zealand, and internationally.

Colin works closely with clients to arrive at the design that best suits their individual needs. A selection of repeat designs is also available, ranging from traditional classics to Colin's own contemporary designs. These are

hand made to individual order and specification.

Physical stresses imposed on chairs demand exceptional material and superior construction. Only proven hardwoods like Ash, Elm, Oak, Walnut, and Native Beech are used. Timber is selected by the maker from locally grown trees and is carefully sawn, then air-dried over many seasons to ensure maturity. Construction is equally painstaking. Carving, shaping and turning is done exclusively by hand, making each piece unique.

Natural oils and varnishes, applied by hand, enhance the beauty of the wood as it ages, while providing practical surfaces for everyday use.

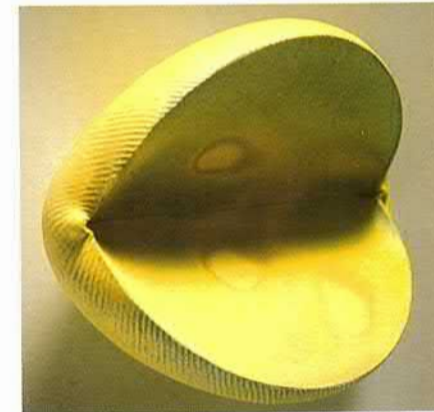
Visitors to the workshop and showroom are welcome at most times (including weekends) but a prior phone call will ensure personal attendance.

Exhibiting occasionally at:
Compendium Gallery, Auckland; Cave Rock Gallery, Christchurch; and in major national exhibitions.

Brochure available by mail.

Colin Slade
Chairmaker
Barrys Bay,
R D 2,
Akaroa,
Banks Peninsula.
03 304 5748

Top;
Chair and Writing Table, walnut and native black beech (tawhairauriki).
Centre;
Stools, walnut.
Right;
Rocking Chair, ash, woven seagrass.
Photos; Lloyd Park.



Chris Weaver
Potter • Hokitika

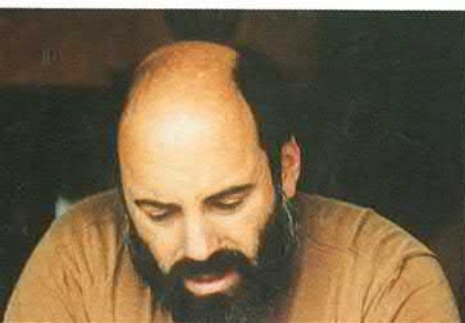
I began potting 16 years ago after studying at Otago Polytechnic for a Diploma in Fine and Applied Arts and a Certificate in Ceramics. After making domestic ware for about 10 years I started to experiment with low-temperature salt-fuming.

The three-dimensional design process interests me more than the decoration so I chose the salt-fuming because it is in keeping with the simple forms that I produce. I try to give these pots something of a sculptural presence and deliberately get rid of the throwing lines so that they don't compete with the form or the fumed decoration. I am developing new work all the time and have recently begun salt-fuming terracotta with some interesting results.

I have exhibited my work both nationally and internationally and sell to outlets throughout New Zealand. I am also a member of the Hokitika Craft Co-operative Gallery.

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Chris Weaver
P O Box 258
Hokitika.
03 755 6815



Marc Zuckerman
Furniture Maker • Westland



Marc Zuckerman
Kowhitirangi R D 1
Hokitika.
03 755 7800
Top;
Hall, Entrance, Side Table,
heart rimu with mahogany inlay
Lower;
Praying Mantis Chair - Ode to Reitveld
painted ash and leather.

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Jade, bone, wood, wool, glass, art, pottery
and leather.

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OPEN 7 DAYS 8.30am-5.00pm

I came to New Zealand in 1971 as an exploration geologist with my wife Jan, after working in the U.S. and Australia. Seven years as a geologist made me realise I was not a company man.
One day after work I suggested to my wife that we try and build our own house and stay on the West Coast. This came as a shock as I had never owned a hammer before coming to New Zealand. I hired a joiner friend from Christchurch who taught me a lot during the four months of construction as we made all the windows, doors and joinery. People soon started requesting me to make solid timber kitchens and then furniture for their houses. Furniture making and design soon became an overwhelming interest. I am inspired by modern designs which have stood the test of time and become classics.

My own designs are minimalist using the least amount of pieces to achieve the desired function and effect. The simplicity of some of the Polynesian artifacts and Asian design also affects my work.

Recently I have diversified and along with furniture produce a range of high quality gift items including flatware bowls and boards. These are produced by myself and my assistant.

I was selected for the NZ Crafts Council Index of Craft Workers. In 1985 I received a QEII Arts Council grant to attend a woodwork symposium in the U.S. In 1990 I was one of two furniture makers included in the Wanganui Wood Symposium which was funded by the QEII Arts Council.

Annually I teach a short block course on furniture design at the Christchurch Polytechnic Art and Design Department to Craft Design students.



John Crawford
Potter • Westport

John Crawford's work is singularly personal and of "self". It is founded on the belief that all art should find a path between observation, memory and impulse.

Crawford's drawings, figurative sculpture and collaborative functional ware may at first appear separate, however, this is not the case, each discipline enjoys a mutually interdependent relationship. This is the strength of his work; a free movement from drawings and paintings, tableware to sculpture, allows the artist to develop a truly personal style which is now held fast in his current work.

Crawford remains constant to several common themes - equestrians, the offering of food, and a preoccupation with vessel making. John Crawford's figures are simplified and rendered into basic statements, he tests their limits by making them as "non literal" as possible. At his best the horse and figure transform into metaphor, dealing with the emotions experienced, so elevating the work beyond mere representation.

Crawford has been a full time ceramic artist since 1968 and has exhibited widely throughout New Zealand and internationally. The most recent exhibition was held in June 1991 at Galerie b15 - Neue Keramik, Munich in Germany.

Enquiries for work can be made by contacting John and Anne Crawford at the above address. Their work is also available at Hector Gallery, Palmerston Street, Westport. Phone (03) 789 6378.

Trade enquiries are welcome.

John Crawford
Hector Pottery,
One Main Road,
Ngakawau,
Via Westport,
New Zealand.
03 782 8107

Top;
Two Padlock Horses - Rider with Fish Key, iron, titanium
glaze, on-glaze enamels, 610 x 580mm.

Left;
Red Horse and Rider, chrome red glaze, 390 x 510 mm.
Centre;

Woman With Cat and Dish,
descriptive plate, earthenware,
290mm diameter.



SOUTH ST
GALLERY



Jenny Barraud
Fibre Artist • Nelson

Jenny Barraud
10 Richardson Street,
Nelson,
New Zealand.
03 548 4619

Top;
Detail - *Commentaries on the Evening Gatha.*
Photo, Michael McArthur
Lower;
Constellations of the Zodiac.
Photo, Peter Gibbs.



Inspiration for my work comes from my inner life and what is happening around me and is consequently personal in its content. I use mixed media and often incorporate hand-dyed and manipulated textiles to make framed assemblages.

Over the past ten years I have had work in craft and multi-media exhibitions throughout New Zealand. In 1992 I exhibited in *Threadworks* at the Robert McDougall in Christchurch, *Fibre Interface* at Te Taumata Gallery in Auckland, and was a guest artist at the Suter Art Gallery in Nelson.

In November 1991 I gained a Diploma in Craft Design from the Nelson Polytechnic and have since established **SHARPWORKS** at 3 Sharps Lane, Nelson. It is primarily a textile workshop, equipped for both the production of my own work and to teach multi-media and surface design on textiles to a wide range of people in the community. I take students from the Polytech Design Courses for work experience, run recreational classes, weekend workshops, and art and craft classes for children.

I am also happy to do work on commission, and may be contacted at the above address and phone number.

Craft Dyers Guild of New Zealand Inc
P O Box 13 856, Onehunga,
Auckland 6

Tillia Dyes

Box 82 194, Highland Park,
Auckland. Ph 09 534 1368.

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Christine Boswijk
Potter • Nelson

When I was a child I spread toothpaste onto the backs of plane tree leaves. Their large surface covered with the white paste provided a canvas upon which to paint. I do not remember what happened to those leaf paintings, but I do know that this method of adapting what is at hand in order to achieve a specific result is the way I like to live and work.

Domestic ware being the natural companion to my passion for food, cooking and gardening is inspired by the way I like to eat - regional, simple and seasonal - and I make the pots to complement this.

Because I live in the clay bound hills of Nelson I use terracotta partly slipped in white clay, coated in brightly covered mix'n'match glazes - reminiscent of the toothpaste technique, and also later European influences which taught me much about well worn and much loved pots as an enrichment to daily life.

My sculptural work, *Xenoliths*, are conceptual, abstract, evocative! They're concerned with thoughts that bubble up from the subconscious - that keep us in touch with

the spiritual side of ourselves, thoughts which remind us of the fragility and strength of the human condition.

Sculptural or domestic, whatever I do, I try to create objects that will keep people in touch with the magic in life - that imaginative force we often leave behind with our childhood.

Works can be purchased or viewed at:
My shed (address above)
Suter Art Gallery, Nelson.
Master Works, Parnell, Auckland
Avid, Wellington
Pots 'n' Prints, 16 Tahunanui Dr, Nelson

Bronwyn Monopoli

Chartered Accountant

Upstairs - Village Mall
Queen St, Richmond, Nelson
Ph 03 544 6149, Fax 03 544 6147

Christine Boswijk
Hoddy Road (Coastal Highway to Mapua)
R D 1,
Richmond,
Nelson.
03 544 2793

Top;
Bowl,
Left;
Domestic Ware,
Photos; Peter Gibbs.
Centre;
Xenoliths,
Photo courtesy Dowse Art Museum.



Vic Evans
Potter • Nelson



Vic Evans
15 Hunt Terrace
Wakefield
Nelson
New Zealand
03 541 8413

Top;
Pacific Basket.
Lower;
Trinket Box.
Right;
Pacific Basket.
Photos; Peter Gibbs



Vic Evans became a professional potter/ceramic artist in 1979. Since then he has experimented extensively, particularly with low firing techniques. His work has ranged through a number of themes from the human form to Pacific historical subjects.

Vic has exhibited regularly throughout New Zealand having work accepted for the Fletcher Challenge/Brownbuilt each year between 1985 to 1991, receiving a Merit Award in 1986. He is an enthusiastic teacher who enjoys sharing his knowledge and in turn learning from others.

The work shown here continues his most recent series which explores Pacific history and culture. He sees the dilemma for new Zealand clay artists as the difficulty of establishing an identity in the Pacific with an absence of ceramic tradition. In this series he has used the ancient Japanese technique of raku firing to explore the ideas he wishes to express.



Brian Flintoff
Carver • Nelson

About 1976 I began carving bone because it seemed an inexpensive hobby which interested me. Turning that interest into an art form was slow, but without meeting another carver for several years I developed techniques which influence the work I produce.

Support and guidance from the Maori community has been the greatest influence on my carving. Therefore having my work on Marae is the most satisfying acknowledgement I can achieve.

My attitude to carving bone is inspired by that of traditional artists who strove for excellence in order to please the spirit world. Their understanding that harmony is the balance of spiritual and physical has enriched both my life and carving. This becomes a balancing of positive and negative design elements in my carving, which produces strong profile images.

A personal interest in the art of West Coast Canadian people lead me to research animal forms in Maori Art. This is my current focus through which I can also express my

love of, and concern for nature. Animal forms influenced by the Japanese Netsuke tradition are another interest.

My work is available on Air New Zealand international flights, at Kaikoura Tours Whalewatch Gallery, some museum shops, or through exhibitions and commissions. At present studio space is being reorganised to include sales display. I live and work in Hoddy Road, off the Coastal Highway to Mapua.

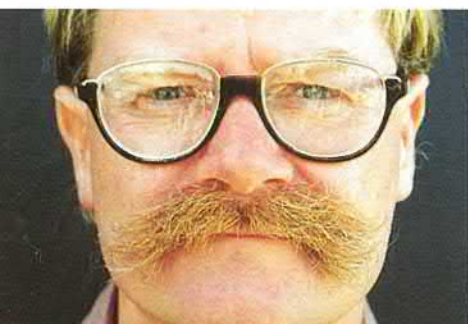
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Brian Flintoff
Hoddy Road,
R D 1
Richmond
Nelson.
03 544 2846
Left;

Ngo Toa. From a series of three showing the growth, manhood and fate of those who tread "Te Aro o Tu", the path of the war god. Beefbone, figures approx. 120mm tall.
Right;
A dolphin family pendant, 50mm x 50mm.
Lower;
Tauihu. Whale bone on soapstone, 100 x 150mm.



Steve Fullmer
Potter • Nelson



David Griffith
Potter • Nelson

Steve Fullmer
R D 1 Upper Moutere
Tasman
Nelson.
03 526 6765
Top;
Slim Harpo
Centre;
The Purifier
Right;
Mudfish.

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Anne Rush - Painter
Bruce Mitchell - Sculptor
Bruce Hammond - Painter
Dean Venrooy - Painter

I always wanted to be a painter, but along that path I became involved with that uniquely expressive material called clay.

My earliest influences were the strong, simple storage utensils of the North American Indian and African cultures. To this day I still use those classic uncomplicated shapes, but now I treat them as a canvas to paint clay slip on to, washing away some of the slip to reveal a time weathered clay pot reminiscent of ancient artifacts and their metamorphosis through the passage of time and use.

My work is available through my own gallery and:

Loft Gallery, Christchurch
Suter Art Gallery, Nelson
Art of Living, Nelson
Avid, Wellington
Recherché, Wellington
Master Works, Auckland
Compendium, Auckland
Applied Arts, Christchurch

I consider myself lucky to have been introduced to pottery. I was happily employed in an office when my wife Lynne saw some pottery in a shop window and decided she would like to learn to make her own. Several years later, when she had purchased a wheel and an electric kiln, I became increasingly interested in what was happening to the clay and glazes. Eventually I decided to make a pot while Lynne was at a pottery meeting. I was hooked.

In 1976, after two years of evening classes and a few pots in my spare time, I thought I was good enough to make a living from my work. I realised several years later that success was due to a large public demand for hand made pottery and insufficient supplies. Five years later I was as good as I had imagined myself to be when I first started potting fulltime. Eight hours a day was a good way to learn.

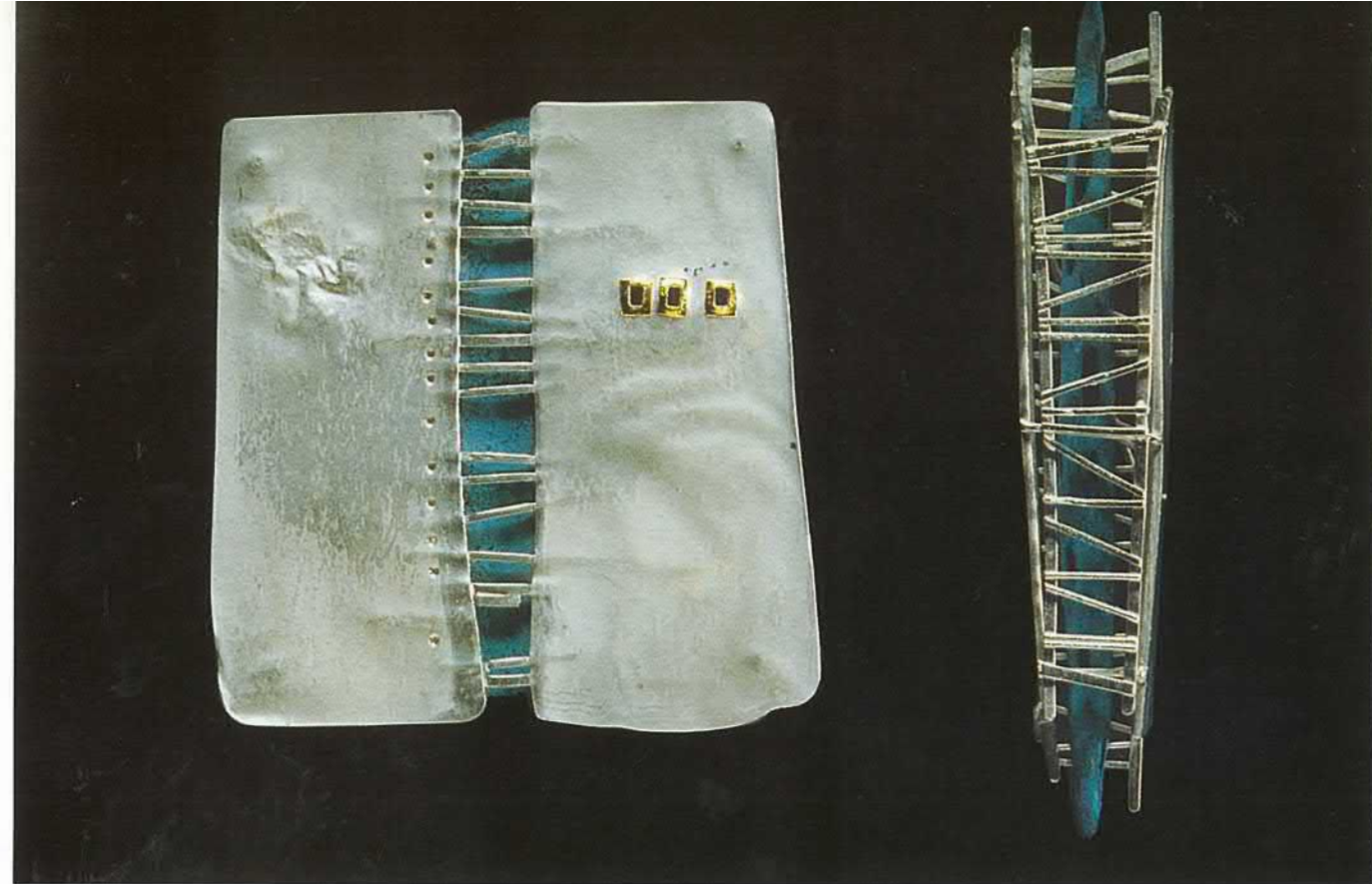
All of my early work was electric fired functional stoneware. I still enjoy making functional pieces, but much of my present work is raku with a copper-matt glaze which

gives a vast range of colours with some amazing patterns. I am also spending a lot of my time making very fine "bowls" with bright primary colours contrasting against matt black.

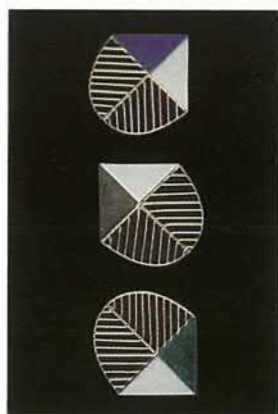


**SOUTH ST
GALLERY**

David Griffith
8 Maire Street,
Tahunanui,
Nelson.
03 548 5430



Gavin Hitchings
Goldsmith/Jeweller • Nelson



Gavin Hitchings
67 Weka Street,
Nelson.

03 548 3339

Top;

Brooch-Objects, 1991.

Lengths, 65mm & 90mm, stg silver, fine gold, copper.

Centre;

Kite/Boulder Brooches, 1992.

Lengths 65mm, stg silver & enamel.

Right;

Boulder Brooch 1992.

Length 70mm, stg silver, nickel silver, gilding metal.

Photos; Murray Hedwig.

Goldsmith/Jeweller, Tutor in Craft Design/Jewellery at the School of Visual Arts, Nelson Polytechnic.

Has exhibited widely in New Zealand and works are held in private collections in N.Z., U.S.A., U.K., Finland, Australia, and Japan.

I am very partial to the idea that "Jewellery" is best described through the succinct Greek word "Kosmos" which, besides meaning jewellery, also means order, world and space. Contemporary definitions of what jewellery is or should be, will always be subject to individual, communal and cultural perspectives. For me, the wider that definition becomes, the more satisfying it is since it removes the need to comply with potentially narrow, pre-set and anachronistic conventions.

It is within such a wide definition, that jewellery can reflect a remarkably diverse range of ideas, emotions and ornamental possibilities where the central concern is not what it might be worth in terms of material value, but rather what its value may be in

terms of engaging the personal sympathies and aesthetic responses of the owner.

Therein lies my starting point.

My work attempts to convey context and content whilst also exploiting a range of ornamental possibilities consistent with the decorative and wearable.

The two "brooch objects" illustrated here, reflect a preoccupation with images of detritus, flotsam, derelict wharves and other decomposing structures associated with our beaches and foreshores. Similarly, the related "boulder" brooches are concerned with the integration of selected marine architectural elements within, and sometimes on, naturally occurring rock forms.



Ola & Marie Höglund
Glass Artists • Nelson

Glass artists Ola and Marie Höglund have been established in Nelson since 1984. Both trained at Orrefors glass school and at Kosta Boda in Sweden.

They spent three years (1978-1981) tutoring glassblowing and glass engraving techniques in Swaziland, working for the Swedish government, before immigrating to New Zealand in 1982.

At the glass blowing studio in Richmond, Ola and Marie have developed a large range of glassware for everyday use, based on the simplicity of Scandinavian design, but with a strong Pacific feel.

Their range of tableware consists of wine goblets, candlesticks, salad bowls, jugs, tumblers, bowls and vases, together with a range of clear glass oil and french dressing bottles presented in wooden crates.

Their work is available at selected outlets throughout New Zealand.

In 1989 the Höglunds were awarded the ANZ Bank Award at the New Zealand

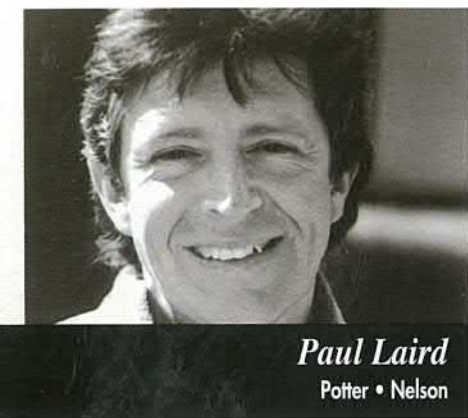
Academy of Fine Arts to add to two other awards already to their credit.

In 1990 they again won an award at the New Zealand Academy of Fine Arts, this time the NZ Craft Award '90.

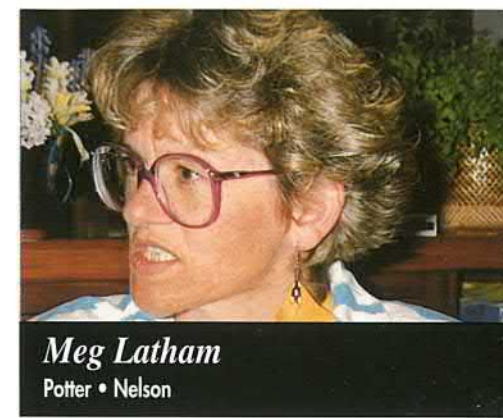
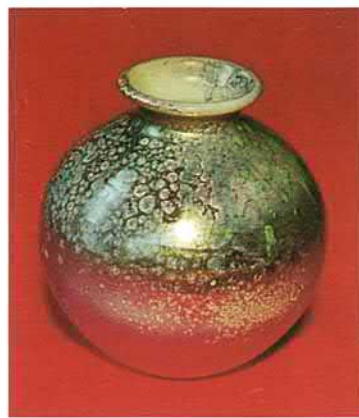
Ola and Marie have exhibited their contemporary art glass in both the North and South Islands and Japan.

Selected New Zealand outlets include: Applied Art New Zealand, Cashfields, 1st Floor, 154-158 Cashel Street, Christchurch. Phone (03) 772 898. Clayshapes, Oriental Pde, Wellington. Otago Museum Gallery, Great King Street, Dunedin.

Ola and Marie Höglund
Richmond,
Nelson.
03 544 6500



Paul Laird
Potter • Nelson



Meg Latham
Potter • Nelson

Paul Laird
Waimea Pottery
Craft Habitat
Richmond Deviation
Richmond
Nelson.
03 544 7481

Having parents involved in the handcraft pottery industry, it was quite natural to be surrounded by such objects from an early age. Undoubtedly theirs was my strongest influence, but like other siblings I avoided any real contact with the industry until after tertiary education. Appropriately enough I studied chemistry and geology and thus approached from a technical, analytical point of view as opposed to the less defined artist's view.

My initial involvement was to join a production workshop to learn and hone the skills of a handcraft domestic ware potter. This approach has proven invaluable to provide an income and to familiarise myself with the medium. The understanding of clay and its capabilities is possible only through the repetition of production throwing. So too are the rhythms and pace required to optimise the material's capacity with obvious adjustments needed seasonally.

As clay is probably the most expressive of all the craft mediums it is a constant challenge to achieve desired results and constantly

reminds us that the unknown factors of making and firing serves to both frustrate and delight with the uncertainty of the finished product.

Whilst still producing domestic ware more of my time is being spent on more whimsical sculptural pieces and as a foil to this the sometimes brashness of lustreware.

My training is as a draughtsperson. My interest in pottery stems from pottery classes in 1979. In 1981 I began potting full time and for several years I produced a wide range of reduced, brush decorated domestic stoneware.

In 1989 a shift to Trass Valley, 30km south of Nelson, coincided with an interest in using brighter colours in my work. At this stage I chose to go to all electric kilns.

My work could be described as controlled in that I have a formal approach to design - concepts, shapes and designs all begin on paper, and may develop into a group or series.

I make many decorative pieces, often combining other media such as fibre and steel, that have no function other than to please the eye, but I enjoy making things that people use and enjoy every day - hence my preoccupation with the challenge to produce good functional domestic ware.

I have exhibited in many groups exhibitions throughout New Zealand and in 1986 my work was chosen as most excellent among those

selected for the New Zealand Society of Potters exhibition "Pacific Link - a New Zealand Perspective", held in Vancouver, British Columbia to coincide with Expo '86.

I have work in permanent collections in the Hawkes Bay Museum and Art Gallery, the Southland Museum and Art Gallery, and the Suter Art Gallery in Nelson.

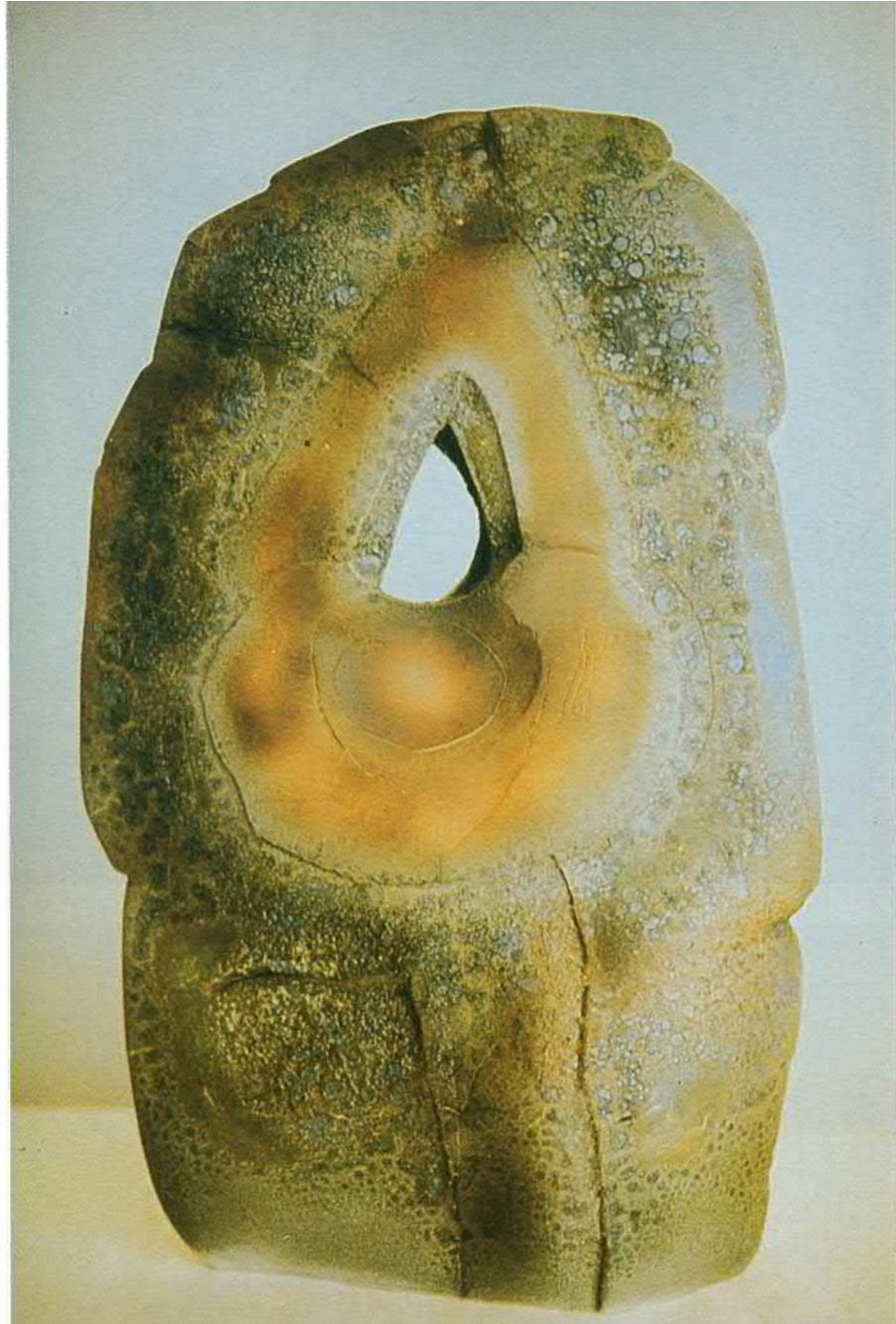
In 1991 my husband Doug joined the pottery and together we produce a wide range of contemporary tableware.



Meg Latham
Trass Valley
R D 1
Wakefield
Nelson.
03 541 8605



Vicki Mathison
Potter • Nelson



Vicki Mathison
256 Bridge St,
Nelson.
03 548 7755



My time with clay is divided between producing domestic ware, tutoring in Craft/Design at Nelson Polytech, and sculptural pieces for exhibition.

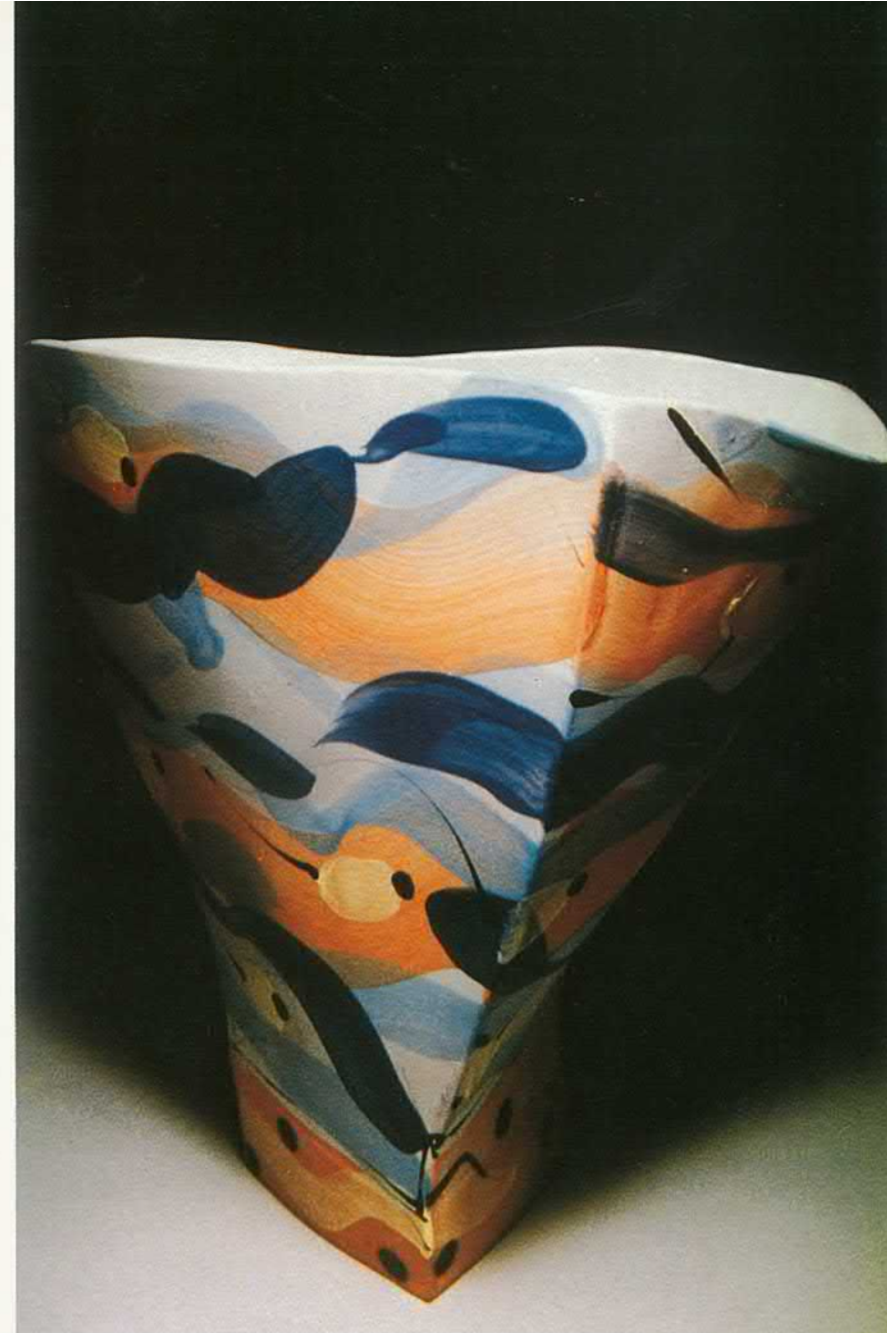
I am constantly awed by the notion of clay as containing the bones and memories of ancestors and dinosaurs. These memories, along with messages and echoes carried across centuries, cultures and boundaries are recurring themes when I am working with clay in a more conceptual expressive mode.

I am becoming increasingly aware that a myriad of experiences, indirectly or subconsciously, creep into the making of these pieces - feelings, responses and images from interactions, movies recently seen, walking on glaciers, listening to music, a Garfield strip, dogs careening through sandhills...

It seems almost unavoidable that fragments of whatever is happening at any given point of time will make their mark, regardless of my original intention.

Equally important to me is the making of functional domestic ware - mugs and bowls

that have always had such a central role in people's everyday life.



Royce McGlashen
Potter • Nelson

I was born in Nelson, New Zealand. In 1966 I commenced a five year apprenticeship at Waimea Craft Pottery in Nelson under Jack Laird - qualifying as a Master Potter in 1971. Following this I travelled and worked in potteries in Australia and England, visiting Europe and South Africa - and later South America and England again.


Today I have a well established gallery and workshop in Brightwater, Nelson, where I produce a wide range of domesticware and ceramic art pieces in stoneware, terracotta and porcelain. In 1974 we established Macs Mud Co, a clay factory where we produce five different clay bodies supplying our own needs and potters throughout New Zealand.

I have exhibited widely and successfully in New Zealand and overseas. My work can be found in a great many private and public collections. I am New Zealand's only member of the International Academy of Ceramics (Geneva) and I am currently the designer for Temuka Pottery. In 1989 I received an M.B.E. for my services to pottery in New Zealand.

Decoration has always been a feature of my work. I often work on many divergent ideas simultaneously. The expression of the decoration is often at the forefront and the clay structure becomes a surface, like a canvas to decorate. The balance between the form and the decoration is crucial.

Much of my work reflects my environment, both my local habitat of Nelson and the greater New Zealand scene. My move to painting on paper has led to an interchange of techniques from clay to paper and vice-versa, giving interesting new effects.

I enjoy taking domestic forms and putting them into the abstract. The teapot theme is an on-going journey.



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Royce McGlashen M.B.E.

McGlashen Pottery,
128 Ellis Street,
Brightwater,
Nelson.

Phone: 03 542 3585.

Gallery Hours:

Monday - Friday 9am - 5pm.

Open weekends in summer.

Others by arrangement.

Available for commissions.

Left;

Triform, 230 x 280mm.

Right;

Western Hills, 160 x 350mm.

Lower;

Bay Bowl, 350mm diam.



Willa Rogers
Basketmaker • Nelson



Willa Rogers
49 Bay View Road,
Atawhai,
Nelson.

03 545 0292

Left;

Mask, hand made paper and
pine needles, 280mm diam.

Right;

Mask, hand made paper and
natural fibres, 270 x 420mm.

Lower;

Paper Bowl, hand made paper and
pine needles, 270mm diam.

Photos: Willa Rogers.

I have worked as a basketmaker for several years and my love of natural fibres has led me to paper making (made solely from recycled fibres, mainly flax) and the use of this paper in 3D forms. I love the seasonal gathering and preparation of fibres and the challenge of transforming what is dead and discarded into something that is lasting and evocative. Through my work I strive to convey a feeling of the past and of the unnamed and unsung artists who through the centuries have passed on their skills through countless generations.

My work is shown in galleries throughout New Zealand and is featured in *Fabrications* by Anne Nicholas and *Basketry Roundup* (1991 and 1992), a U.S. publication.

In 1991 I was the recipient of a grant from the QEII Arts Council to attend a basketry conference and workshops in the United States. I have taught workshops in many parts of New Zealand and in my Nelson studio.



Gael Montgomerie
Woodturner • Riwaka

Because I believe woodworkers must help to direct demand away from beautiful but increasingly rare timbers, I do most of my turning in a species of maple which is readily available in New Zealand but largely undervalued because of its unfashionable paleness. It is this silvery paleness though which makes it an ideal vehicle for my exploration of surface decoration through carving, calligraphy and colouring with acrylic paint. Using thin washes of colour the grain patterns are accentuated not obliterated and in this way my vessels carry a more personal message than that of form alone.

I was born in 1949 and graduated BA from Victoria University in 1971. In 1974 I began an architecture degree in Auckland but left after one year to build my own house. I learned basic wood turning as an extension of building skills then refined my techniques through workshops with visiting overseas turners. I have exhibited extensively in both group and solo shows since 1985 and in early 1990 was chosen as one of two turners in a 17 member,

12 day Wood Symposium at Wanganui, funded by the QEII Arts Council. Later that year I was awarded a QEII Arts Council travel grant for three months in the USA.

I share a studio workshop with wood carver Jill Gibens at Kaiteriteri Road, Motueka. My work is also available at:

Compendium Gallery, 49 Victoria Road, Devonport, Auckland.

Merilyn Savill Gallery, 273b Tinakori Rd, Thorndon, Wellington

Cave Rock Gallery, The Arts Centre, Hereford Street, Christchurch

The Crafts Council Gallery, Otago Museum, Dunedin

del Mano Gallery, 1191 San Vicente Blvd., Los Angeles.

Gael Montgomerie
Kaiteriteri Road,
R D 3,
Motueka.

03 528 8757

Top;

Sycamore, acrylic paint, willow,
220 x 195mm & 300 x 95mm.

Left;

Cherry Blossom Bowl, sycamore, acrylic paint, willow,
430mm x 90mm.

Centre;

Sycamore, acrylic paint, willow, 1909 x 165mm.



Clem Mellish
Carver • Havelock



Left;
Design depicting a flame, pounamu.
Right;
Kia Pumau, pounamu.
Lower centre;
Te Merehi, pounamu.
Lower right;
Ripo Aroha, pounamu.

Clem Mellish
4 Wilson Street
Box 15
Havelock.
03 574 2472

Maori of Nga Puhi descent, Clem lives and works in the small idyllic harbour town of Havelock situated at the head of Pelorus Sound in the beautiful Marlborough Sounds.

His love of daily walks through nearby native bush beside the peaceful waters of Te Hoiere is reflected in the flowing nature forms of his work. The influence of his Maori ancestor is also very strong in both his work and his life, with his work always in demand on Marae. As President of the regions' Nga Puna Waihangā branch of Maori Artists and Writers he also returns a lot of his energy to his people.

Clem's greatest love is working stone, watching its colours emerge and adapting design as the stone itself suggests. Pounamu (New Zealand Jade) and Pakohe (Argillite) are his favourite stones. This latter is a local rock with a variety of colour variations and flowing or mottled grain. It is very hard and a highly prized material for traditional adze making.

Another local stone, Takaka Marble, now recognised by overseas sculptors, is his preferred medium for stone sculpture. Occasionally he carves bone with equal skill but prefers working hard stone.

Despite being self-taught in these media, Clem's influence through informal teaching at his workshop is significant.

While his most treasured commissions have gone to the Maori world, through exhibition sales his work has also spread to parts of the whole world.

His studio, workshop and home is at 4 Wilson Street, Havelock. He also has work available through: Maori International, The Timber Mill and The National Museum Shop in Wellington. Te Taumata Gallery and From N to Z, in Auckland. Gallery Hei Tiki in Rotorua.



Marilyn Rea-Menzies
Tapestry Weaver • Picton

I have been weaving tapestries for 12 years, and have chosen to work in this medium from a background in painting and drawing, because I find it is a very exciting and absorbing art form. The process of making tapestries is no different now than it was generations ago, and its design possibilities are endless. The content and structure of the work are so interdependent that one cannot exist without the other and there is something quite satisfying in creating a whole piece from nothing. The balance between the work of the mind and the work of the hands, the tactile qualities in the crossing of threads, the optical blending of colours, depth and richness of tone, and the exquisite gradations of tints that are possible with tapestry, make this medium exhilarating to work with. It is also an ideal medium to complement architectural or corporate spaces.

My designs are inspired largely by many aspects of nature, by colour, shape and the contrasts of light and dark. I enjoy experimenting with the breaking up and

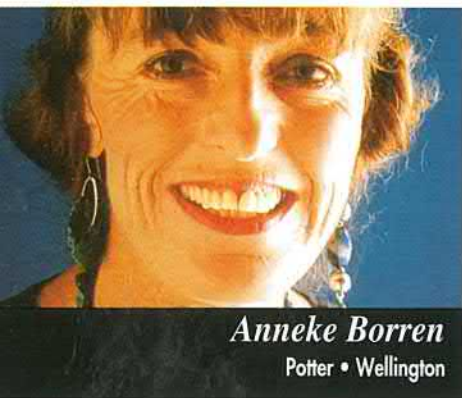
distorting of spaces and shapes into new and interesting patterns. Lately I have been working with faces and portraits. I enjoy working on a commission basis, both for private homes and public spaces, and in the future would like to work further in this field. Some of my pieces hang in churches, hospitals and corporate buildings within New Zealand. I also work for exhibition, having had solo exhibitions in Auckland, Tauranga and Wellington, a collaborative exhibition in Wollongong, Australia, and have participated in numerous group exhibitions in New Zealand, Australia and America.

At present I am a director of the INTERNATIONAL WEAVING SCHOOL of N.Z. with Birgite and Neale Armstrong, my co-directors. I tutor in tapestry weaving, drawing and design. Our studio, Studio 22 is an Access Studio, sponsored by the QEII Arts Council to take craft graduate students as trainees for up to 12 months.

Marilyn Rea-Menzies
Tapestry Weaver
22 Broadway
P O Box 313
Picton.
03 573 6966

Top;
The Baycourt Tapestries, 20 overlapping panels ranging in size from 600 x 900mm to 2700 x 1800mm, total size, 20m x 1.8m. Commissioned by Tauranga City Council for the Centennial Theatre in Baycourt, Tauranga. Woven by Marilyn Rea-Menzies and Jill Kobayashi.
Left;
I Am, 270 x 220mm, miniature tapestry, exhibited at Small Expressions, Oregon, 1991.

Centre;
Homage to Picasso - The Dream, 1020 x 910mm. Winner, "Originality in Form" award, Avenue One Interiors Art Award, Tauranga, 1991.



Anneke Borren
Potter • Wellington



Anneke Borren.
Winspear's
177 Vivian St
Wellington
04 382 8331

Anneke Borren was born in Holland, and emigrated to New Zealand in 1963, later becoming a New Zealand citizen. She attended the School of Fine Arts at Ilam and has since travelled extensively, studying ceramics in the Pacific, the Americas and Europe. Her aim was to visit and study a variety of societies and civilisations, both living and extinct and research the part that ceramics played in the day to day and ritual life of the community.

She is now in charge of the clay department at Whitireia Polytechnic, Porirua, and also teaches weekend and summer schools throughout New Zealand.

In 1992 she joined Winspear's co-operative workshop as an individual artist. Her work is available from the New Zealand Academy of Fine Arts exhibitions, exhibitions throughout New Zealand and **The Potters' Shop and Gallery**, 14 Woodward Street, Wellington, phone (04) 473 8803.



Lyndsey Handy
Glass Artist • Wellington

I moved to Wellington from Auckland in August 1992. I have set up in a studio at 177 Vivian Street (Winspear's). Also at this time I was awarded a Major Creative Development Grant from the QEII Arts Council. I am now concentrating my energies on one particular area of warm glass, namely *Pâté-de-Verre*, and hope to mount a solo exhibition in the future.

My work up to this point has been mostly three dimensional sculptural pieces, using 3mm plate glass, enamels and lustres, but I also make lights, platters and bowls.

I exhibit throughout New Zealand and overseas. I have been teaching for the past five years at Carrington Polytechnic Design School. As only one piece can be made in my kiln at a time, because of the idiosyncracies of glass, my output is small but my work is available at Master Works and Compendium in Auckland, Avid in Wellington and in exhibitions. I also work to commission. A need to create form using glass is my driving force and a desire to make something beautiful and unique.

Lyndsey Handy
Winspear's
177 Vivian St
Wellington
04 382 8331

Top:
Fused, controlled form, trapped enamels, 400 x 180mm, 1992.

Lower:
Galaxy Series, 400 x 140mm, *pâté de verre*, 1992.



Patti Meads
Potter • Wellington



Patti Meads
77 Calcutta Street
Khandallah
Wellington 4
04 479 2340
Top;
Centripetal Form.
Lower Centre;
Barium copper glaze with gold and
variegated leaf.
Right;
Plate, sawdust smoked gold lustre.



A former Vice-President and President of the Wellington Potters' Association and now a life member.

In 1972 gained juried membership of the New Zealand Society of Potters and Artist Membership of the New Zealand Academy of Fine Arts and in 1979 was awarded the Lombard Art Award for pottery from the Academy.

During the 1970s had work in touring exhibitions in Australia, London and Brussels and in the 1980s in Canada and Brisbane. In 1982 and 1986 submitted work for the International Exhibition at Faenza in Italy and was accepted.

Has exhibited as guest artist with societies throughout New Zealand selecting exhibitions for those societies and the New Zealand Society of Potters and held demonstration schools in the North and South Island.

Is represented in public collections in museums and Art Galleries in New Zealand as well as New Zealand House, London; The Modern Art Museum, Manila, Philippines;

and the Power House Museum, Sydney, Australia.

Publications include NZ Potter; Craft NZ, Blumhardt and Brake 1981; Crafts, Peter Cape 1982; Portrait of a Century, Robin Kay and Tony Eden 1983; Profile: 24 New Zealand Potters, Cecilia Parkinson and John Parker.

Best known for her work in porcelain with lustre decoration, has widened her range, because of overlooking Wellington Harbour, to include larger slab built and press moulded pieces which are burnished, decorated with sulphates or low fired glazes and sawdust smoked.

Outlets include Art New Zealand in London; Master Works and Carls in Auckland; 242 Gallery, Hastings; Wanganui Arts Centre, Wanganui; Marilyn Savill Gallery and New Zealand Academy of Fine Arts, Wellington; The Cave Rock Gallery and CSA in Christchurch; and a large variety of work is always on display at the Studio.



Rob Waanders
Wood Turner • Pukerua Bay • Wellington

A qualified Architectural Technician from the Netherlands, Rob Waanders came to New Zealand in 1967 and took up woodturning as a hobby in 1978, which over the years developed to a near full time occupation.

In Rob's country of origin most timbers have to be imported, there is no wood on the beaches, no wood in the rivers, no firewood heaps to collect interesting pieces from, the few forests consist mostly of man made Pinus Radiata and most trees are protected even in your own backyard. For that reason, the words "waste wood" are not in Rob's vocabulary. Because of his fascination for N.Z. native timbers and its abundance on beaches and in rivers, he enjoys collecting wood and making shapes and forms using the natural defects of the wood. He also makes functional pieces in New Zealand native and exotic timbers which he sells on commission, from exhibitions, from the multi-media co-operative gallery of which he is a full member and from his home studio by appointment.

Rob has had work exhibited in the Wellington Art Gallery, Crafts Council

Gallery, at the Academy of Fine Arts (including as a guest artist), Rotorua Bath House Gallery, the Dowse Art Gallery, Lower Hutt, and joined Clayshapes Co-operative Gallery in 1987 by invitation. He won the first prize for the most innovative woodturning at the first New Zealand wide woodturning exhibition in Putaruru, and was selected on the Crafts Council of NZ Craft Index in 1989. Visiting Mingei potter Tatsuzo Shimoaka from Japan, one of the world's greatest living Mingei potters, bought five pieces of Rob's work.

Rob was founding secretary for the Wellington Guild of Woodworkers 1984, founding editor of Cambium, the Wellington Guild's publication, founding editor of Faceplate, official publication of the National Association of Woodturners of NZ, contributed to founding the Palmerston North Guild of Woodworkers and co-ordinated the first Wellington two day woodturners seminar.

Rob Waanders,
41 Sea Vista Drive,
Pukerua Bay,
Wellington.

04 239 9680
Top; *Head Log Kauri Bowl*, 370 x 50mm; *Kowhai Bowl*,
330 x 60mm; *Heart Kauri Bowl*, 420 x 80mm.
Left; *Ash Ovoid*, 150 x 100mm.
Centre; *Off-centre Rewa Rewa Box with Rata Lid*, 125 x 75mm

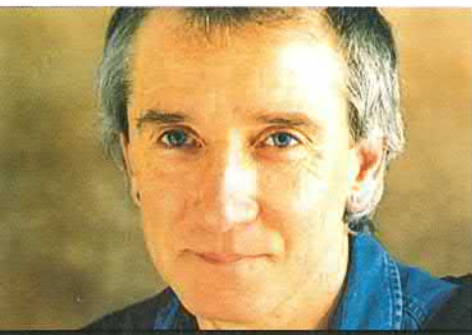


Daily 10 - 6pm

236 Oriental Parade
04 384 4215, Wellington

Fine selection from local
and national exhibitors in

POTTERY • WOOD • SILK
BONE • GLASS • JEWELLERY



Paul Winspear
Potter • Wellington

Paul Winspear,
108 Overtoun Tce,
Wellington 3.
04 386 1453

Paul was born in York in the middle of the war and misspent his youth in the Royal Navy. He went to Western Australia as a £10 migrant in the late 60s where he used his building and engineering skills until evening classes in cyclone-devastated Darwin sparked the discovery of his "true vocation". Paul became a "mature" student potter at Darwin Community College and went on to study under Victor Greenaway in Victoria.

A move to New Zealand in 1980 led to sharing of work and knowledge with Jim Greig, George Kojis, Julia Van Helden and Jean McKinnon among others.

A year's travel in India, Nepal and Indonesia in the late 80s added to Paul's knowledge of potting (and survival skills).

Paul is a founding member of the Potters Shop Co-operative in Wellington.

In 1991 Paul established "Winspear's" a mixed media workshop in Wellington City where passers-by can both view the craft process and buy at workshop prices. This

venture was assisted by Queen Elizabeth II Arts Council.

Why do I pot? Because I love doing it! I like my pots to look and feel alive in terms of both colour and shape...not necessarily to be light but to look light.

I enjoy feeling the turning marks, the crispness and the strength of a pot.

I want people to use my pots as well as look at them, and I love to see the looks on people's faces when one of my pots jumps out at them...

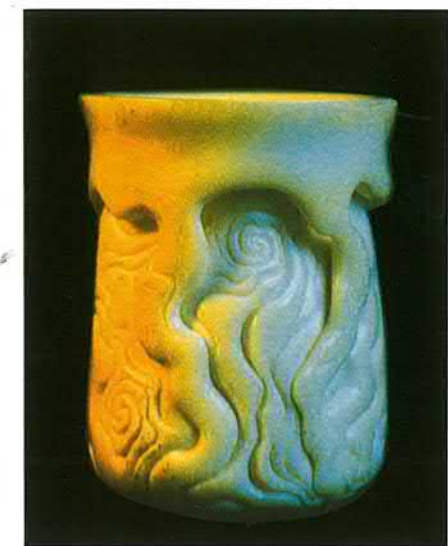
Paul's work can be found at: "Winspear's", 177-179 Vivian St, Wellington. Ph: (04) 382 8331

The Potter's Shop, Woodward St, Wellington. Ph: (04) 473 8803

The Village Gallery, Hataitai Village, Wellington

The Courtyard Pottery, Rutland St, Christchurch

Artisans, The Square, Palmerston North.



Owen Mapp
Carver • Paraparaumu

As a New Zealander, I am influenced by both Maori and Pakeha cultures, both of which have a long tradition of richness, which has benefited me as an artist.

I'm attracted by ancient artifacts and attempt to translate their influences into contemporary concepts, of lasting quality, by creating a timeless object to be enjoyed now or in a thousand years.

My finished works can be body adornment, handheld sculpture or of a larger, free standing nature. I have worked on large murals. The materials I generally use are cowbone, whale ivory/bone, jade, stone, antler, metal or wood.

My philosophy is, to be an artist carver, I not only carve but I also teach carving and pass on knowledge in that field. I research and share with others a life style that I value highly. Clearly, I see myself as a link between past and future carvers.

About 1969 I started carving ivory and bone seriously. At that time, there was no "bone" carving available in shops or galleries and no one else carving bone professionally,

in New Zealand. Before then I had travelled extensively, working in museums and archaeological sites. In 1977 I went wandering again, through North, Central and South American, back to Europe, later Australia, and Japan/Taiwan in 1990, bringing my total to 78 countries.

Now I'm exhibiting each year in Tokyo with the Japan Netsuke Carvers Association; giving workshops/lectures in and out of New Zealand, on carving; and teaching carving through NZ Polytechnics and I am resident tutor at Whitireia Polytechnic at Porirua.

I work and sell from my home studio at Paraparaumu, where serious visitors are welcome by appointment. Most of my work is by commission. My collection of ancient craft has become an attraction for visiting VIPs.

Owen Mapp
118 Ruapehu St,
Paraparaumu.
04 298 8392

Top left;

Taniwha - Dragon Plaque, whalebone & paua, 1990 - a comment on the NZ bi-cultural state. Collection of Sheffield Publications. Photo; Helen Mitchell.

Top right;

Troll Head, cowbone & horn, 1990, 90mm long.

Lower right;

Saki Cup, cowbone, 1991, 50mm.

Bottom left;

Feather Wrapped Fledgling, 1991, tagua nut & horn, 30 x 30 x 30mm.

Bottom centre;

Koru Disc, whalebone, 160mm diam. Collection Auckland Museum.



Pamella Annsouth
Potter • Te Horo

Pamella Annsouth

P O Box 6,
Te Horo.
06 364 3145

Top left;

Shino Bowl, 310 x 180mm.

Right;

Spirit of Gaia, Waikanae Sculpture Garden project, 890 x 1820mm.

Lower left;

Blond Torso, 170 x 350mm.

Each morning at dawn our garden and outdoor gallery becomes electric with birdsong. An ongoing quest for me is to capture the "essence" of the birds, and their singing within bowl forms. A love affair with clay began in earnest in the mid 70s. I'd always kept a plastic bag of ochre coloured earthenware about me since first introduced to it during my Fine Arts prelim year.

Clay is such a responsive medium, and retaining its character, or "truth to materials", is important to me.

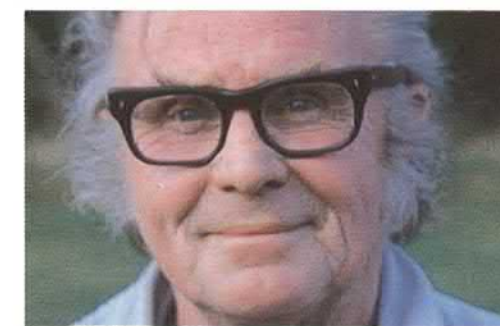
"Diverse", could describe my work which falls roughly into some five groups: wheelthrown pots, slabware, wall tile pieces, sculptural forms, portrait sculpture.

I'm often commissioned to design and make work for offices, homes, gardens, clubs and trophies for sports groups. Most recently I've completed a large relief (see photo) for the Waikanae sculpture garden.

Occasionally I send work to **Art New Zealand** in London, and sell, apart from

exhibitions, only from the studio and outdoor gallery I share with my husband, Mirek Smisek.

We are at Te Horo, which is on Highway No. 1, approximately 50km north of Wellington. Our gallery is open every day.



Mirek Smisek
Potter • Te Horo

Maker of domestic and decorative stoneware and porcelain and saltglazed stoneware and porcelain. Started potting in 1948.

Creativity is one of the most, if not the most, important activity for people to engage in. Many of the problems of the contemporary world will be minimised if creative activity becomes a significant part of our lives.

Pottery with the exciting challenge of mastery and sensitive handling of the elements - earth - water - fire, offers tremendous scope for fulfilment. There is a great adventure for anybody willing to be sincerely involved and appreciative of the **SPIRIT OF CLAY**.

It is important to aim to make a pot which will fulfill our desire and need to surround ourselves with aesthetically healthy objects which should not only be admired for their beauty, but have much of their fulfilment in frequent handling and use.

This needs deep involvement, feeling for materials and form, understanding of firing and sincere dedication. Motivation - be it for

a humble mug, large vase or clay sculpture, should be a genuine commitment and desire to create an object which has vitality and warmth, as well as reflecting human spirit.

Mirek Smisek, O.B.E.

Main Highway
Te Horo
Horowhenua.
06 364 3145

Left;

Bottle, salt glazed.

Right;

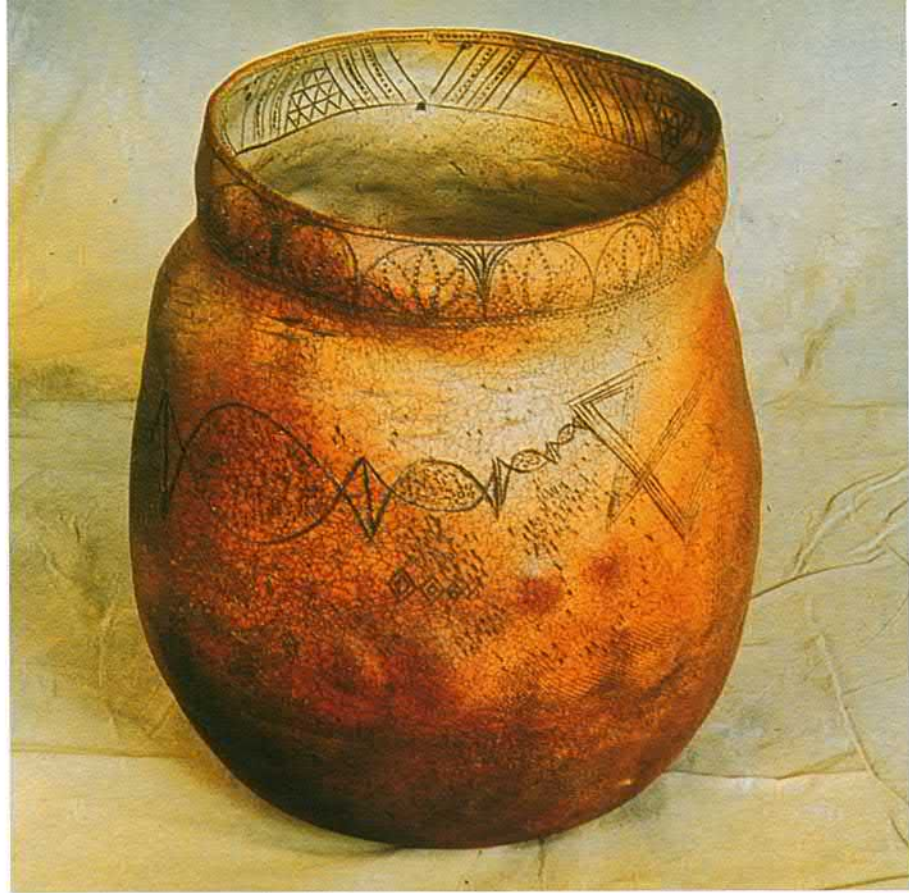
Bowl, salt glazed.

Lower left;

Bowl, shino glaze.

Centre;

Bowl, shino glaze.



Wi Taepa
Potter • Levin



Wi Te Tau Pirika Taepa
16 Trafalgar St
Levin
06 368 2081

I descend from Te Arawa, Ngati Pikiao, and Te Roro-o-terangi, Levin being my place of residence.

In 1968 I joined the NZ Army posted to the 1st Infantry Battalion serving in Vietnam in 1969-71. On leaving the Army I obtained employment as a Prison Officer and worked at Witako Prison for nine years. While there I taught inmates a cross-section of crafts including traditional Maori Carving, bone, leather, cane and copper work. Two highlights of that time were the completion of two pous now erected in the Michael Fowler Centre, also the completion of the Orongomai meeting house. 1985 saw me employed as a residential social worker at Kohitere Boys' Farm.

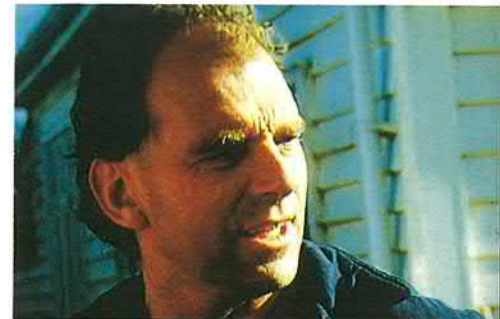
Here I used craft as a vehicle to counsel "the boys", holding workshops and carving a meeting house until the closure of Kohitere. Accepting redundancy at the closure of Kohitere gave me the opportunity to pursue formal training in art. I chose Whitireia because of the kaupapa of the course with its emphasis on Polynesian art. I have completed

a four year Diploma in Craft Design, majoring in woodcarving, jewellery and ceramics.

Over the past four years I have:

- displayed my work in nine exhibitions, as guest artist in five.
- attended ten workshops in pottery and silversmithing
- tutored at Maraeroa Carving School, Levin Learning Centre, Arohata Women's Prison, Whitireia Community Polytechnic
- participated in the design and execution of nine large Public Commissions and had 17 favourable reviews.

In the future I plan to develop work for national and international exhibitions helping to make clay and silver media that are recognised as legitimate Maori art forms.



Alan Brown
Designer/Maker • Wanganui

With his feet firmly grounded on the bare earth floor of his outdoor studio, upriver from Wanganui city, Alan Brown creates a fascinating range of beautifully designed objects.

Whether it be delicate carving and jewellery or architecturally commissioned furniture, the same sense of proportion and form are evident.

Alan draws from his Celtic and Maori ancestry in his design work as well as showing a strong empathy with the Asian aesthetic.

With the help of QEII Arts Council and strongly supported in his work by his partner Naomi, family and friends, the sacred urge to create has found in this man an explorer, whose exuberance and vision are matched by his skill to deliver.

When there is love for somebody or something there is a relationship - a dialogue of some sort at some level...

My collective works reflect my dialogue, my relationship with the Earth itself, and with Tane (Maori God of Forest and Birds).

In the creative process, symbols of our culture and times are captured in the objects. These symbols live on to communicate something of the present to generations yet to come.

Recent Exhibitions include:

- 1987: Jade of the Pacific: Southland Art Museum
- 1988: NZ Artists Exhibition: Expo '88 Brisbane
- 1988: International Friendship Exhibition: Tokyo Metropolitan Art Museum
- 1989: International Challenge Crafts Biennale, Auckland Museum - Winner
- 1991: Aspects of Asia Pacific Crafts, Kyoto, Japan
- 1992: Conversations with Tane (solo show), Dowse Art Museum
- 1992: Of the Hand (solo show), Masterworks
- 1991: Commissioned by Athfield Architects: design and build reception desk and wooden fixed furniture, Wellington City Library.

Alan specialises in award trophies and corporate gift items utilising the very finest of New Zealand's materials, and has a passion for making exquisitely crafted folding knives.

Also from:

- Blue Touch, 239 The Terrace, Wellington, Phone 04 499 4903
- Cave Rock Gallery, Christchurch. Phone 03 365 1634
- Master Works, Parnell, Auckland. Phone 09 309 5843

Alan Brown

26 Quick Ave,
Wanganui.

06 343 9251

Top; *Leaping Temple Cat Dreams of Flight*, winner, Challenge Crafts Biennale, 1989.

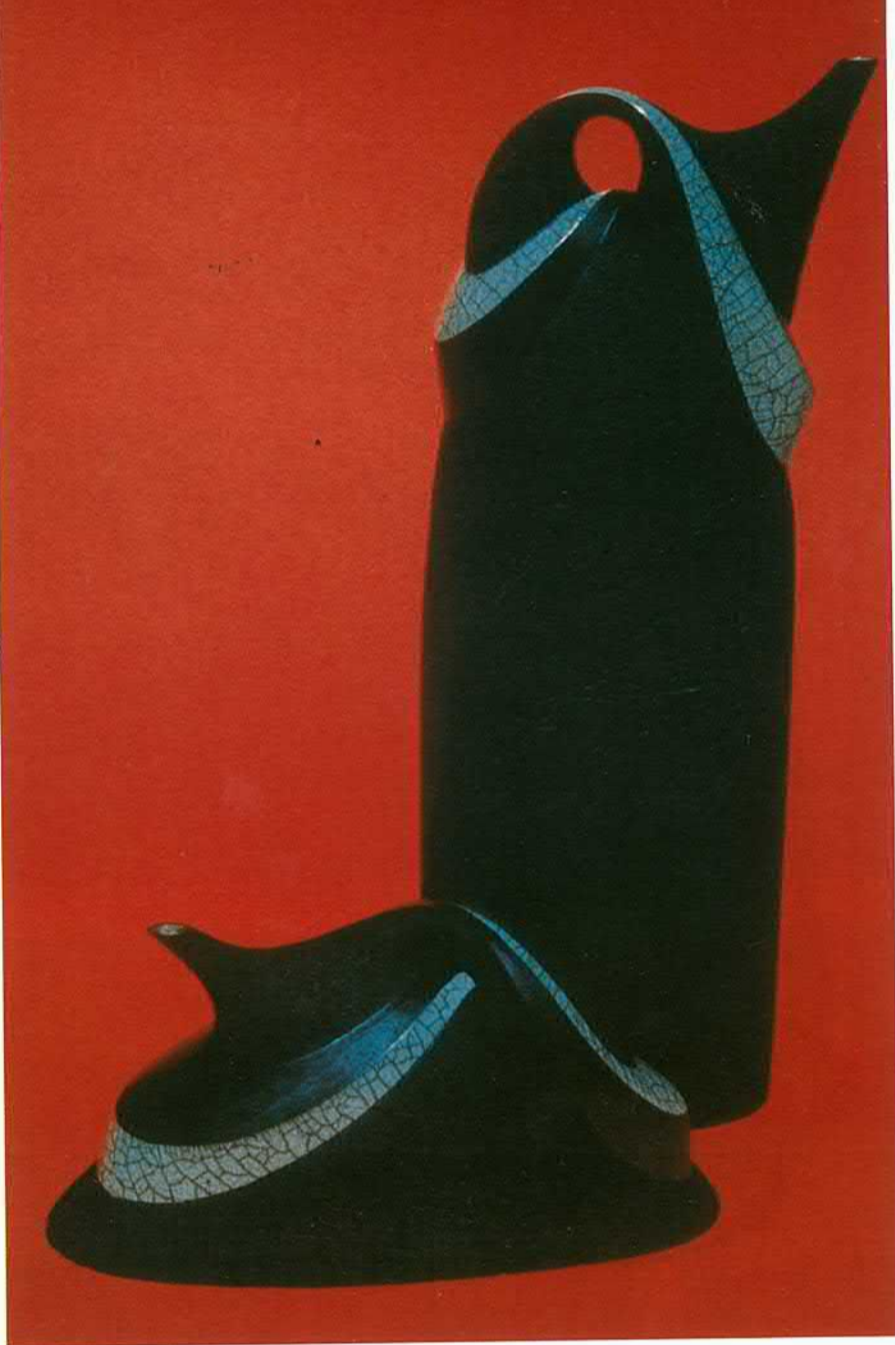
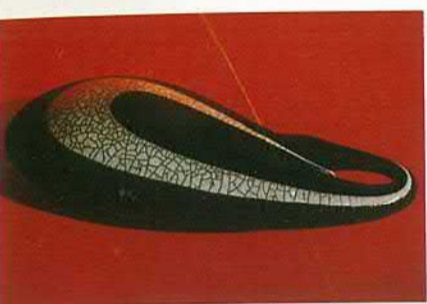
Left; *Lexus New Zealand International Violin Competition Trophy*.

Centre; *Ceremonial Tray, Vessel, Knife*.



Satori

Cameron House Restaurant
Wanganui.
Furniture designed and supplied by
Alan Brown



Rick Rudd
Potter • Wanganui

Rick Rudd
68 Lincoln Road,
Wanganui.

06 344 2940

Left;

Hand Form, 1991,
110 x 220 x 50mm.

Right;

Vessels, 1992,
50 x 130 x 350mm and 90 x 210 x 110mm.

Lower;

Cup & Saucer, 1992,
290 x 360mm.

Photos; Rick Rudd.

Photo of Rick Rudd by Jim Kelly.

POTTERS CLAY (NELSON) LIMITED



Supporting
Rick Rudd and
all New Zealand
potters

My training at art college in England was inclined towards the sculptural but most of my work since then has taken the vessel as a theme, expressing it as a non-functional form. I use the techniques of pinching and coiling to construct, and scraping and burnishing to refine pieces, many of which evolve from previous works rather than begin as separate ideas. I use two clays from Potters Clay in Nelson, **SC80** and **HGB** with grog added for texture and since 1978 have concentrated on raku firing.

For me, this is a time of change. As a recent recipient of a QEII Arts Council major creative development grant, I am experimenting with new surface treatments to make larger works (up to 1.5m tall) which would be impossible to raku fire. These works will also be black and white as my major concern is with form, line and texture.

Much of my work is sold from exhibitions throughout the country, either solo, group, award or special exhibitions. My principal dealer is Master Works in Auckland, although

I do supply other outlets on an irregular basis and am happy to receive commissions or sell direct from home.

I enjoy teaching short term and generally conduct two or three weekend schools per year on request. I have exhibited in several overseas countries, twice in the Faenza International Exhibition (1981 and 1983) and been included in all but three of the Fletcher Brownbuilt/Challenge awards, winning once (1978) and gaining three merit awards (1980, 1982 and 1983).

I was a participant in the first New Zealand Ceramics Symposium in Dunedin (1988), president of the New Zealand Society of Potters (1988-91), curated the Elizabeth Lissaman retrospective exhibition at the Bath House Museum, Rotorua (1991), selected the Spirit of Clay Central Regional Arts Council touring exhibition (1991) and am a member of the Sarjeant Gallery Trust Board.



Anne Powell
Potter • Hunterville

Ipot because I have a need to create and get ideas down on clay in a three dimensional way.

I enjoy the carving process on and through a wheel thrown form, in order to alter the vessel concept.

The vessel itself is often just a vehicle to carry the carving. I am now moving more towards a Celtic form of decoration. This seems a natural progression from the previously Maori influenced designs.

I work in porcelain for preference and like to high fire work. I prefer using soluble salts rather than covering up the carvings with glaze.

Anne Powell
Poukiore Valley,
Hunterville.

06 522 8461

Top;

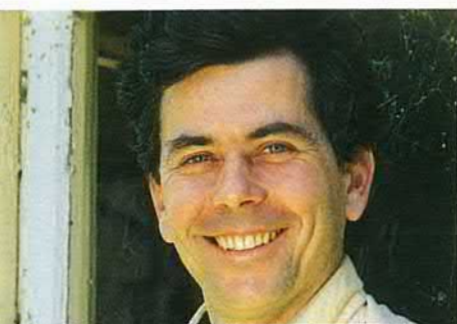
Kowhaiwhai Plate.

Left;

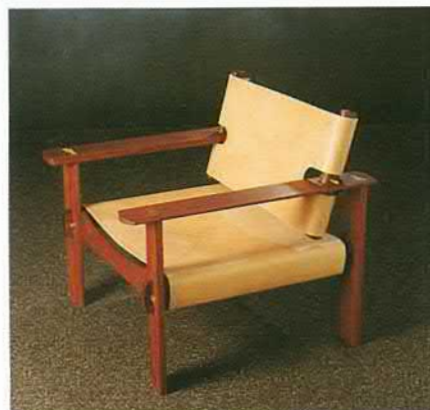
Kowhaiwhai Rim Carved Vessel.

Centre;

Celtic Plate. Photo; Howard Williams.



François Aries
Woodworker • Hawkes Bay



Top;
Writing Table.
Centre;
Armchair.
Right;
Dining Table.

François Aries,
Box 8591,
Havelock North.
Ph 06 877 7302, Fax 06 877 4167

The writing table is made of kauri. It is the second and latest of a series of such tables. I have worked at giving it life by offering to each angle, line and plane the possibility to be square or not, to be straight or not, to be flat or not. They were given individual and global considerations. The table wants to be experienced by the eye and by the hand. I have a close affinity with this piece.

The armchair had a brief in three directions: to combine the media of wood, leather and metal; to use a simple vocabulary of form; and to experiment with alternative ways to link components. The materials have been selected and treated in such a way that time and use will imbue the piece with an ageless character. The casual "tropical" style is complementary to the preciousness of the metal.

The design for this dining table for eight sprung from the question: "What is a table?" To be acceptably flat, stable, and the correct height are the necessities. Once these are secured, one is free to mine the artistic

possibilities. I chose to experiment with ceramic forms set on a wooden base. The dialogue between the forms and the base displays flowing movement and is resolved in the function of support. The top, a quiet ellipse, conveys a certain peacefulness.



Sherril Jennings
Knitwear Designer • Hastings

Art knits are a bit like painting in wool. The graph work is exciting to see as the work comes alive on paper and then later develops on the needles. A garment should be of the highest quality wool available and should be sewn together meticulously to represent the "best" that New Zealand has to offer. Quality garments will last longer.

Sherril Jennings experiments with different wool plys, textures and stitches give depth and feeling to the design. Sherril's design ideas are free flowing, original and come straight from the heart. As many as 20 colours are involved at one time, therefore Sherril must use her keen colour sense to give the finished garment an uninhibited "look". A sense of humour is evident in many of the garments. One uses real door keys as fasteners for a full length coat entitled "Doorways". (See photo)

Sherril's work has origins in the colours and tones of New Zealand nature and landscape. Her keen sense of colour blending and shading combined with a desire to explore

the limits of the fibre has resulted in designs being selected for the Hawkes Bay Craft Review in Napier and Hastings and last year the Rothmans' Art Awards. The New Zealand Woman's Weekly "Bumper Jumper" competition placed her child's jumper in third place. Sherril's ultimate goal is to be recognised as one of New Zealand's leading designers of fibre garments.

Since deciding to market commercially, Sherril has launched a range of individual designer buttons to match her own and other knitted garments. She has achieved export success in America, Canada and Australia and her company, SHERNZ ORIGINAL DESIGNS is already supplying New Zealand retail outlets such as:

Woolly for You, Parnell, Auckland
Rustic Cabin, Cambridge
Perendale Wool Shop, Wanaka.

Sherril C. Jennings
SHERNZ ORIGINAL DESIGNS
P O Box 54
Hastings.
06 878 9049 Days
06 876 6662 Evenings
Fax: 06 876 0800 24 hrs
Left;
Doorways.
Right;
International Flags.
Lower;
Circles.



Peter Maclean
Furniture Maker • Hastings



Peter Maclean
704 Ellison Rd
Hastings
Hawkes Bay.
06 878 5277
Top;
Table (kauri), Chair (rimu), & Box (mixed).
Centre;
Chest (detail - jarrah).
Right;
Table & Chair (Totara).

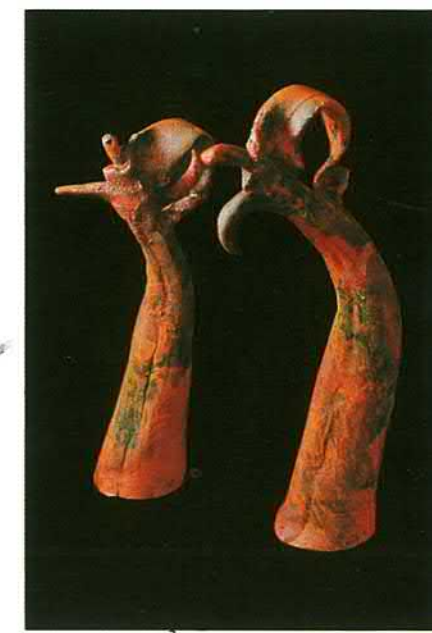
I live in Hastings with my wife Ani and two young daughters. My workshop is on an orchard just out of town.

My furniture looks deceptively simple: I have spent 12 years working towards this goal!

Although I enjoy the freedom and flexibility of working towards exhibitions, and exhibit regularly, my groceries usually come from my clients' commissions! I like the process of working with them, through their ideas to concrete designs, and then to the finished product.

I am committed to making furniture which is well designed, well made and reasonably priced. I do not want to make furniture which is very expensive and/or inaccessible.

I welcome enquiries but please phone before visiting, especially on weekends.



Gaeleen Morley
Potter • Taradale

I feel I have been a potter for ever. It's been years of very physical work coupled with the highs and lows of success and failures. But I continue to live this fickle way of life giving me adventure, uncertainty, and a shocking bank balance.

I produce tableware as an income but over the last six years the teapot form has become a serious focus of mine as an abstract extension to the necessary functionality of my domesticware.

1992 was a great year for me. I won the Hawkes Bay Review Award, and received the top award for non-functional work at the Royal Easter Show in Auckland. Then to cap it off QEII Arts Council agreed to invest a considerable amount to enable me to further develop the teapot form, to research glazes and use computer designs.

I have worked with Jacob Scott on three projects involving decorating and firing tiles for the Napier inner city redevelopment in 1991 and 1992. I was responsible for firing all the ceramic content of Para Matchitt's mixed

media sculpture intended for New Zealand Expo in Seville.

I am presently tutoring part-time at the Hawkes Bay Polytechnic in wheel thrown pottery and glaze technology and assist as a technical advisor. I've come to the end of a three year term as H.B. delegate for the N.Z. Society of Potters.

I work from a home based studio surrounded by trees and birdlife and enjoy the solitude of creating alone.

Work is available by contacting me personally, or at Master Works, Auckland.

Gaeleen Morley uses a kiln supplied by:
Furnace Engineering (1986 Ltd)
6 Holmes Rd
P O Box 136
Manurewa
Auckland
Ph 09 267 2661



Hawkes Bay Polytechnic
Supporting the community, providing
quality craft/design education.
Private Bag, Taradale, 06 844 8710

Gaeleen Morley,
36a Elbourne Street,
Taradale.

06 844 6086

Left; **Dancing Teapots**, winner \$3000 non-functional award at NZ Society of Potters - Easter Show, 1992.
Right; **Dancing Teapots**, Auckland Studio Potters Exhibition, 1992.

Photos; Howard Williams.



David Trubridge
Designer/Sculptor • Havelock North



David Trubridge
44 Margaret Avenue,
Havelock North,
Hawkes Bay.
Phone: 06 877 4684
Fax: 06 877 4993

Furniture designer/maker and sculptor in wood for 20 years. Sailor, voyager and navigator.

"Water people are world people...they build with wood, tensively, curvilinearly, triangularly and with utmost efficiency...they must do ever more with ever less in order to float..." Buckminster Fuller.

Much of David's recent work shows a strong Polynesian influence after his sailing trips in that area. The results speak from a direct personal experience - an expression of all that has been lived and felt before. But they are also landmarks in a personal growth that restlessly moves forward.

The nautically inspired designs combine traditional Polynesian canoe building techniques with an artist's sensibilities. The frameworks for tables and seats are lashed together with twine for flexible strength. These lattice structures display the tensile strength of a yacht's rigging. They contain, and are contrasted to, the slung organic curve of seat/sail.

The inter-relationship of material, line and form produces furniture with natural symmetry, poise and grace, it is both classically timeless and contemporary. Use of natural textures indicates a directness and an honesty, and also a reluctance to run with ephemeral trends.

David's creativity also extends beyond furniture to encompass graphic or colourful wall sculptures (as seen in National Banks in Whakatane and Hawkes Bay), and decorative works such as entrance doors and small boxes.

He has won awards in New Zealand and USA, and has commissions in England, USA, Hawaii and Japan, including the Victoria and Albert Museum in London and the Auckland Museum.

He is represented by the following galleries:

Statements, Havelock North, Hawkes Bay.
Phone: (06) 877 8020

Textures Gallery, Takapuna, Auckland.
Phone: (09) 486 0877

Perimeter Gallery, 750 North Orleans,
Chicago, IL 60610, USA. Phone: 312 266 9473



Susan Flight
Art Worker • Raglan

Susan Flight, Art Worker, specialises in applied surface design on fabric (batik, shibori, silk painting, marbling etc), using skills arising from her background in the fields of drawing, painting, and printmaking. The production of original art works may take the form of wall panels of all sizes, wearables, design, or book illustration. Commissions are undertaken.

To give contrast with studio work, as owner/manager of Omahina Studio, she designs and tutors mobile educational packages which are tutored throughout New Zealand, and more recently, in Australia. Specific needs in art related subjects are dealt with - costs on application.

Omahina Studio has two bases, one on the Raglan Coast, with an extension in Queensland which allows for new creative developments - while maintaining close New Zealand contacts. Omahina Studio, Raglan is a studio workshop, developed with the assistance of QEII Arts Council with facilities in fabric dyeing, etching, design, drawing and painting.

Artists are offered accommodation, time and space for their own work.

Susan writes of her approach to her work: *I believe no-one can exist happily for any period of time without poetry, love, colour and creativity. It is good to design a life allowing these simple things space. In enjoying my work and growing with it, I affirm that art is not a thing, but a way - an exploration that will more than fill my life.*

Susan Flight's work can be viewed through exhibitions at leading galleries or from her own studio by arrangement.

Susan Flight
17 Smith Street,
Raglan.
Phone: 07 825 7276
or: M.S.316 Neerdie 4570
Queensland
Australia.
Phone: (006174) 865300
Left;

Detail, Baby Born, Mother Ecstatic, Father over the Moon, silk painting with gutta and Drimilan F dye. Shaped and quilted and mounted on Rokkaku kite frame, 1200 x 1400mm.

Right;
Dreams are Fishes, silk painting with gutta and Drimilan F dye. Shaped and quilted and mounted on Rokkaku kite frame, 1200 x 1400mm.

Photos; Haru Sameshima.
Photo of Susan Flight by V Smith.



Jeanette Gilbert
Fibre Artist • Te Awamutu

Jeanette Gilbert
Toi Road,
R D 2,
Oparau
Te Awamutu.
07 871 0729

I live with my family on our farm at Hauturu near Kawhia Harbour. Like many women, I did not become active in "craft/arts" until my children started school.

In 1984 I joined the Waikato Society of Arts and over a period of three years, part-time, did their Craft Certificate Course which gave me a sound basis in drawing, design and colour theory, batik and fabric dyeing. I also attended many specialist workshops which have set me on my present course, the most significant being *Symbol, Image, Spirit* in 1985 with Carole Shepherd and *New Directions* with Inga Hunter from Australia. My first solo exhibition was a result of encouragement from Inga and the other fibre artists in that workshop.

Since then I have had several joint exhibitions and work in many group exhibitions throughout New Zealand and have received two major awards. 1990 "Pacesetters" National Embroidery Exhibition, 2nd Coates Semco Prize; 1991 Craft Dyers Guild National Exhibition, 1st Prize, Wales and Mackinlay Silk Award.

I occasionally teach Dyeing and Design, Paper and Mixed Media workshops.

Working with my hands is very satisfying and I love to combine such things as fabric, fibres, paper, sticks, found objects, beads, dyes and stitchery to make sculptural pieces. My environment provides me with many of my resources.

Some works are earthy and natural, others are richly coloured, textured pieces. They all revolve around my love of my environment, my interest in ancient cultures and my own personal development. The work is often quite personal to me but there is hope too that it will also evoke a feeling or a kind of recognition in the viewer.

THE FRENCH ART SHOP AND GALLERY
Fine art materials
51 Ponsonby Rd, P O Box 4718-4, Auckland.
Phone/fax 09 379 4976

Craft Dyers Guild of New Zealand Inc
P O Box 13 856, Onehunga,
Auckland 6



Kim Gilby
Jeweller • Hamilton

I spent four years studying craft design and had to decide between fibre and jewellery. I ended up taking jewellery and started to look at using braided fibre to replace chains with. I then started to braid using silver wire and to use the braided wire to make jewellery in its own right using silver.

The braids I use are:

(1) Kumihimo Braid (Japanese silk braiding) which I use sterling silver for. The braiding is made with a wooden frame with weights on each element and a centre weight.

(2) Slentre Braid (Danish Braid) in which I use fine silver for the braiding with a sterling silver inner band to strengthen the braid. The braiding is made by five loops that are intertwined using fingers. I have developed a range of jewellery from neck pieces to bracelets, earrings, rings and brooches.

I have exhibited a number of times. I also make one-off pieces. I have 12 outlets in New Zealand which have limited numbers of pieces. They also have a catalogue showing my complete range of jewellery.

Outlets:
Master Works, York Street, Parnell, Auckland
Compendium Gallery, 49 Victoria Road, Devonport, Auckland
Auckland Institute and Museum, Auckland Domain
Adornments, Barton Street, Hamilton
Expressions, Garden Place, Hamilton
Cambridge Country Store, 92 Victoria Street, Cambridge.
Gallery 242, 242 Heretaunga St, Hastings
Hanne Anderson, 1st Floor, Gresham Plaza, 226 Lambton Quay, Wellington
33 1/3 Gallery, 9 - 11 Martin Square, Taranaki Street, Wellington
Antipodes, 111 Molesworth Street, Wellington
NZ Jade and Opal Centre, Christchurch Arts Galleria, 2 Worcester Street, Christchurch
Otago Museum, 419 Great King Street, Dunedin.

Kim Gilby
83 Duke Street,
Hamilton.
07 847 8994



Lynda Harris
Potter • Hamilton



Lynda Harris
8a Wymer Terrace
Hamilton.
07 854 7248

Top;

Nikau, Puriri, Karaka, small slab raku boxes;

Lower centre;

Nikau, slab raku vase.

Right;

Trinket box, bowl and teapot, raku, geometric designs and copper lustre.

My studio is part of my home in Hamilton which is built on a native tree lined gully near the river. I have been working with clay for 17 years and although I make a range of earthenware domestic ware slip-decorated in pastels reminiscent of Mediterranean pottery, my main interest is in raku fired ceramics.

The smaller raku pieces are thrown and decorated with abstract patterns in pink, red, black, white and copper lustre and have a strong graphic quality.

More recently I have incorporated New Zealand imagery into the designs which work particularly successfully on the slab-built forms. The boxes are decorated with native flowers or birds and the larger tower or bowl forms include the images of birds with New Zealand foliage and landscapes. I have been commissioned by various companies and individuals to incorporate the New Zealand quality of these pieces with the company's logo to make distinctive gifts for conferences or overseas visits.

I enjoy using the strong colours made possible by raku firing and these in turn reflect the intensity of the light and colours of the Pacific. There is always a risk when submitting these precisely constructed and decorated pots to the raku fire but when all the elements combine successfully, the results are wonderful.

I am a member of the Fire & Form Co-operative Gallery at Chartwell Square in Hamilton and this is the main outlet for my work. I also sell through selected galleries throughout New Zealand and Art NZ in the UK. I exhibit regularly in national exhibitions and have participated in numerous group and solo shows. I have received QEII Arts Council grants to allow further exploration of the potential of raku ceramics.



Vic Matthews
Furniture Maker/Designer • Coromandel

Vic Matthews was born in London, and emigrated with his family to New Zealand in 1963. He has an honours degree in design education and a diploma in wood and metal crafts from Loughborough University of Technology (UK). He was a high school teacher of wood and metal crafts in England and New Zealand for nearly thirty years, but he has been a full time furniture maker/designer since 1984. He has been living and working in Coromandel since 1987.

His designs are strongly influenced by the Arts and Crafts tradition, and he aims to make contemporary domestic furniture from solid hardwoods, with an honest approach to both the use of materials and forms of construction. Emphasis is placed on clean lines, fair curves, and features traditional jointing techniques, and attempts to make the most of the natural grain and colour of the timber in conjunction with fine detailing. He has exhibited his work widely in New Zealand, and his corporate commissions include boardroom furniture for

the Taranaki Regional Council, and the Bryant Trust Building, Hamilton. He made the Distinguished Visitors' chair for the Senate Chamber, Australian Parliament Building, Canberra, and he has work in the Waikato Museum of Art and History, the Arts Centre, Christchurch, and the Dowse Art Museum, Lower Hutt.

His work can be commissioned directly, or through the following galleries: Compendium Gallery, 49 Victoria Road, Devonport, Auckland. Master Works, 8 York Street, Parnell, Auckland. Avid, 48 Victoria Street, Wellington. Cave Rock Gallery, The Arts Centre, Christchurch.

Vic Matthews
Kowhai Drive,
Te Kouma Bay,
Coromandel,
New Zealand.
07 866 8046

Top;

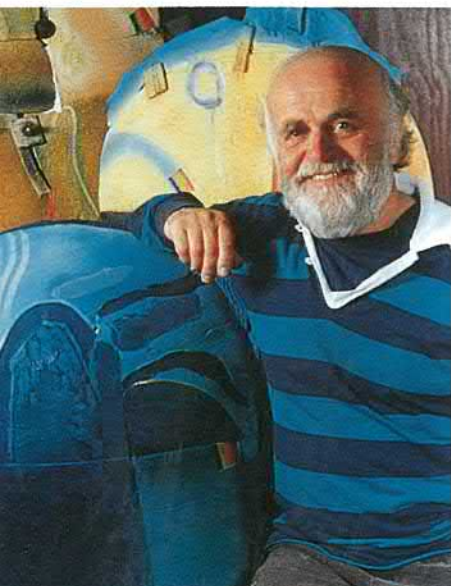
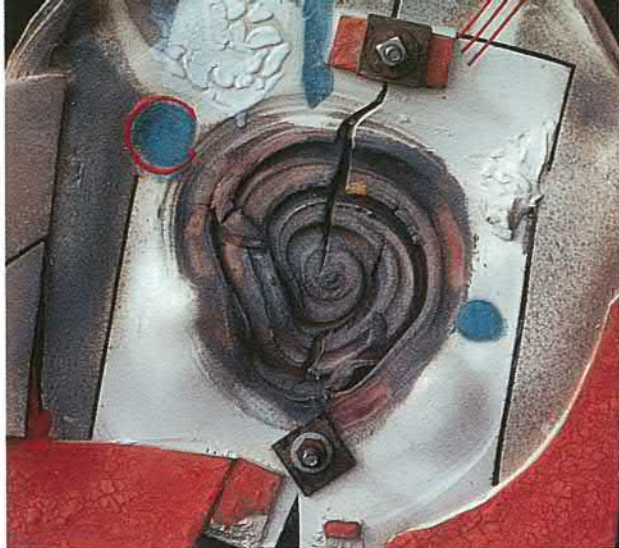
Writing desk in ash - detail.

Lower left;

Hall chair in ash with maroon leather seat.

Centre;

Side table in American cherry & rosewood.



Brian Gartside
Ceramic Artist/Potter • Ramarama



Joan Atkinson
Jeweller • Auckland

Brian Gartside,
Kern Rd,
Ramarama,
R D 3, Drury.
Studio/showroom in Kern Road,
2km west of the Ramarama
off-ramp on Auckland's
southern motorway.
09 294 8970

Vivid, expressive images in two and three dimensions. Striking ceramic art pieces in semi-abstract and abstract form that refer to the New Zealand geography and environment - mixed media ceramic drawing.

- Wall pieces, murals and similar structures employing tiles and handbuilt sections.
- A medium range of quality tableware - bowls, plates, servers.
- Several commissions have been completed, including works for both NZ Expo pavilions in Brisbane and Seville. Included in many exhibitions and collections, both public and private, in museums, schools and homes, in New Zealand, Australia, USA, and Europe.

An established artist offering art, design and craftsmanship with reliability, consistency and quality.

I trained as a teacher in the 1960s, majoring in painting. Recently I have been making contemporary jewellery - for the past eight years. For about five of these years I worked on a collection of nearly 200 pieces, brooches and neckpieces, about Hiroshima, using metal, silver and gold and often colouring the metal with patina. About this time I became sick with cancer and decided to work in a more healing mode, using natural materials and found objects. I have focused recently on the Rosegarden, (I spent the first 25 years of my life in Britain!), using it as a metaphor for the beautiful and sad moments of life, particularly using the rose petals and rose thorn-wood as the opposite extremes (see photos). I am also working on new neckpieces made from rose flowers, leaves and rosehips, this time showing beauty, fecundity and fertility. I have made Diary Pieces (see photo), marking twigs with paint and colour to describe events and moments. They were bundled together so I could "carry a week of my life on my back".

My work has changed from being very wearable to being conceptual work. This may be being reinforced by the fact that I am now a student in my second year at Elam School of Fine Arts, where I am specialising in painting. I am interested in ideas, and working out how an idea can become a piece of work with a visual impact with a story behind it.

My work is shown at:
Fluxus in Dunedin,
33 1/3 Gallery in Wellington,
Fingers and **Masterworks** in Auckland,
Patricia Anderson Gallery in Sydney.

I live in Birkenhead in Auckland and can be contacted through the Fingers Gallery, 2 Kitchener Street, Auckland.

Joan Atkinson
86 Parkhill Rd
Birkenhead
Auckland 10
09 418 3204



Chris & Dave Beddek
Woodturners • Auckland



Chris & Dave Beddek,
P O Box 66,
Greenhithe,
Auckland.
09 413 9154 A/H

Work available at: Textures Gallery, Takapuna; Art & Soul, Mt Eden; Gallery 16, Kumeu; Lopdell House, Titirangi; Compendium Gallery, Devonport; Expressions Gallery and Waikato Museum Hamilton; Woodworks Furniture Gallery, Newtown and soon to be available in a central gallery in Wellington.

Top; Kauri with coloured rim (wirebrushed) 440 x 75mm
Lower centre; Beech Burr, hollow from 250 x 120mm.
Right; Soapstone & kauri, 300 x 75mm.

Our work incorporates both of our talents. We enjoy creating a range of woodturning, from functional bowls to purely artistic forms, using mainly native timbers.

All the wood we use is recycled, as we firmly believe that living trees should be left standing. The timber comes from demolition yards, head and stump kauri remnants, property development, river beds, beaches and garden prunings. Dave had been collecting odd pieces of wood for years and finally bought a lathe in 1988.

He particularly enjoys the challenge of turning a forgotten, half rotten piece of wood into something that can be appreciated for its inherent beauty. "Nature is the artist, I am just the person presenting it". Dave uses the natural textures and colours in the wood to create

individual pieces which stimulate both visual and tactile sensations.

Chris has always had a deep interest in art and holds a Bachelor of Arts in Art History. Her preference is to add colour, surface design and/or natural materials, such as bone, stone, shell and fibre, to more classically styled plain wood pieces to enliven them and create contrasts.

All pieces are unique, each presenting its own combination of form, texture and colour. Sometimes we find it difficult to let our work go as we become intimately involved with its creation and each represents a part of ourselves. If you have any specific ideas that you would like to see expressed in wood we would be happy to discuss this with you.



Keith Blight
Potter • Auckland

Keith Blight has been involved full-time with ceramics since 1974 after a background in graphic design.

Early contracts with Ikebana people led to an interest in making containers for that art. His tall thrown pots and hand built and press moulded pots are popular here and overseas and have been used by leading Ikebana demonstrators visiting New Zealand.

Keith Blight's *Impression of Nature* slab pots are valued for Ikebana use but they also stand on their own as one-off sculptural pieces. These unique pots are created by impressing end wood grains from weathered tree stumps into the slabs before assembly.

The introduction of a partial accident of nature is a philosophy that he tries to introduce into other work with torn or cut clay textures and free glazing techniques all of which help relieve his rather formal shapes. Despite his graphic design background he rarely uses a brush for decoration.

He has held one man exhibitions in New Zealand and Sydney and has been in group

shows in many parts of the world. His work is represented in New Zealand embassies in London, Moscow, Baghdad, Singapore, Brisbane and Nuku a Falofa.

In 1985 he was awarded the Natwest *Beyond Craft* award, (at that time New Zealand's top general craft award) at the New Zealand Academy of Fine Arts in Wellington for his *Impression of Nature* pots. Three of this series of pots represented New Zealand at the Pacific Link exhibition in Vancouver in 1986.

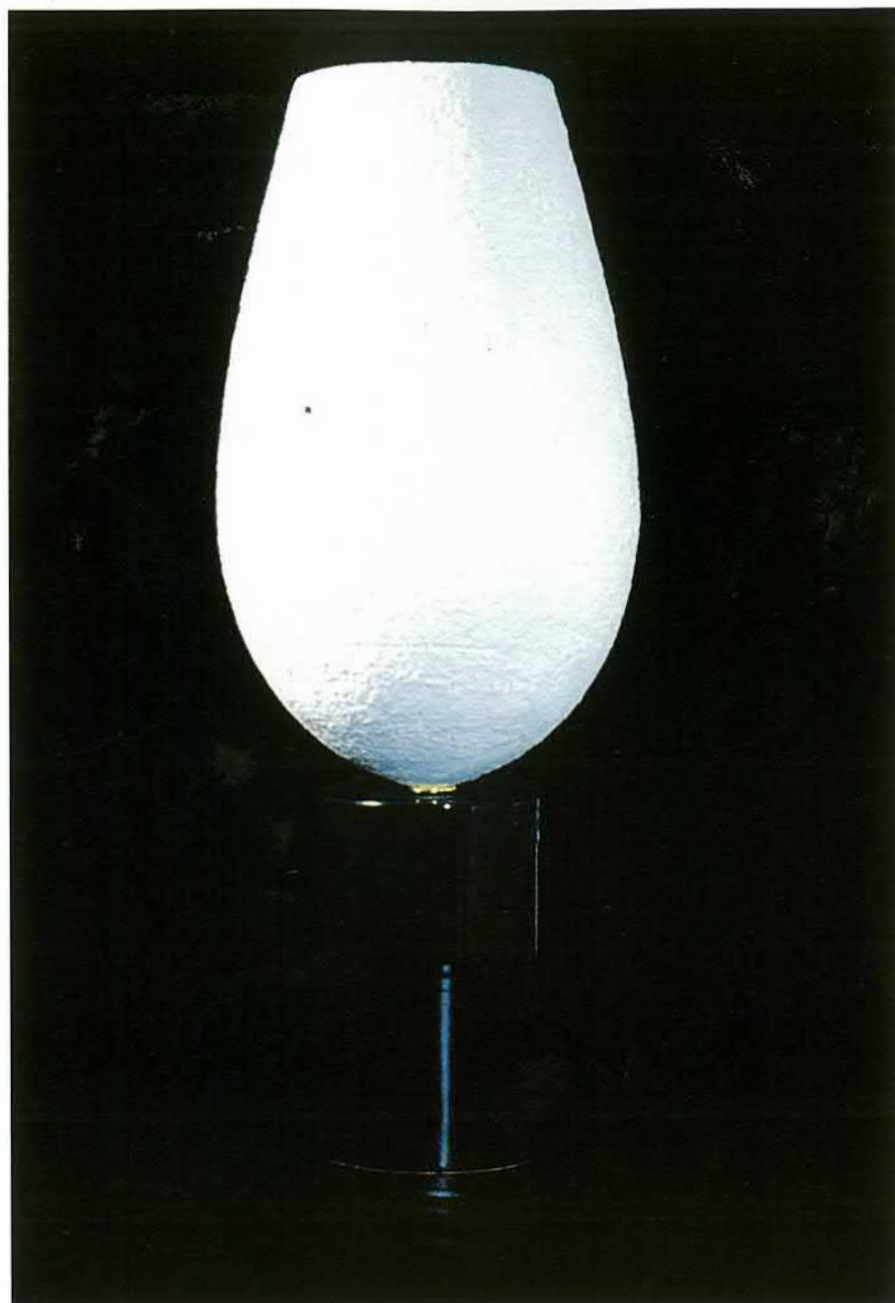
While the impression work is still an important part of his output, recent work has included new tape resist techniques and multimedia works, particularly on wall plaques. Some of these wall plaques are hanging in prominent buildings in Auckland such as the Reserve Bank, Southpac, Westpac, Bank of New Zealand Officers Association and others. Tasman Pulp and Paper have Keith Blight's work in boardrooms in both Auckland and as a gift to their associate company in Australia. Government House, Wellington purchased a fossil pot in the early 80s.

Keith Blight
Keith Blight Gallery
Great Northern Arcade
Southpac Building
Cnr Queen & Custom Sts
Auckland
09 303 0177

Textures Craft Gallery 31 Hurstmere Rd
Hand Crafted N.Z. Woodware Glassware Pottery Furniture Takapuna Auckland
Wall Hangings Jewellery Wearable Art Phone: 09-486-0877



Peter Collis
Potter • Auckland



Peter Collis,
31 Tizard Rd,
Birkenhead,
Auckland.
09 480 9856

I really enjoy clay, the lifestyle potting offers, the challenges that occur, the frustrations and the rewards.

I love the quality that high fired glazes have and a passion for decoration, whether brushed, textured or stippled. I'm always searching for the perfect combination of form and decoration.

My work is available from my studio and other outlets and galleries - enquiries welcome.



**WESTERN
POTTERS
SUPPLIES**

For all your materials and equipment

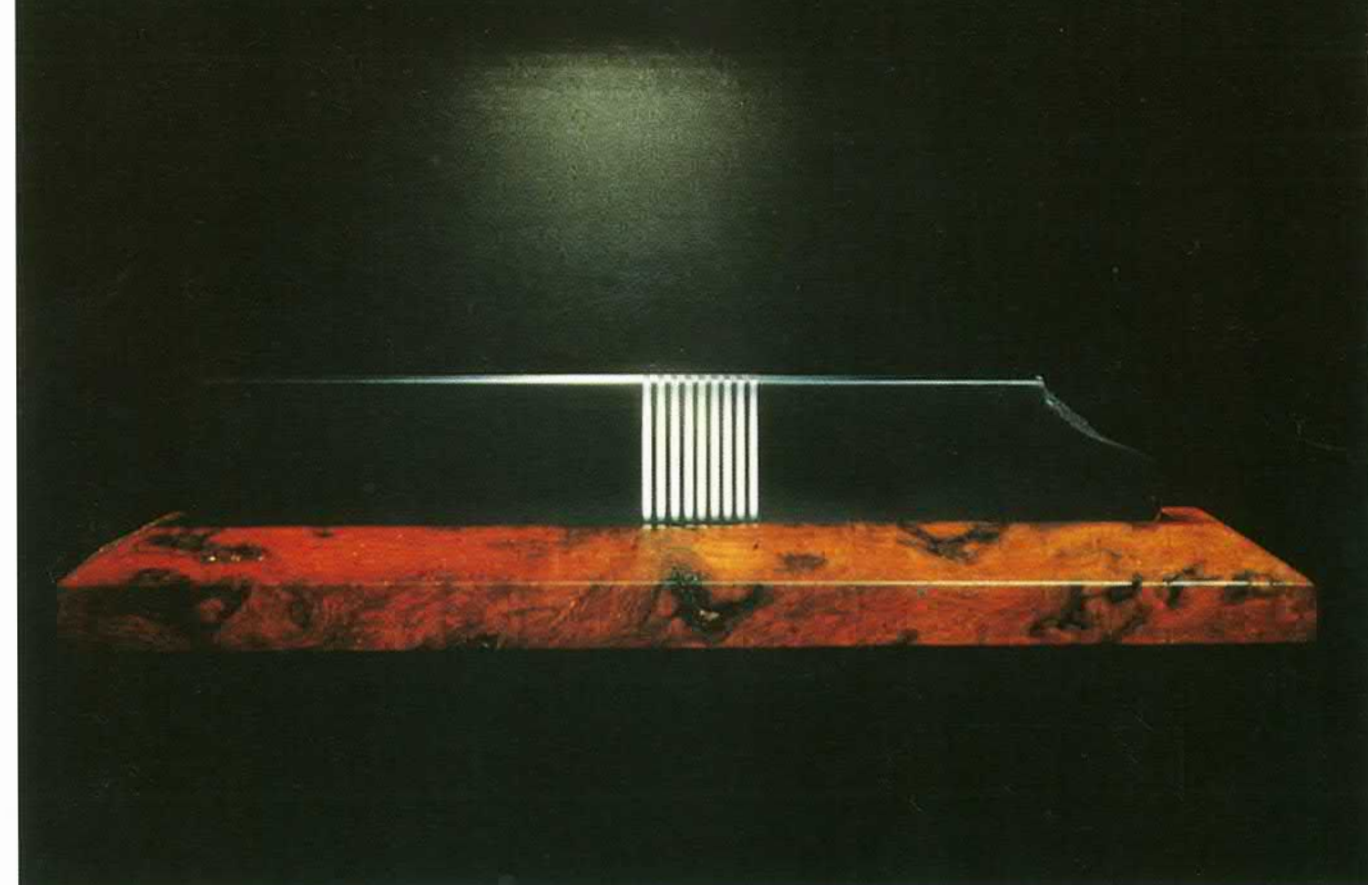
Central address:

Unit 4/43a Linwood Ave, Mt Albert, Auckland.

P O Box 60126, Titirangi, Auckland 7.

Ph 09 815 1513

Fax 09 815 1515



John Edgar
Stone Carver • Auckland

I have been working with stone since 1977. Initially my work was predominantly made in nephrite, jade and other indigenous New Zealand stones such as argillite, basalt, greywacke and jasper. In the past few years the size of my work has increased, a change made possible by a new workshop and the use of granite and marble.

I am interested in commissioned works: amulets and small sculptures in jade, argillite, glass and copper, and on a larger scale interior and exterior sculpture in granite, marble and glass.

Currently my work is available from the following galleries:

Fingers, Auckland

Master Works, Auckland

Avid, Wellington

Merilyn Savill, Wellington

Cave Rock, Christchurch

Fluxus, Dunedin.

New work will be exhibited at the Dowse Art Museum, Lower Hutt in January and February, 1993.

John Edgar

P O Box 21495

Auckland 8.

Fax/Phone: 09 812 8555

Top;

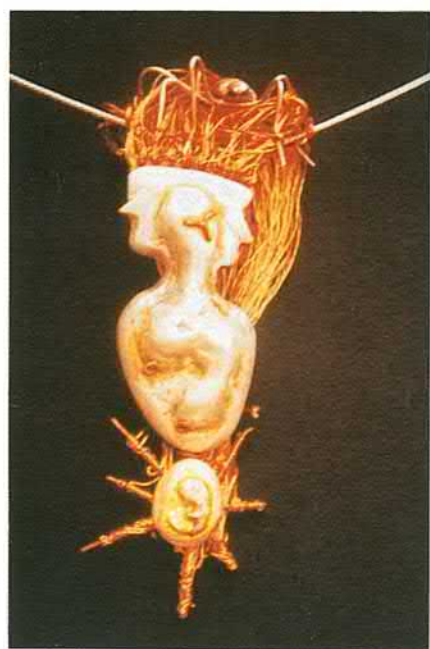
Slate Compressor. slate, glass, wooden box, 450 x 140 x 100mm.

Left;

Disc, nephrite jade, 80mm diam.

Centre;

Karekare, nephrite jade, 150 x 100mm.



Fingers Contemporary Jewellery,
2 Kitchener St,
Auckland 1.
09 373 3974

- Top left;
Paua Fish Bangle, Alan Preston.
- Right;
Ginkgo Necklace, silver & niobium, Ruth Baird.
- Lower Left;
Rangitoto Heart, scoria, paint, silver, Warwick Freeman.
- Lower centre;
Sun in the Night Sky, brooch, Paul Annear.
- Lower right;
Athene Amulet, silver, copper wire, gold leaf, Andrea Daly.

Fingers, as a co-operative partnership of six to eight practising jewellers, has been operating since 1974.

Currently representing 35 makers from around Aotearoa, Fingers displays and sells a diverse range of contemporary jewellery. An ongoing programme of exhibitions, solo, group, and theme, ensures that exciting new developments from the artists are continually being shown in the gallery. The variety of styles exhibited reflects personal responses to life in Aotearoa and its place in the Pacific, using both contemporary and traditional jewellery approaches to techniques and materials.



Ian Fish
Woodturner • Auckland

I am aged 46 years, married to a school teacher, and we have three children. My workshop is in the basement of the family home in Birkenhead, Auckland. My woodturning is, by choice, a part time occupation. I have messed about with wood for at least the past 20 years, but for the past nine years have seriously been turning wood and developing my own style.

I am almost exclusively a face plate turner, making bowls, platters, boxes, hollow forms. I was fortunate in being selected for the Crafts Council of NZ Index in 1989.

My primary interest is to produce simple, uncomplicated shapes, I call them "pure forms", which draw the viewers eye, and then their hand.

Wood is a touching thing. I seek perfection first in the simplicity of form, pureness of curve and balance of proportion - but I want you to want to pick it up. Your hands can "see" what your eyes sometimes can't. Lastly, I want to expose these natural features of the wood in a way that satisfies the eye of the viewer.

I believe that wood can be seen not only as a utensil, but also as a substance from which art objects can be made - art that you can touch, feel, hold, smell, look at, or even put a salad in.

My range includes: small tourist pieces, gifts for overseas travellers, salad bowls, thin wall and one-off business house presentation pieces. All pieces come boxed with simple instructions for care.

My work is available through galleries throughout New Zealand or by contacting me at home - evenings preferred please. I do invite visitors to my studio where I also teach and demonstrate, but please phone first.

Ian Fish
Woodturner
18c Roseberry Avenue,
Birkenhead
Auckland.
09 418 1312



Matarena George
Tivaevae Maker • Manukau



Tiare Maori Tivaevae, casement cotton and embroidery thread, 2600 x 2090mm.

Chrysanthemum Tivaevae Manu.

Tivaevae Taorei (detail).

Matarena George, c/-KAAT Trust, East Tamaki Rd, Otara, Manukau. 09 274 5945

Matarena George was born in the Cook Islands and grew up in the Puka Puka group, where the main craft was weaving mats. It wasn't until she moved to Rarotonga that she learned to make tivaevae by watching and working with the women there. It was a craft she fell in love with and her natural flair for designing became evident when she cut her first pattern in 1951, a skill mastered by only a few.

Tivaevae making itself requires a knowledge of many different traditions - there are five different styles, with *tivaevae manu* and *tivaevae taorei* being the styles featured in her latest work.

George moved to New Zealand in 1958 and is presently involved in running the Kuki Airani Angaanga Tupuna Trust (KAAT) in Otara, Manukau. KAAT is a group of Cook Island women involved with maintaining the arts and crafts of their people. Working with young women, especially those who are unskilled, the courses aim to develop self-confidence and self-worth through cultural awareness. In doing this, they

also promote understanding of Cook Island crafts, especially to those New Zealand born, of Cook Island descent, to give them a sense of identity, and through craft, learn history, legends and protocol.

The Trust runs a creche, and teaches tivaevae work, crochet, basket weaving and machining skills, and encourages the young people to take up careers using these skills.

The Fisher Gallery is involved in promoting a greater understanding of multi-cultural art and craft in the Manukau area. In 1989 the gallery hosted a major exhibition featuring tivaevae quilts and their place in Pacific quiltmaking history. PACIFIC THREADS featured many of the quilts made through the KAAT programme, and the Gallery continues to be involved with and supportive of their work.

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Jude Graveson
Fibre Artist • Auckland

I make large scale wall pieces and installations/assemblages, using cloth (mainly canvas), and handmade paper. Smaller work is in mixed media artist's books. I work the surface, employing a number of print and textural techniques along with traditional African/Indian paste and dye methods. When steel is included, the surface is similarly worked. I have a great interest in block-printed, indigenous, folk textiles, researching these on visits to Indonesia, India, and Nepal.

My work is to do with meaning and myth. We, as humans, make myth by imposing and investing meanings - as the contemporary mythologist, Joseph Campbell said, "Meaning (myth) defends us from the madhouse". My myth encompasses the formal and spiritual connections I see between the endless unfolding ridges in a barren Mongolian landscape; the echoing repetition of sand-ridges formed by waves; the manmade map-marks of a fortified Maori Pa site; the repeated lines of a barcode and silicon chip; the morphological repetition that distinguishes a fingerprint; the ancient, mysterious drawings of a labyrinth. To

me, these are emblems, clues - the marks of the Earth, of life, of time, of existence. Animals, as far as we know, are not concerned with such things. To be human is to seek the clues and invent the stories, the theories that name and extend our perception.

I am currently building a fully equipped studio, for working in and teaching both papermaking and textile art. This incorporates a hydraulic press built with the assistance of QEII Arts Council grant, awarded 1992.

1991: Diploma in Craft Design (Fibre), Carrington Polytechnic

1992: Completing B.A. degree in Art History and Anthropology.

1990: Award for Innovative Work in 3rd National Exhibition of Craft Dyers Guild of NZ, Waikato Museum of Art and History.

1992: October, Art in Craft Exhibition, Academy of Fine Arts, Wellington.

1992: October, Association of Women Artists Exhibition, Outreach Gallery, Auckland.

1993: February 8, Oedipus Rex Gallery, Auckland, with glass artist, Alena Taken-McCallum.

Jude Graveson
Home and Studio
11 Francis Street
Grey Lynn,
Auckland.
09 376 4249

Identity (detail), 1992, paste printed, discharge dyed, canvas, 1500 x 1800mm.

Forensic Scratch II, award winner, 1991, Waikato Museum, screenprint/paste/dye, discharge dye, canvas & steel, 1800 x 2800mm.

Imprints, 1991, handmade woodpulp paper/embossed paste printed and dyed, steel grids, 1730 x 1620mm.

Jude Graveson: "My hands bear the traditional Mehendi marks that Indian women wear on festive occasions - done with red henna squeezed from a 'corn' of paper, rolled from a square of paper."



Jeannette Green
Fibre Artist • Auckland



Jeannette Green, Feltworks Studio,
15 Woodfern Cres, Titirangi
Auckland 7. 09 817 8579
Top; **Free To Choose** (detail), commissioned for Kubla Ross
Seminar Centre, Virginia, USA. 1800 x 1000mm.
Lower centre; **Free To Choose**.
Right; **O Why Lament its Fall**, rain cloak, wool, mohair,
silk, felt, 1025 x 2250mm.

Akatere Woolcraft

Taupo Bay, Mangonui, Northland
Marion & Ralph Logi
09 630 0433

Carrington Polytechnic

Carrington Road, Mt Albert, Auckland.
Ph 09 849 4180 Fax 09 849 4375

New Zealand Spinning, Weaving and Woolcrafts Society Inc



Secretary:
11 Raleigh St,
Northcote,
Auckland 9.

Over many years I've developed skills as a teacher, researcher, designer, exhibitor, sticher, dyer, spinner, weaver, fabric constructor and fabric manipulator. I utilise all these experiences as a tutor in the Design School at Carrington Polytechnic and in my own studio, Feltworks, and have tutored workshops around New Zealand and in Australia.

These two roles provide a working lifestyle as a self-supporting artist and tutor. As fibre tutor in the Design School, I work with first year students and those working towards a diploma in 3 Dimensional Design.

Since 1991 Feltworks Studio has been based at my Titirangi studio home. I offer weekend workshops in paper making and felt making and continuing programmes for those wishing to extend their skills.

After researching the very long tradition through history and taking the most appropriate of these traditional techniques I have developed a style representing something uniquely New Zealand using the very best of fine wools. I have developed fast, efficient

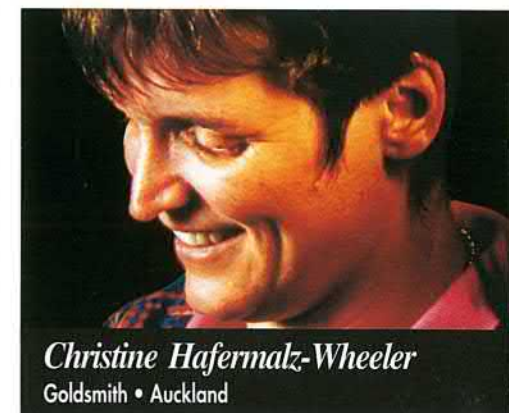
techniques and my passion is to produce objects of quality in design from these excellent materials. A QEII Arts Council grant to travel to the 4th International Felt Workshop in Hungary provided the opportunity to share with felt makers around the world.

I have developed a series of felt objects, hats, boots, jackets, functional and unique through the use of colour, texture, and stitching available through the studio and from selected craft outlets.

Larger sculptural wall pieces are offered for exhibition or on commission

An active involvement with the New Zealand Spinners, Weavers and Woolcraft Society (NZSWWS) as a national tutor, recently involved the making of "Noah to the Nineties", a video for feltmakers. Available: V. Leggett, 12 Whitby St, Dunedin (\$39.95 + \$4 postage).

Feltworks Studio welcomes visitors. Telephone first. A range of feltmaking and spinning fibres are available. For groups visiting demonstrations can be arranged.



Christine Hafermalz-Wheeler
Goldsmith • Auckland

Christine's love of original, rare materials has taken her all over the world; quests to Mexico, New Zealand, Florida and Finland have honed her eye for perfect asymmetry and inspired the sophisticated contrasts which form her hallmark.

Every piece is personally handmade. No metals are acquired in anything but their raw form, neither setting nor polishing is entrusted to others, and the only casting she practises is to produce a basic six inch nail of 18ct gold from which to roll or draw the sheet or wire she requires.

A design may start with a gemstone, a fossil or a sketched shape; it may take its inspiration from light, volume, or contrast. Whether bold or delicate, in gold or silver, each piece is built and shaped with saw, pliers and the traditional but all too rare mouth-blown soldering torch, a more responsive and personal tool than its modern electric counterpart.

Christine's unique ability is to capture the spirit, that deep "Dragon's Fire", of an

individual gemstone, embellishing and enhancing its beauty by original and startling surrounds and backgrounds. Different materials evolve different styles: compare her work using fragments from the razed Berlin Wall - itself an overwhelming personal influence - with the primeval qualities of the joyful "Spirit of New Zealand" Collection.

Such attention to detail contributes to the flexibility of Christine's talent. With a variety of techniques quite literally at her fingertips, her imagination can run riot, unrestrained by everything except a refreshing sense of practicality; asymmetry abounds, but her rings remain comfortable, her earpieces light enough to wear all day.

Indeed, no two pieces conform; each, like a painting, a sculpture, a poem or a symphony, draws strength from many sources: physical, emotional, temporal. The result, like all true art, is a beginning and an end in itself.

(Written by Ric Cooper)

Christine Hafermalz-Wheeler,
P O Box 105 282,
Auckland Central.
(or contact through
Master Works Gallery
09 309 5843)

Top;
Sunrise, brooch, Munsteiner Agate, Diamond.

Left;
Rings, Mexican Opals, Diamonds, 750/000 gold.

Centre;
Necklace, Munsteiner Agate, Opal, Diamond.

Photo of Christine Hafermalz-Wheeler by Michael A Court



Kevin Higgins/Denis Brunton
Windchime Makers • Auckland



Designers and makers of Windspell chimes. Kevin is a musician and designer currently employed as a teacher of design and graphics. Denis is a woodturner and co-designer of the chimes.

Design of the Windchimes:

The chimes are simple in appearance yet their design fulfils an exacting range of criteria. They must be tuned perfectly. The tuning begins with a mathematical formula to calculate the length and diameter of the pipes, but further fine-tuning is required to produce a tone that is perfect.

The chimes also need to be durable as they are generally placed outdoors. This is ensured by powder-coating, not anodising the pipes and in fact gold-plating one of the models. The cords used to suspend the pipes are UV resistant. The timber is treated with a mixture of waxes to preserve its beauty. Instructions are given as to the occasional care required so the wood remains protected from the elements.

Each individual part is the result of numerous prototypes to select the most

pleasing shape and the wooden parts are individually hand-turned from beautiful recycled native kauri.

Range and Availability:

The chimes come in three sizes. The smallest and medium sizes feature a range of musical notes and come in a range of tasteful colours.

The prestige model is over one metre long and the pipes are 24 carat gold-plated. This model has been used very effectively in building foyers and courtyards requiring a distinctive feature.

Currently the chimes are retailed in three Touchstone shops in Auckland (at Victoria Park Market; Lorne Street, Auckland, and Hurstmere Road, Takapuna) and also at Heart and Soul in Hamilton and Antipodes in Mount Maunganui.

Wholesale enquires should go to Sally Higgins, Box 52168 Auckland 3. Phone 09 373 2901.



Cathy Kenkel
Mixed Media Craft Artist • Auckland

I love building up a surface texture with my hands. Processes which produce this such as glueing, painting, wrapping, and stitching, hold fascination and excitement for me. Pastels, acrylics, oils, graphite delight me with the way they build up a colour surface. My focus tends to be on the New Zealand landscape and women's issues.

Cathy Kenkel, a mixed media craft artist, has been exhibiting since 1986, and her work is held in collections in New Zealand and overseas. She has a Craft Design Diploma from Carrington Polytechnic (Auckland 1990).

Her current work is mostly in papier-mâché. She also uses processes such as felting, paper-making, screen printing, quilting, copper plating, and incorporates plastic, wire, wax, paint, copper, stones etc as required. Recent pieces include papier-mâché containers and bowls. She also makes collage cards for special occasions; commissioned works; paintings and drawings; and relief in mixed media.

She is involved in:

- Craft Art Marketing. **Art Pursuit** is an organisation which focuses on sourcing and installing New Zealand craft art for clients which range from business houses to schools, professional premises and private interests.
- Teaching. She has taught both art and craft to children and adults for the last four years.
- Writing for Craft NZ and the Association for Women Artists.
- Arts Development. Cathy has been involved with arranging exhibitions and publicity. She is currently a member of the Association of Women Artists policy group and the Titirangi Community Arts Council.

Her work is available from selected craft galleries and bookshops, through exhibitions and commissions, and the Art Pursuit network. She holds an "open studio" week each year during the first week of December.

Cathy Kenkel

Studio address:
7A Bishop Street,
Green Bay,
Auckland.
09 827 1972
Art Pursuit,
P O Box 60 193,
Titirangi,
Auckland.
Ph/Fax 09 817 3828.



Rosemarie McClay
Potter • Auckland



events. For example *Jug for Dracunculis Vulgaris* celebrates the first four magnificent flowers produced by Rosemarie's lily plants, whilst alluding to that late, great lily grower, Sir Robert Muldoon.

Rosemarie produces a range of smaller, reasonably priced pieces which are her "bread and butter". These are for sale through retail outlets like Carls of St Heliers and Lopdell House Craft Shop. Both the smaller pieces through to medium range vessels and vases are all one of a kind. These also often have several firings and glaze applications for particular effects. The more idiosyncratic studio pieces are kept for exhibition.

Rosemarie McClay, 461 Scenic Drive, Waiatarua, Auckland 7. 09 814 9834

Inquiries regarding work in progress and special requests are welcome (telephone first).
Top left; *Dinorisama*. Photo; Auckland City Art Gallery.
Right; *Hornivorous*. Photo; Howard Williams.
Lower left; *Forbidden Fruits*. Photo; Lopdell Gallery.

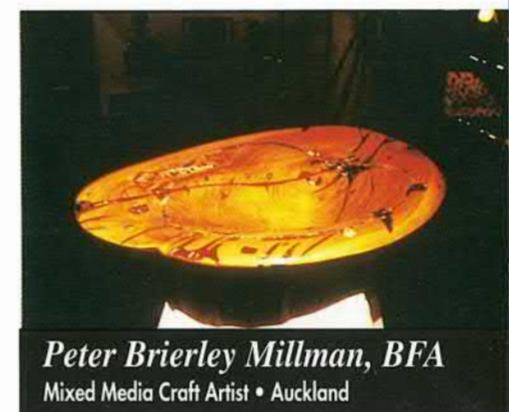
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Peter Brierley Millman, BFA
Mixed Media Craft Artist • Auckland

Gyrocello is a concept reconciling people with the universe. "Gyro" is the gyroscope symbolising physical laws. "Cello" is a cello body similar to a human torso and also full of resonance. A sculpture I have made contains a cello's body with a gyroscope mounted inside.

I make monumental furniture as an act of confirmation of nature's power. The forces of nature are the origin of us and our lives, yet modern urban people are increasingly isolated from it. My large sculptures express my feelings of awe, respect, gratitude, and faith in, the huge natural sustaining energies available to us. I would like to see one of my pieces in around 2290 (A.D.) when they will have the beautiful patina of age. In Europe antiquity is an integral to life. Cultural evolution exposed as the strength of a castle or the joy of an ancient garden.

In Aotearoa our past is revealed in wind sculpted rocks and mountains, in the incessant turbulence of clouds and sea. I want to speak with this dialect so rich in natural forms, my

work is seeded by these energies. The uncurling of a shell, the crystal liquid flows of a strong river. We must listen to the ancient stories as told by diverse tongues, to discern the way of the future. For technology is always only secondary to the idea.

Peter Brierley Millman
GYROCELLO STUDIO
9 Woontons Lane
Titirangi
Auckland.
09 849 3766



McCalls'
Creative Art Gallery
350 Queen, Auckland.
(Opposite Town Hall)
Ph 09 379 4388, fax 09 528 5830.

THE VAULT
CNR HIGH ST & VULCAN LANE
AUCKLAND
CNR LAMBTON QUAY & WILLIS ST
WELLINGTON



Garry Nash
Glass Artist • Auckland



Garry Nash,
Sunbeam Glassworks,
70 MacKelvie St
Ponsonby,
Auckland.
09 376 2744

Garry Nash's exciting and original glass works have been stirring the national and international art community during the 14 years he has worked in this medium. By invitation he was guest instructor at the Australian Glass Society Conference in 1989, and at the Japanese Fuji River Craft Centre in 1990.

He has exhibited widely in New Zealand, the United States of America, and Japan. His work is now represented in major public collections - amongst these, the Smithsonian Institute in Washington DC and the Auckland Museum, New Zealand.

Garry owns and operates Sunbeam Glassworks in Auckland. One of the major glass studios in the Pacific region, Sunbeam specialises in all aspects of glass forming, from glass making through blowing, cutting, polishing, grinding and decorating. Garry is also involved in training craftspeople in this highly skilled discipline. Sunbeam produces its own high quality semi-crystal glass - primarily from New Zealand raw materials.



Michael O'Brien
Bookbinder • Auckland

Unique art works by commission. Designer bindings. Fine craft bindings. Restoration and repair. Tuition in marbling and bookbinding. Recycled Paper Books. Marbled Books and Stationery. "Old Age" and "Dark Age" Books. "The Diary".

In these dark times our situation is not unlike that which William Morris faced some hundred years ago in an industrialised England. He put the question that if a man found coal in the back of his garden would he go on digging it up until he put his children to work in the mine itself and transformed his garden into a factory's dingy slab heap? And yet he said this is what we are doing to our country.

In contrast to the soulless commodities spawned by the consumer age, I see the Hand Made Books made in my Bindery in Saint Benedicts Street as Sacred Objects. I use only the finest Acid free or New Zealand Recycled papers in all my books. Sheets are folded and sewn by Hand. All subsequent actions are carried out with hand tools some dating back to the cloisters of Saint Benedict in the Dark

Ages. The Cambridge Binding for instance is bound in period style of the mid Seventeenth Century. No operation used in 1650 has been omitted now. Given a little care and attention one may expect some three or four hundred years of use from such a book.

Variant Bindings available at Wholesale Prices from
City Workshops, 32 St Benedict's St, P O Box 8933, Symonds St, Auckland.
Hours 2-6pm Ph: 09 3099546 Home: 09 846 1379.

Or from Selected Retailers:
Compendium Gallery, 49 Victoria Rd, Devonport
Out of New Zealand, Queens Arcade, Auckland 1
From N to Z, Victoria Park Market, Auckland
Master Works Gallery, 8 York Street, Parnell
Standard Issue, 22-24 Kitchener St, Auckland
Time Out, 432 Mt Eden Road, Mt Eden
In Vogue, 758 Pollen Street, Thames
The Kiwi Shop, 326 Tinakori Road, Wellington
Crafts Council Gallery, Otago Museum, Dunedin
Ariel Bookshop, 42 Oxford St, Paddington, Sydney.

Michael O'Brien
Bookbinder,
City Workshops,
32 St Benedict's St,
P O Box 8933,
Symonds St,
Auckland.
09 309 9546

Top
"Dark Age" Swamp Kauri Books.

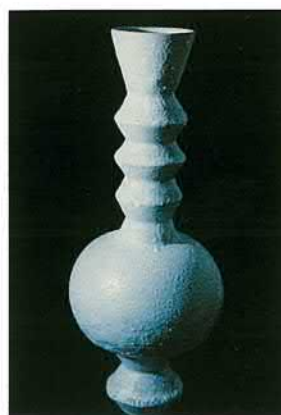
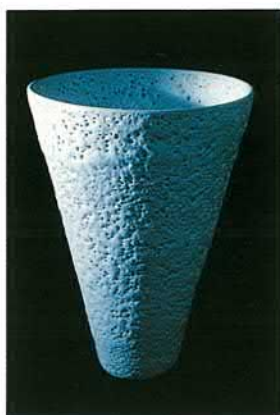
Left;
Recycled Books.
Centre;

17th Century Cambridge Binding.
Photos; Martin Schänzel.

Photo of Michael O'Brien by Simon Young.



John Parker
Potter/Designer • Auckland



John Parker
61 Bush Rd
Oratia
Auckland
Ph/fax 09 814 9506

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I have always made things. As an only child my early resourceful passions were for chemistry sets, puppetry, homemade museums and conjuring tricks.

After the usual dabbings with a high school drama club, theatre interests gave way to an abortive attempt at a Science Degree which led to the accidental discovery of my other great passion, pottery.

I originally began as a primary school teacher. I went to London in 1973 to study at the prestigious Royal College of Art and in 1975 graduated with an M.A. Degree in Ceramics.

My passion for movies led to being film critic for Auckland's METRO magazine since its inception.

I was Head of Design with Theatre Corporate for three years from 1984 and joined Mercury Theatre as Resident Designer in 1987.

I subscribe to the WELL ROUNDED AESTHETIC ideal, I guess. All the things I do seem to relate. They are all visual. They all

concern the drama of reactions to shape and colour and arrangement.

Freelancing since 1990, the highlight has been designing the new International touring version of CHESS - the musical in 1992.

In 1991, with help from QEII, I mounted a solo show in collaboration with lighting designer Tim Dowson at Master Works Gallery. The primarily textured white pieces were treated to a changing theatricality of sequenced coloured lighting effects. For me it was a successful marriage of all my interests. I make no distinction between them, whether working on a monthly magazine copy, a theatre piece or an exhibition of ceramics, there are the same pressures and unalterable deadlines. The same themes flow through your work and the same processes of stylisation, fine tuning and attention to detail apply. The adrenalin rush on publication dates, at exhibition openings and on first nights are just the same.



Marie Potter
Leather Artisan • Auckland

A deep love of leather commits me totally to show by example that leather can be accepted as an innovative contemporary art form.

Marie, 1988.

Marie is affectionately known as the "leather lady". Ten years ago she held her first exhibition *Beyond Bags and Belts*.

This really sums up her approach to leather. She is well known for pushing the medium far beyond accepted boundaries.

Due to her tenacity and commitment she has pioneered the acceptance of leather as an art form in New Zealand. In doing so, Marie has gained many outstanding achievements.

Marie achieved a Diploma of Textile Art with distinction at Whitecliffe College of Art and Design in 1985. 1986 and 1987 saw her structuring and tutoring a fibre art course. She has run many workshops throughout New Zealand and tutors privately from her home studio.

Since 1989 Marie has had international recognition of her contemporary baskets, being

included in *Basketry Round Up 1991* a USA basketry publication.

Marie has been the National Director of the Association of N.Z. Leatherworkers and Editor of *Leather Artisan* since 1989.

She is an invited artist member of the Academy of Fine Arts where her work is exhibited often. Her works can also be viewed at Master Works Gallery and Compendium Gallery, Auckland, and Cave Rock Gallery, Christchurch.

Marie Potter

Home/Studio
44 Clifton Road,
Takapuna,
Auckland.
09 486 3480
Fax: 09 377 5173

Left;

The Pioneer, dress art, permanent collection, Auckland Museum.

Right; *Contemporary Basketry*, 1991, 350 x 275mm.

Photo; Howard Williams.

Lower; *The Voyage*, 1992, 275 x 125mm. Photo; Howard Williams.



Louise Purvis
Multi Media Craft Artist • Auckland



Louise Purvis
19 Walmer Rd
Pt Chevalier
Auckland
09 849 4323

Top;
Moon Horse, bronze, 1991.
Lower centre;
Encapsulation, mixed metal, 1992.
Right;
mixed metal, 1992.

Lou is a multi-media craft artist working in a variety of media including bone, stone, metal, clay and more recently, plastic and "found" objects. While still in the early stages of her career she has been acknowledged as having an intuitive grasp of form and a high level of commitment and dedication to her work.

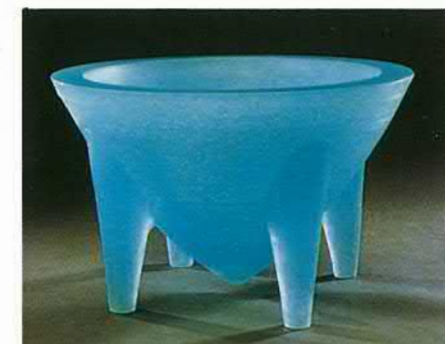
Lou continually looks to acquire and master new skills, showing adaptability and inventiveness in her approach, and enjoyment in the continual learning this involves.

Her work often reveals a whimsical humour and a wry approach to life. She explores the inter-relationships between the animal and human worlds, and works to political themes which have personal relevance.

Hawkes Bay Craft Design Certificate 1988-89

Waiariki Craft Design Diploma 1989-90

Work is available from Master Works, Auckland and the Bowen Galleries, Wellington.



Ann Robinson
Glass Artist • Auckland

After graduating from the Elam School of Fine Arts, Auckland University, in 1980, I spent the following nine years blowing glass at Sunbeam Glassworks for my primary income. In my spare time I developed a process for the casting of large glass vessels. In 1981 I left the blowing studio in order to concentrate fully on my cast work.

The process I use, "lost wax casting", originates from my student work in bronze casting. I cast up to 45 kg pieces, mainly bowls and vases, but some solid sculptural forms too. At times I cast several units that lock together, as a means of achieving a size that stands comfortably in a large interior space, or in an outside garden site. I currently use a 30% lead crystal made for me by a New Zealand glassworks. I do favour the bowl, finding the exploration of its form a source of challenge and satisfaction.

The pieces that I am developing at present are a direct development of the five pieces that travelled to Seville, to be part of "Treasures From The Underworld", a wonderful

exhibition of mainly ceramics that was mounted as part of New Zealand's Expo pavilion.

I work in my own studio on the West Coast of Auckland surrounded by the energy of regenerating kauri forest. Within New Zealand I market via exhibition, commission and Master Works Gallery, Auckland. A steady interest from Japan, Australia and the USA seems to be growing, but my preference is to see my work as much as possible enjoyed in my own country. Apart from anything else, I get to see it again.

My work can be seen in New Zealand at the Auckland Museum, The Rotorua Museum, Lower Hutt's Dowse Art Museum, The National Museum of New Zealand in Wellington and the Wairarapa Museum.

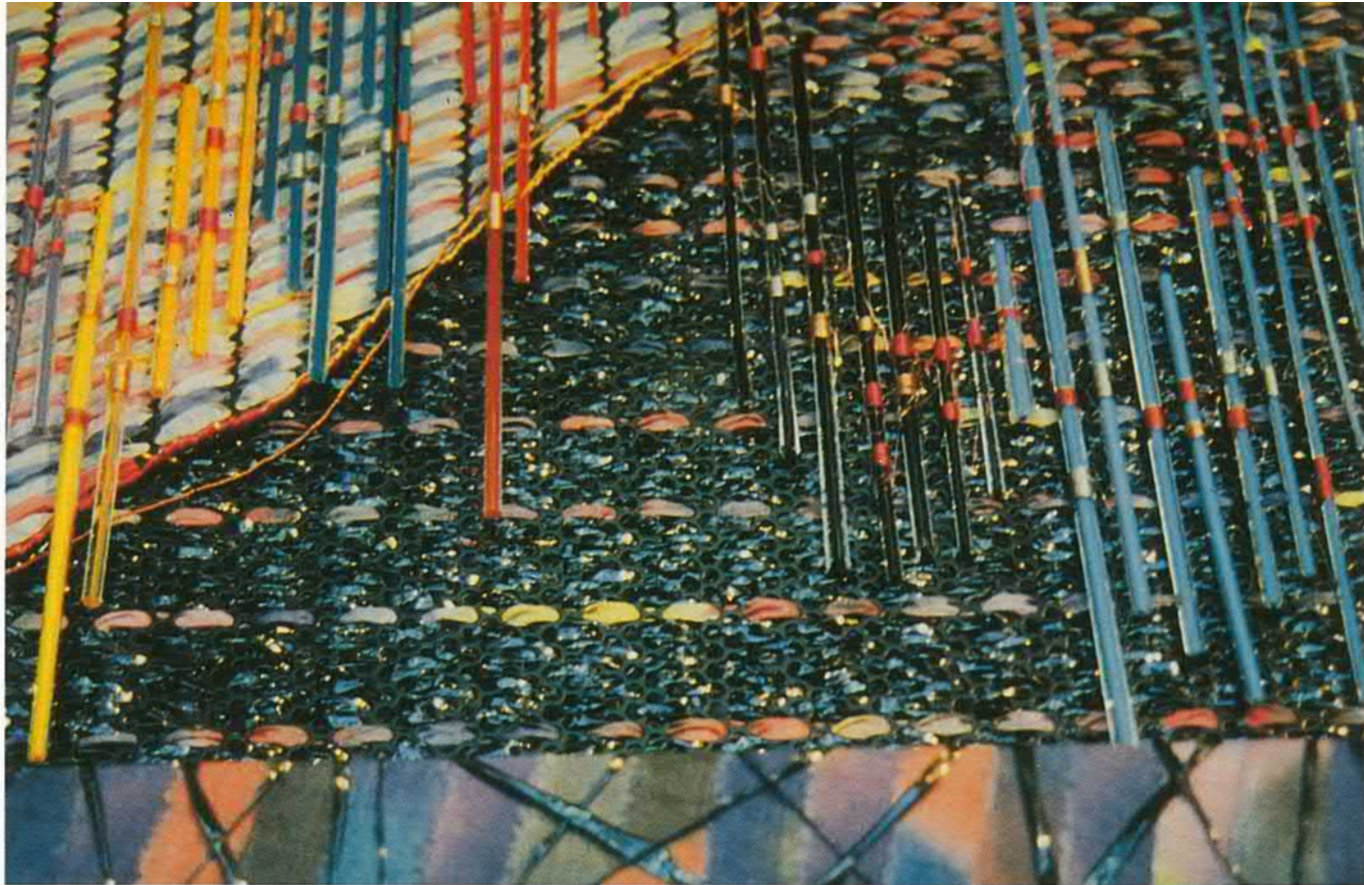
Ann Robinson
P O Box 21495
Henderson,
Auckland.

Ph/fax 09 812 8555

Left;
Nikaus, 870 x 220mm, 34kg, photo John Pettit

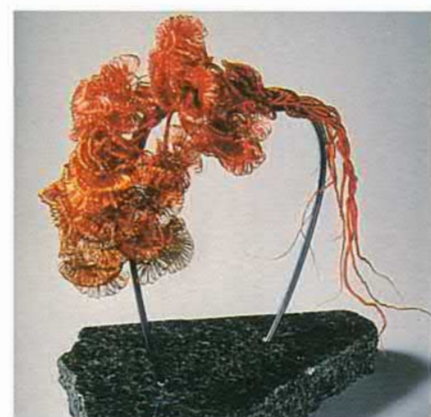
Right;
Blue Peace Bowl, 240 x 420mm, 24kg, photo; Ray Foster.

Lower;
Antipodean Bowl, 300 x 470mm, 45kg, photo, Ray Foster.



Helen Schamroth

Mixed Media Artist, Craft Writer • Auckland



Helen Schamroth
59 Queen Street,
Northcote,
Auckland 9.
09 418 2348

Top;

Impressions (detail), Park Royal Hotel, Wellington, 1990, perforated powder-coated aluminium, video tape, painted silk, acrylic medium, glass cane, assorted wire.

Photo; Michael Smythe.

Lower centre;

Water's Edge, Hewlett Packard office, Auckland, 1992, stainless steel, brass, extruded fibreglass, painted canvas, acrylic medium, copper, electrical tape, found materials.

Photo; Howard Williams.

Right;

Shelter I, private collection, 1992, knitted copper wire, titanium, granite.

Photo; Howard Williams.

Born in Poland, raised and educated in Australia, including School of Architecture, Melbourne University, moved to Auckland in 1968. Attended Penland School of Crafts 1982.

I work in mixed media, primarily in fibre-based techniques like knitting, stitching, wrapping and knotting, the materials varying from traditional fibres and found materials to industrial materials, often metals in the form of wire and mesh. The processes honour traditional "women's work", and my work explores symbolically my personal history and culture, as well as making commentaries about my environment. My work alternates between small works with delicate details and large sculptural installations.

Commissions include a sculptural installation for Hewlett Packard in their Auckland office (1992), and six wall works for the Park Royal Hotel Wellington (1990).

Main gallery outlet is Master Works, Parnell (Auckland).

Exhibited widely throughout New Zealand in over 60 invited and selected exhibitions, had 8 solo, collaborative and 3-person exhibitions, and has been selected for exhibitions in Australia, Canada and Japan.

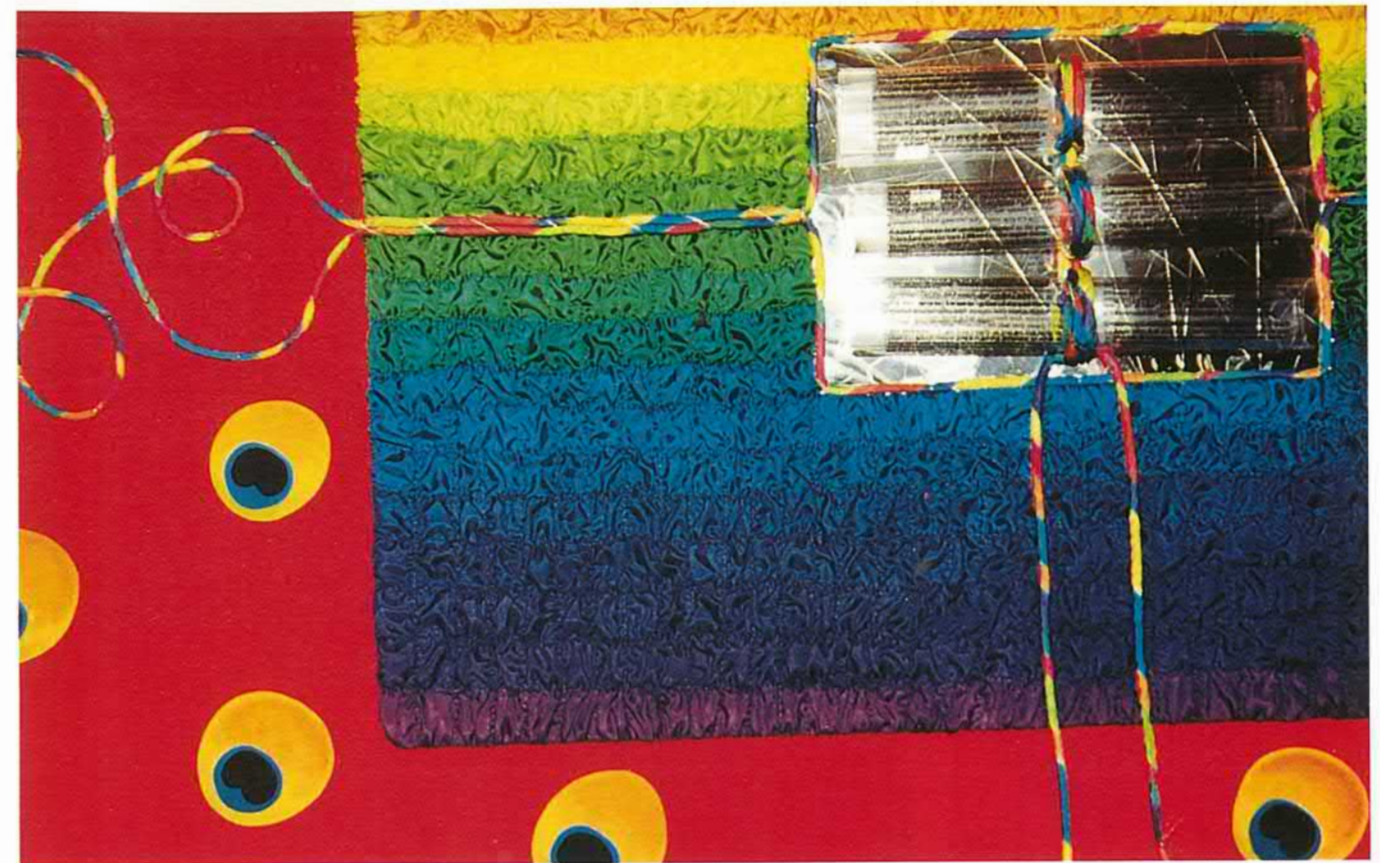
1992 exhibitions include **k3tog**, Master Works, Auckland (3 person show), **Marks and Milestones**, Outreach (Association of Women Artists), **Threadworks**, Robert McDougall Gallery, Christchurch (selected), **Nga Kaupapa Here Aho - Fibre Interface**, Te Taumata Gallery, Auckland.

Several awards received individually and collaboratively.

Craft reviewer for NZ Herald, and has written commissioned articles about craft for periodicals in New Zealand, Australia, Germany.

Organised and conducted the Craft Writers' Weekend, Auckland in 1992. Gives lectures and workshops.

Co-curator of **Nga Kaupapa Here Aho - Fibre Interface**, a bi-cultural fibre exhibition at Te Taumata Gallery, Auckland 1992.



Louisa Simons

Fibre Artist • Auckland

In the early sixties, Louisa Simons was in Manly, Sydney, dipping waxed Thai silk into buckets of brilliant dyes. That was at the beginning of a freelance fashion career which was to continue for twenty five years. Her involvement was total...initial garment design concept, surface design and decoration of the fabrics, cutting of the patterns and cloth, construction of the garments as well as sales and marketing in New Zealand, Europe and the USA.

It was during those years that her repertoire of technical skills was accumulated: batik, shibori, fabric painting, beading, embroidery, interlacing, knitting, quilting, appliqué, papermaking and soft sculpture.

In 1987 she exhibited her first fibre artworks, which drew on many of these techniques, especially shibori, to explore two-dimensional conceptual/narrative statements. This was a turning point in her career. Perhaps inevitably, she left the fashion world behind and committed herself totally to her artistic research, experimentation and expression.

A NZ-Japan Educational Purposes Study Grant followed, enabling her to spend time in

Japan furthering her research into shibori, indigo dyeing and contemporary Japanese work in fibre. She returned to NZ and took up an Artist-in-Residence position at Waikato Polytechnic for 1988. Since then she has developed an international lifestyle which enables her to devote time to personal studies and studio work as well as tutoring workshops in New Zealand and abroad.

Louisa has a unique approach to working with students, which has grown out of her own personal enquiry and approach to creative work. She first explores the dynamics of creative processes with them to facilitate the growth of ideas and inspiration. Out of this activity comes the direction the workshop will take...students may engage in a personal, independent work, or the group may decide to create a combined work or installation. In either event, the technical explorations inter-weave with the creative vision as a process rather than the production of 'artworks' for their own sake.

Louisa Simons
NZ: C/- NZ Post

Limehills
Southland
Europe: Villa Loveno
Route des Aranda-Bois
Buchillon CH-1164
Switzerland

Louisa accepts private commissions, as well as exhibiting regularly. Her works are held in both public and private collection in New Zealand USA, Switzerland and England, and have appeared in US Fiberarts Design Books III and IV.

Top;

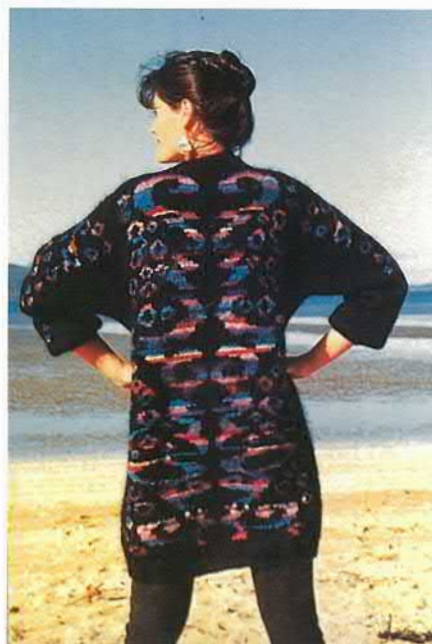
An I for an Eye (detail), dyed and painted silk, shirring, laminating, multi-media.

Lower left;

Stained Glass Morning (detail), painted silk, shirring.

Centre;

Fan (detail) shibori dyeing, smocking, multi-media



Ailie Snow
Knitter • Auckland

Ailie Snow
23 Woodside Cres
St Heliers
Auckland.
09 575 7394
Top left;
Rhythm Remains, 1992.
Right;
Sea Cloak, 1992.

anny blatt

P O Box 100 299, Auckland 10
Phone/Fax 0-9-479 2043

Craft Dyers Guild of New Zealand Inc
P O Box 13 856, Onehunga,
Auckland 6

Ailie is a designer who has developed knitting to a degree where it has become a medium for expression, gathering her inspiration from music, nature, architecture and art. A huge range of colourful and lustrous yarns function as an art palate from which she creates luxurious and individual garments, each made unique by colour, texture and pattern.

In 10 years of exhibiting locally and nationally she has become a regular recipient of major awards.

Ailie's experience, enthusiasm and affinity for her craft are readily communicated to others in lectures and workshops throughout New Zealand. Participants become excited by the possibilities as they are helped through the experience of expressing their own visions. They see the options opening up as Ailie expounds her ideas about the structuring of garments; a common sense approach that is very different from the conventional. The ability to get people fired up and enthusiastic about new ideas, and the confidence she gives

them to experiment with technique and design are proof of a great rapport with both people and the fibre medium. Ailie offers insights and information which she has gained from years of experience and experimentations, from her search for novel solutions to problems as they arise and from her desire to continually improve.

Ailie's work is available through exhibitions, and she sometimes accepts commissions, working closely with the client in the choice of colours and textures.

Her workshops, which are normally limited to 15 participants are usually arranged by personal contact from local woolcraft groups or other interested organisations.

This entry is supported by the fine French yarns of Anny Blatt which Ailie loves to use.



Wallace Sutherland
Jeweller/Sculptor • Auckland

The first art work that interested me at school was snatched away by a disapproving teacher!...This introduced me to the power of comics. Cartooning and comics still influence my work and my interest in the graphic use of metal explains my enthusiastic membership of the New Zealand Contemporary Medallion Group.

On a larger scale, my bronze sculptures reflect my inner city environment: body language and gesture, defined by an interplay of planes and surfaces.

I was born in Christchurch, New Zealand in 1946 and educated at the University of Canterbury, University of Auckland, Lapis Lazuli School of Silversmithing and Artworks Studio Foundry. I have exhibited widely; in group exhibitions in Finland and the United Kingdom; and 12 solo exhibitions in New Zealand between 1978-1992. I curated Medallions '91 at the CSA Gallery in Christchurch.

Although currently a full-time jeweller/sculptor, I am also a qualified teacher. I have

taught science and art at secondary level and jewellery and sculpture at tertiary level.

The edge of Banks Peninsula, next to a pocket of bush, was my childhood environment. This, together with frequent spells at French Pass (family roots) established the flora and fauna of Aotearoa as a major source area of my art. I have developed a range of native flower rings in silver. The design-work for these was both demanding and satisfying. The engraved originals, from which the castings are taken, now belong to the Auckland Museum.

My main outlets are Fingers, Ferner Gallery and Master Works in Auckland; Cave Rock and Salamander Galleries in Christchurch; Expressions in Hamilton and the Open Eye Gallery in Edinburgh.

I am available for private tutoring at my workshop in Ponsonby.

Wallace Sutherland
24 Hepburn Street,
Ponsonby,
Auckland 1.
09 378 4827





Anne Tunnicliffe
Fabric Artist • Auckland



Anne Tunnicliffe
1/4 Kelly Street
Mt Eden
Auckland 3.
Home 09 631 5571
Studio 09 576 8258

Born 1942 at Ngaruawahia. Raised on a South Auckland farm then spent 25 years in Sumner, Christchurch, and now live in Mt Eden, Auckland.

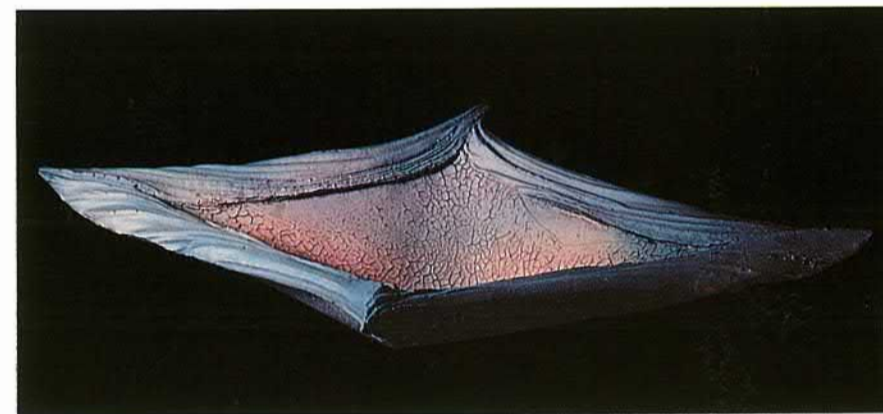
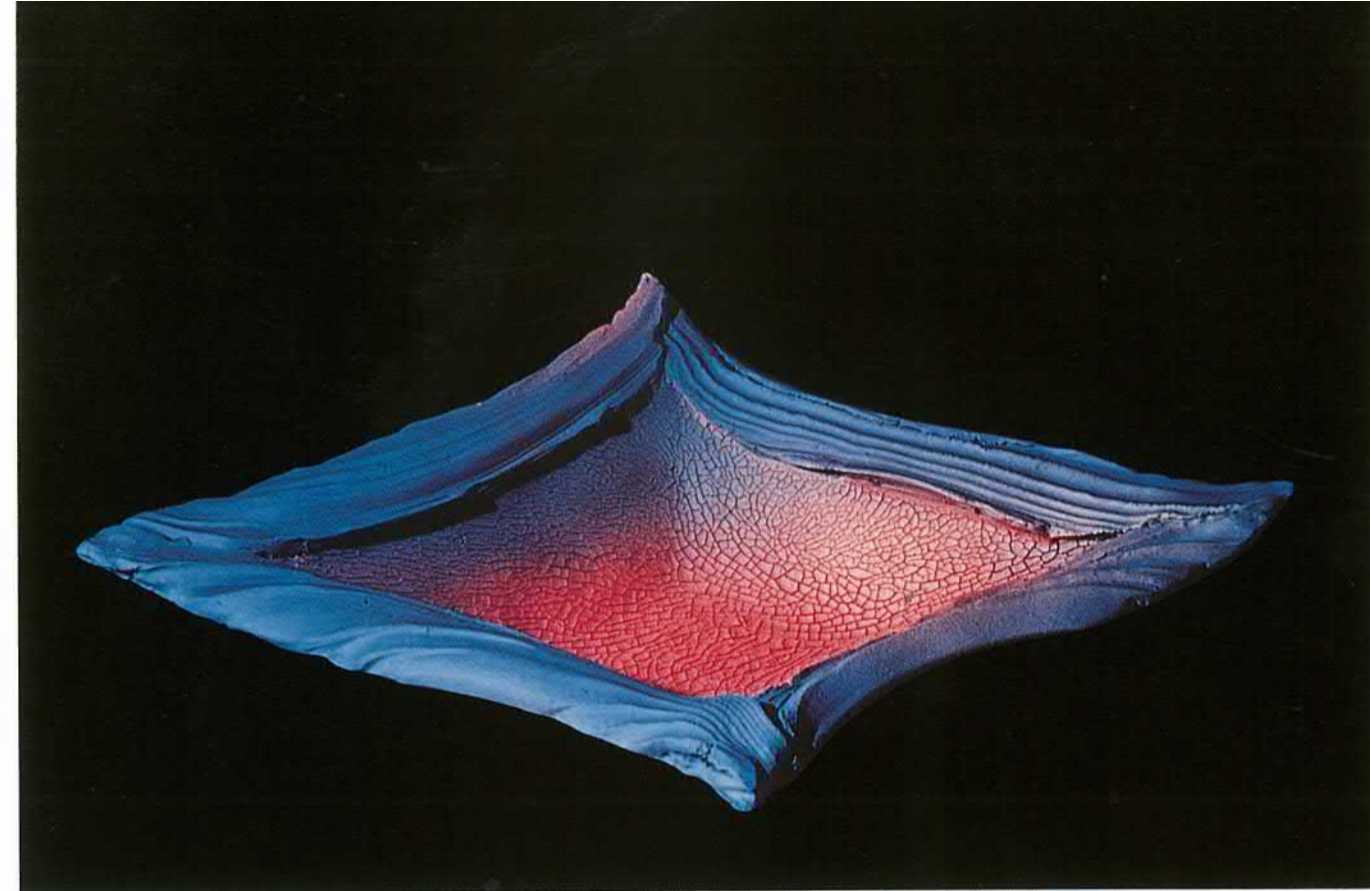
For many years attended numerous classes in drawing, printmaking, photography and also workshops in dyeing and fibre arts. Gained bursary art at Hagley High School, Christchurch as an adult student. Exhibited work in C.S.A., Christchurch and with the Association of Women Artists, Auckland.

This year completed a large silk wallhanging commissioned by the Christchurch Polytechnic celebrating women's health. At present working on a private commission plus a piece for an Auckland Dental Centre. Have recently been approached by Christchurch Women's Hospital concerning another commission.

The wallhangings work on two levels with interesting sculptural forms and vibrant colours for immediate impact while closer scrutiny reveals a multitude of meaningful images allowing the work to be accessible to a wide

audience. The large scale colourful works are designed to complement architectural spaces.

Silk holds a special fascination for me and I enjoy exploiting its special qualities including the lustre and translucence of the fabric and its amazing ability to absorb dyes and produce vibrant colours. The weightlessness of the finer silks have the potential to allow windblown movement which adds an exciting extra dimension to the art work.



Merylyn Wiseman
Potter • Auckland



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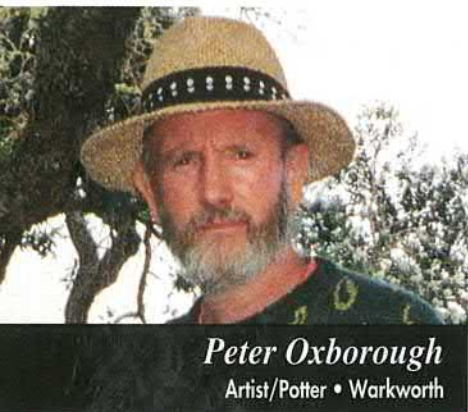
Fundamentally, I need to make things. I get enormous pleasure and satisfaction from working with clay and making pots.

Why clay and not some other material? Tools distance the hands from most materials, but clay is real hands-on-stuff...hands-in-stuff. It is intrinsically sensuous and responsive. Hence its appeal.

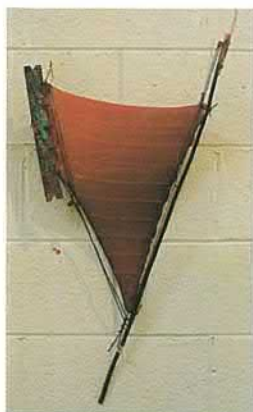
I enjoy knowing that my work is used in the daily domestic rituals of food offered and time shared, but I am also interested in the idea of the vessel as a sculptural statement.

Work available at:
Albany Village Pottery Auckland.
Master Works Gallery, Auckland.
Avid, Wellington.
Cave Rock Gallery, Christchurch.

Merylyn Wiseman,
Haighs Access Rd,
R D 2,
Albany,
Auckland.
09 473 0432
Top;
Rough Diamond, 500 x 500mm.
Lower;
Rough Diamond, 650 x 650mm.



Peter Oxborough
Artist/Potter • Warkworth



Peter Oxborough
Te Kapa Studio
25 Young St
RD 2
Warkworth
09 425 5264

Top; **Debris**, lapstrake form, terracotta, bronze, copper, wood, fibre, 500 x 300 x 70mm.
Lower centre; **Brough's Tops I**, terracotta, wood, copper, fibre, 450 x 900mm.
Right; **Cargoes, Taupo**, low-fired stoneware, wood, silver, fibre, found objects, 650 x 150mm

I live and work on the Te Kapa estuary, 17km east of Warkworth on the coast. We came to this location in 1983 and built a house and pottery.
Five years ago I began making more sculptural items that reflect my interest in my environment, the seas, the beach and sailing boats - old and new. These pieces often include found items that I collect when out sailing. Last year I built a wood-fired kiln again, having built one in 1976 when I lived and worked at Kaipara Flats. I continue to make stoneware domestic pottery using two gas fired kilns and an electric kiln.

I started making pottery in 1968 after attending a night class at Rangitoto College. Pottery has enabled me to work where and when I will and to express the creative side of myself. I enjoy the contact with like-minded people in the two co-operatives I am involved with - Albany Village Pottery and The Warkworth Craft Gallery - both of which I am a founder member. I won a merit award in the Fletcher Brownbuilt Pottery Exhibition in 1980

and received a QEII Arts Council major creative development grant in 1990.

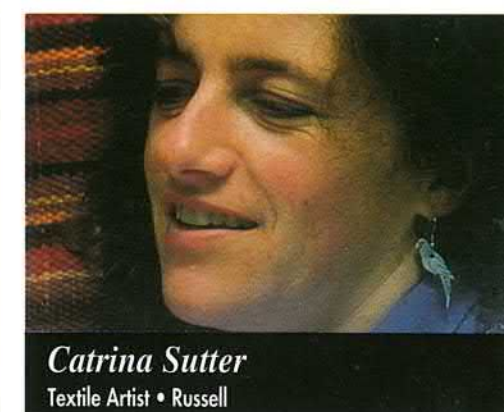
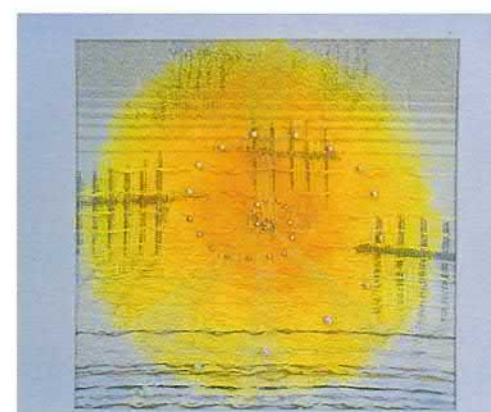
I work with my partner, Helen Johnson. We share three children, Debbie, Dean and John. We love sailing and so does our dog, Rewa.

Founder member Albany Village Pottery and Warkworth Craft Gallery. Work available at those outlets.

Selected items also available at Masterworks Gallery, Auckland, and Cave Rock Gallery, Christchurch.



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ART AND CRAFT



Catrina Sutter
Textile Artist • Russell

Threads are my medium
Colours and shapes my language
Movements, transparencies, lights and shadows are feelings of the rules in my life.

Catrina Sutter was born in Biel, Switzerland, in 1955. She received formal training as a hand-weaver in Switzerland. During her two-year full time apprenticeship, she acquired a wide range of weaving skills, textile techniques and a knowledge of different materials. This was a thorough basic training which she further extended by learning new techniques and the use of new materials whenever she had the opportunity.

When she first set up her own studio, she was working on commissions with wool and silk, mainly large flat pieces to be used as bedspreads, blankets and curtains, some of them handspun and dyed with plants. Meanwhile she started to experiment with tapestry and in the last three years she produced a series of pictures using white or fine natural linen or silk as her basic material. The finished pieces are rich in surprises and exhibit the kind

of honest craftsmanship that never hides the process behind decorative obfuscation. At the same time, her work is highly decorative, a happy mix of subtle suggestion and straightforward use of materials.

I get my ideas from dreams, surroundings, everyday experiences. I also like to be challenged by other people. I like to do commissions and dive into somebody else's dreams and visions.

Between exhibitions in Nelson, Wellington, Auckland, Whangarei and Russell, she works on commissions often producing whole sets of curtains, wall hangings and rugs for a single order. Her orders come from far and wide and she has satisfied customers in the U.S., Canada, Australia, Spain and New Zealand. With two decades of intensive weaving work behind her, she enjoys the hard-earned virtuosity needed to juggle various materials and techniques.

Her work is on display in The Entrance Craft Shop and the Bank of New Zealand in Russell and in various galleries and exhibitions in the North Island.

Catrina Sutter,
Florance Avenue,
Russell.

09 403 7247

Top;

Can I Join You There?

Lower left;

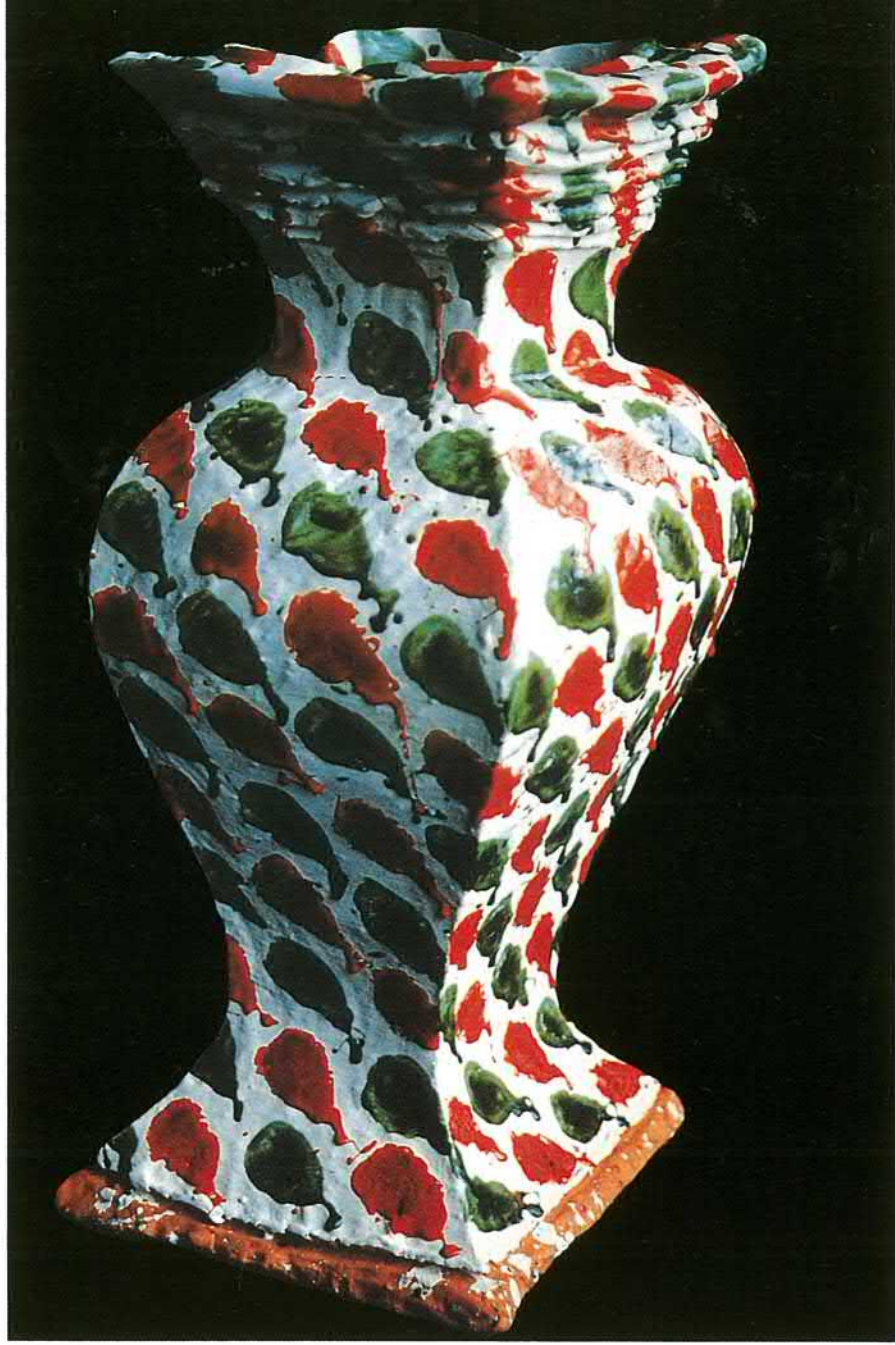
Give Peace a Chance.

Centre;

Muroroa.



Richard Parker
Potter • Kaeo



Richard Parker
Omaunu Rd
R D 2
Kaeo
09 405 0361
Top left;

Vase, turquoise, height 200mm.
Photo; Julia Brooke-White.

Right;
Vase, splashed pattern, height 1m.
Photo; Richard Parker.

Lower left;
Richard Parker.
Photo; Wendy Laurenson.

Pottery, being one of the most elemental of crafts, was really very easy to fall into. It must be at once the easiest and the most difficult of disciplines requiring decisions in a multitude of areas before admitting a large part to chance to complete the process.

I always consider myself a domestic potter. Even the things that don't appear to have a use are working constantly, having been designed positively to help decode the confusing but very exciting signals of the modern world. The shapes, symbols, patterns and even the gaps between the shapes are all intended to be conducive to growth and repair.

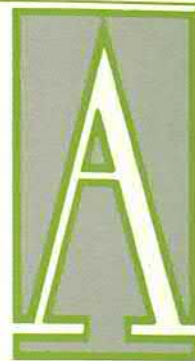
However, I am also interested in an area our instincts acknowledge, that the real poets know, recognising when our hackles rise, the area Robert Graves described as being "between delight and horror". It is an area I feel we knew more about before we became obsessed with logic and Christianity.

Appropriateness of technology is increasingly important and whether it is new technology or ancient doesn't bother me. But

I notice a quality in many old pots that is not present in most modern work and I feel it justifies searching back as well as forward for the resources to restore some of that ancient vigour.

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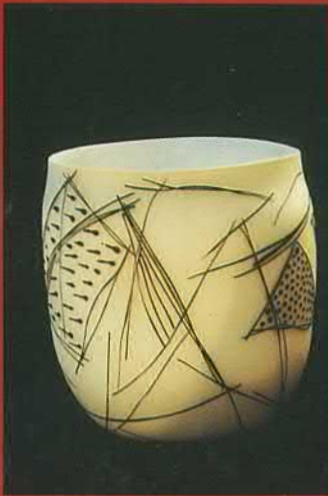
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Work by Mark Smith. Photo; Josephine Nisbet

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