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Cover Illustration: "Bottle" R. N. Field c-1933–34 Camberwell School of Art, London. Waikato Art Museum Collection.

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Tea bowl. Chien ware. Sung dynasty. Auckland Museum Collection.

Walter Keeler, Monmouth 1981 Salt-glaze teapot. A.S.P. Collection.

Stem vase. Celadon. Ming dynasty. Auckland Museum collection.

Editorial

Jan Bieringa

This issue of Agmanz News is predominantly devoted to an often neglected area of Museum collections, the applied arts, more specifically in this instance, ceramics. In a country where a high percentage of the population is either using, collecting or making ceramic objects it is not surprising that ceramics form a major part of our applied arts collection. In both the contemporary and the historical sense there are some very fine and substantial holdings which together make a very comprehensive mosaic of work reflecting the long history of ceramic arts.

The submissions range from a detailed look at specific aspects to a broad overview. Policy and aims for the collections range from being loosely ad hoc to very defined guidelines by the contemporary institutions who have small new established collections. However looked at as a whole, the field is well covered with few overlapping areas.

I have endeavoured to look beyond the collections at a number of aspects surrounding and influencing our institutions and their collections, a history of commercial ceramics and needless to say the care of glass and ceramic within the institution.

On the subject of conservation there is also a substantial contribution from the conservation unit in Auckland on the restoration of two paintings.

This fine transfer printed bedroom jug was made at Milton, probably in 1891.

New Zealand Commercial Ceramics

Stuart Park
Director
Auckland Institute & Museum

Several New Zealand museums are now systematically collecting the products of factories that have produced pottery wares in New Zealand. Auckland, Otago and Taranaki Museums have collections which are nationwide in scope, while other museums are developing regionally oriented collections. These collections differ somewhat from the holdings in many colonial history museums, in that they are not concerned only with the products of the nineteenth century makers like Boyd, Adams or Graham and Winter, but also include the wares of much more recent factories. There have been a large number of these, but in many instances their histories, and in some cases their very existence has been almost forgotten.

Some people have reacted with dismay that museums which include fine examples of the noted ceramics factories of Britain and Europe should also include examples of Crown Lynn or Temuka ware. In part, this feeling arises from the idea that New Zealand ceramics are of inferior quality. This view, whilst not entirely mistaken, overlooks the exceptionally high quality of some of the wares produced in this country, throughout the whole history of the pottery industry here. My experience in scouring junk shops for items for museum collections is that very often if something is well made it will be labelled as English, even if its New Zealand origin is immediately apparent.

Arguments of aesthetics and quality aside, a more important reason for including these wares in a museum collection is that they occupy a significant place in our social history. All of us have been exposed to the products of the New Zealand ceramists, and not just at the Railway cup level, though Railway cups themselves occupy an important place in recent New Zealand folklore. Anyone who has had a meal in a restaurant here recently can guarantee that he has eaten from New Zealand ceramics, most probably Crown Lynn. Once you begin to look for these ceramics, they are everywhere. They are most visible in advertising in the press and on television, not just in advertisements for the ceramics themselves, but promoting feel alive tea, squeaky clean dishes or red-ribbon coffee, to name a few. They appear in films, drama and soap operas, they feature at Press conferences, political meetings and social events, even if not at Government House. New Zealand ceramics are now an established part of our way of life, and they deserve a place in collections which attempt to document something of our social, technical or aesthetic history, or the history of ceramics in general.

I have been researching aspects of the New Zealand ceramics industry and collecting examples of its wares for museum collections for over a decade. For the last few years I have been collaborating with Gail Lambert of New Plymouth, an historian with a similar interest in ceramics. In spite of this lengthy research, we are still discovering whole factories we were previously unaware of. Sometimes we have suspected their existence from seeing obviously locally made wares we could not assign to any of our known works, but others have been discovered quite unexpectedly. We believe we are now close to documenting most of the works that have existed here, though inevitably some small local works will have eluded us. We intend to publish a book on the history of the ceramics industry in New Zealand, illustrating the range of the wares produced, and offering aids to their identification. It is beyond the scope of the present article to do more than scratch the surface, but it may be of interest to mention some of the more important potters and their works.

Peter Hutson of Wellington produced this jug commemorating the departure of the first five New Zealand contingents for the South African War in 1900.

George Boyd was probably the first producer of pottery on a commercial scale in New Zealand. His Newton Pottery Works in Auckland was a major industry in the 1860s, 1870s and 1880s, yet following his death and the sale of the works (to the Exler family, Auckland potters whose third generation ceased making pottery only quite recently) his name has disappeared almost entirely. Very few examples of his wares survive, yet those that do show him to have been a remarkably skilful potter, with considerable modelling and mould-making abilities. A bust of Shakespeare in private hands in Auckland, and a pair of vases portraying the Glories of the Empire and the young Queen Victoria, in Auckland Museum, are remarkable for their fineness and detail.

The pottery at Milton in Otago was in fact a series of companies operating on the same site, each purchasing the works from its bankrupt predecessor. There were also other potteries in Milton, as well as the brick works which were very often the origins of occasional examples of finer ware, as is the case throughout the country. Mrs M. Hamann, formerly of Christchurch, has spent a long period researching the Milton potteries, and her work together with the collections of pieces in the Otago and Milton Museums, and in private hands, provides an exceptionally well-documented history of the development and eventual decay of this pioneering factory. The works were closed in 1915, and the kilns dismantled and the machinery taken to the Christchurch pottery of their new owners in 1917.

This taking over and closing down of works is a constant feature in the history of the industry, a reminder that it was a very competitive business, with no mercy shown to a less able or less well financed rival. Recipes for clay mixtures and glazes were jealously guarded, and very often only the proprietor or perhaps a trusted son would be privy to the secrets of the formulae which made their wares more successful than that of their rivals.

The firm of Luke Adams in Christchurch also existed over a long period. Luke and then his son Bert operated the works in Christchurch, making a wonderful range of wares in all shapes, glazes and styles, as well as electrical porcelains from the founding of the company in 1881 until 1965, when Crown Lynn purchased the works. Although Crown Lynn has a long history, and the Temuka factory has also been making pottery for fifty years, Luke Adams must be the company which produced pottery over the longest period of any in New Zealand.

P. Hutson and company produced some very fine wares in Wellington, especially under the managership of Antonio Bognuda in the first decades of this century. Timaru produced fairly basic wares from the 1930s to 1950. It is amazing how many historic house museums in New Zealand contain one of their round buff hot water bottles, made during the second world war rubber many historic house museums in New Zealand contain one of their round buff hot water bottles, made during the second world war rubber shortage especially, as fine examples of Victorian domestic bliss! Wally Speer of Auckland and Brunner, the Rancich works at Titirangi, the Lovetts of Wellington and Temuka, Judge of Makarewa, McSkimming of Benhar and Dunedin, Cameron Brown of Auckland, Fulfords, Austin and Kirk . . . the list goes on and on. Each of these potteries, from the large and long lasting to the small one family operations, has played its part in the history of the industry, and to a greater or lesser extent that of the country. Not every museum in the country will want to develop a comprehensive pottery collection of national scope, nor should they. It is important, however, that local works are documented and their wares collected as part of the museums of local history. It is also important that the information about the potteries, which in a number of instances only exists from oral sources, is recorded from the families, descendants or workmates of these potters. Meissen or Sevres or Wedgwood they may not have been (though some of the best certainly approached these standards) but they are part of our social and economic history, and well worthy of being included in our museum collections.

T. N. Lovatt, later of Temuka, made these jugs at his Adelaide Road, Wellington factory in the 1930s.

All photos — Auckland Museum Collection.

A. R. Toplis modelled this tobacco jar for the Temuka factory of New Zealand Insulators about 1937.

Dunedin Public Art Gallery Ceramics

Helen Telford
Exhibitions Officer
Dunedin Public Art Gallery

1. INTRODUCTION/A SUMMARY OF HOLDINGS

Ceramics form by far the largest part of the Decorative Arts Collection at the Dunedin Public Art Gallery.

The weakest area is contemporary N.Z. Studio pottery. The strongest is early English porcelain from the 1740s to 1850s. This large group of objects from factories such as Bristol, Chelsea, Derby, Bow and Worcester, provides a representative and individually fascinating basis for the study of growth of porcelain manufacture in England — the breeding ground for our own manufacturing tradition.

Representation of the Victorian period is meagre — perhaps surprising as New Zealand was a Victorian colony and especially in Dunedin which is generally regarded as a 'Victorian' city.

The English collection is rounded off in fine style by examples of works by Arts and Crafts movement masters such as the Martin Brothers and William de Morgan. There are also equivalent works from the Doulton factory — notably a large flambé 'Sung' vase depicting 'The Alchemist' by Charles Noke. These pots will be on display at the Dowse Art Museum from September to March 1985. They provide splendid examples of the launching pad for a new tradition of studio potters.

And for the New Zealand story, the link is a small easily over-looked green soufflé glaze pot by William Staite Murray bearing his hexagonal seal mark with the letter M.

That this collection should be so strong and so complete is fortuitous to say the least. These English examples provide a 'rounding-out', a decorative context for the Gallery's fine collection of 18th and 19th century British painting. And it is on this basis that they are displayed, where possible, with the appropriate period furniture — to enhance and provide a cultural context for the picture collection.

The strength of this collection is a social comment in itself. Although there has been no firm collections policy for the Decorative Arts since their first introduction to the Gallery in 1925, the collection of "antiques" just "growed like Topsy" — or did it?

By 1936 — just over ten years after the decision was taken to collect — the main part of the collection had been amalgamated by a small group of very generous donors (the Theomin family among them). Clearly these patrons had very strong ideas about what material was desirable for display at the Gallery and in Dunedin. The eighteenth century was very 'in'. Victorian material was presumably too close to home to be respectable.

There is a small, and on the grounds of aesthetic merit, scratchy Oriental collection and an equally small and scratchy, if rather more sumptuous, representation of Continental porcelain — the Meissen Vienna and Furstenburg figures are possibly of the greatest interest simply for the importance of their influence on the later development of English figures. This material is rather more difficult to display.

It is not however the intention of this writer to discuss the growth of the collection in any more than these general terms. Suffice to say, the Dunedin Public Art Gallery can tell the story of the development of porcelain manufacture in England starting with 17th century slip-glazed earthenware, moving through tin glaze, 'delft' wares, enamel painted in the oriental style through to the first experiments with porcelain — including a fine Bristol mug c. 1800 of hard-paste porcelain — and on into early soft-paste successes at Bow and Worcester.

2. SOME OF THE OBJECTS

Following on from the general discussion above is a more detailed description of selected objects chosen either for their representative characteristics, what they tell of their factory, their decorative style or their importance in the history of English ceramics.

This is a very rare piece of Bow and likely to be one of a set of the Four Elements.

It shows a glorious rococo extravagance — even the scroll base is two-tiered and decorated with that particular Bow puce which even at the time of its production was met by more restrained collectors with some distaste. Despite the profusion of bright painted colours — puce, pink, blue, turquoise, green, yellow — the whole achieves a surprising harmony.

Fig. 1. Bow female figure with cornucopia and lion couchant depicting 'Earth'. Porcelain 28 × 13 × 13 cm c. 1760 7-1950.

Fig. 1a

The piece had previously been identified as Flora, the goddess of flowers and symbolic of spring. Illusions of other Bow figures of Flora however, bear little resemblance to this one — except for the floral decoration of the rob and flowers in the hair. A 1925 publication on English porcelain figures contains a reproduction of a Bow figure 'Earth' almost identical to this one, and the same height.

This is not the only information to come to light as a result of a new look at this figure. We have now turned up one of the most famous, and contentious Bow marks. The figure was previously accepted as unmarked — as much Bow porcelain was.

An impressed mark (Fig. 1) at the base of the right front scroll foot reads "To". This is attributed to the modeller or 'repairer' — the person who assembled all the various moulded parts prior to firing — known as Mr Tebo. This mysterious spelling is thought to be an English phonetic rendition of the French name Thibaud or Thibault. Mr Tebo

is a scantily documented character though it is known that he worked at Derby and later Wedgwood — where he was most ingloriously "sacked". Presumably his flair for the sinuous rococo didn't translate into the stern neo-classical which made Wedgewood famous.

The left arm has been damaged and at some stage completely replaced, though most sympathetically.

This figure was purchased on behalf of the Gallery in 1950, when Mrs Laura Purdie — honorary advisor on ceramics for many years — made a trip to England. Funds for the purchase were drawn from the Miss L. M. Collinson bequest.

Fig. 2. Worcester maskhead jug showing exotic birds in panels on scale blue ground with gilding. Porcelain 38 × 20 × 16 cm. c. 1760 5-19XX.

Fig. 2a

This jug form was very popular at Worcester. It is moulded in an overlapping cabbage leaf pattern and was decorated in a variety of ways — usually rather less lavishly than this one. The spout is in the form of a maskhead depicting a bearded man. The flowers are painted over-glaze in enamel.

The scale pattern, usually on a blue ground, became a hallmark of Worcester wares at this period. Extremely rare are scale patterns on an apple green ground. This colour would not take gilding and wherever it is used it is separated by a thin line of white ground.

On the base is a typical Worcester square mark in underglaze blue (Fig. 2a). This mark, and the scale pattern was frequently copied in the 19th century. This example is considered genuine mostly because of the irregularity of the scale painting. Later copies show a regularity derived from a printed transfer. The jug was given to the Gallery by Dr Gywtha Chapman, or possibly in her memory by Lady Owen. It has not yet been discovered when, hence the 'XX' accession number.

Fig. 3. Worcester tea-bowl and saucer. Printed 'fence' pattern in underglaze blue on white ground. Porcelain: Bowl 4.5 × 7.3 × 7.3 cm; Saucer 2.4 × 12 - 12 cm c. 1780.

Fig. 3a

The 'fence' pattern was reproduced in great quantity. The pattern itself was first used at Worcester in 1770 in the Dr Wall period. By this time most of the technical difficulties first encountered in transfer printing had been overcome and it is said that the efficiency of this form of decoration led to upheavals among the craftsmen at Worcester.

The Gallery has a fine collection of early Worcester — including blue and white wares from the Dr Wall period. Furthermore, this is the only example illustrated here which demonstrates the initial reliance of the English firms on Oriental derived form and pattern. Porcelain, though still at this stage an expensive product, was, prior to the 1740s, a luxury import from China.

On the base of the saucer is a printed hatched crescent mark in underglaze blue (Fig. 3a). Varieties of this mark were used between 1768 and 1780. Another example of this tea-bowl and saucer is illustrated in *Worcester Porcelain* (second edition) by Henry Sandon, Barrie and Jenkins Ltd, 1974 (fig. 134).

This piece came to the Gallery as part of a large and generous bequest by Mr Frank Barron in 1958. He was one of the driving forces behind the Decorative Arts Collection and for many years a member of the Gallery Council. As a collector of ceramics, he seemed to favour blue and white wares.

Fig. 4: Derby cup and Saucer decorated with garlands of flowers, green leaves in swag form and bordered in blue and gold.
Porcelain: Cup — 6.3 × 8.5 × 6.5 cm. Saucer — 2.5 × 12 × 12 cm. c.1770 6—19XX.

The collection of Derby is strong. It includes classical figures c. 1775, bottle-vases in a striking 'Japan' pattern, rich blue ground spill-vases with lavish gilding, and cosmetic boxes — the lids of which bear landscapes which are possibly painted by Zacheriah Boreman c. 1780. Boreman's approach to the landscape

was most strongly influenced by the water-colours of Paul Sandby.

This Derby example was made only ten years after the Bow figure (fig. 1) but displays none of its rococo exuberance. The restraint and delicate balance of the cup demonstrates the English taste for the neo-classical. This is a style dominated by the architect and designer Robert Adam (1728–92) and his emphasis on linearity. The swag decoration compliments the form of the cup. The beautifully painted pink rose in the centre of this saucer should — with time — make it possible to trace the painter of this piece. The mark is a crown over D in blue. The only clues to its provenance is a dealer's seal on the base of the saucer.

Fig. 5. Pair of Martin ware vases showing marine life in sgraffito. Salt glaze. Stoneware 34.5 × 12.6 × 9.5 cm 1903.

Fig. 5a

By the 1870s the Art and Crafts movement was having a growing influence on the production of ceramics. A number of potteries were turning out wares thrown and decorated by hand.

There were four brothers in the Martin Brothers team and each had his function — modeller, thrower, decorator and administrator. They moved to Southall in 1877. This pair of vases is a decorative delight showing as it does all the contrasting 'murk' and clarity of marine life. The colours are muted — the design is predominantly brown with pale green and blue tonings. The detail is considerable — the marine life includes an octopus, little bivalves, molluscs nestling on the seaweed at the base and particuliarly mutant, but very cheerful, spiny-backed fish.

The scratch mark on the base (Fig. 5a) reads "Martin Bros., London and Southall 7-1903".

These vases, another squat vase and a small jug were given by Miss Joachim who was well-known as a local collector. It is said, though no official documentation has yet come to hand, that the gift was made in 1955.

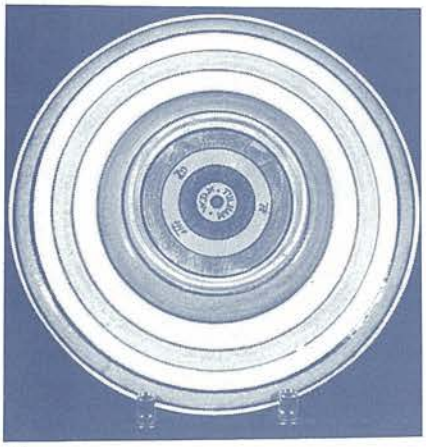


Fig. 6a

William de Morgan was initially trained as a painter but encouraged by William Morris he began designing and painting tiles. He established four potteries from 1872–1907 and employed a small staff to paint his designs on unfired pots made elsewhere. De Morgan was not sufficiently financial to have the pots made on his premises. The pottery is all decorated with brushwork and falls into two main types: pieces painted in "Persian" inspired colours such as the charger here and those with lustre decoration, a thin metallic film, often reds or pinks applied to the surface of the pot in order to reflect the light. Lustre pots are also represented in the Gallery collection. The charger was painted by Charles Passenger.

A clear perspex stand was designed to display this charger so that viewers would have the chance to see the base of the work — a decided contrast to the others illustrated here as it is also glazed in concentric rings of blue, green and turquoise. The black painted marks read "W. D. M. Fulham, C.P. 3998 30".

This and five other pieces of de Morgan were also given by Miss Joachim.

Fig. 6. De Morgan Charger. Decorated in "Persian style" in shades of blue green and turquoise with dragon in centre and ruby lustre highlights. Pottery 5 × 44 × 44 cm 1898-1907.

Notes on Ceramic Collections at Canterbury Museum

Ralph Riccalton
Curator of Display

The plural has been used in the title because our holdings seem to fall into three broad categories, Ethnographic, Canterbury History, and what used to be called 'Fine Arts' both European and Oriental.

As might be expected from an institution founded at the full flood of Victorian enthusiasm for an encyclopaedia in the round, Canterbury Museum's ethnographic collection includes ceramics ranging over world-wide areas and historical periods. Among the oldest examples are pre-wheel Egyptian pots, and Greek and Roman earthenware, including a fine example of red-figured Greek vase painting attributed to Douris. This is the bowl of a kylix found at Orvieto, Italy, dating from the first half of the Fifth Century B.C., and is currently exhibited with the James Logie Classical Collection at the University of Canterbury. Other cultures represented are North American Indian (Pueblo) and South American Indian (including Nazca, Tiahuanco, Moche and Chimu) while there are a few pots from the Ban Chiang site of Northeast Thailand.

The ceramic section of the Canterbury History Department was not established as such but forms part of a diverse collection of many objects, large and small, brought together to record and illustrate life in Canterbury from the days of early settlement. It contains some beautiful, but mainly useful, examples of pottery and porcelain ranging from a treasured tea set to a Doulton slop bucket. Of recent years this collection has become much more of a resource for those studying social history or the development of New Zealand pottery.

The European section of the "Fine Arts" collection began early with the gift in 1872 of a handsome pair of Coalport vases made for the London International Exhibition of 1871. No doubt encouraged by Julius von Haast, the first Director, several other items from the international exhibitions found a home at Canterbury Museum including 22 pieces of Sevre porcelain and a set of Italian majolica. Other interesting items include a Lambeth delft blue-dash charger, a Derby statuette of Shakespeare (circa 1760–65), Wedgewood and Bentley Etruria ware, Rockingham, and Worcester (Barr, Flight and Barr and Chamberlain). Judging by public comment the most popular piece must be the large Doulton vase with roses painted by Edward Raby (active 1892–1919) which draws many admiring comments and has become almost an object of pilgrimage for the local china painters. The Oriental section has been enriched by many gifts (commencing 1931 and continuing until the present day) from Rewi Alley who began working in China in 1927 and is now an honoured resident of that country. His collection covers Ching porcelains including many snuff bottles, but also includes two fine neolithic pots and Han, Tang, and Sung items.

The scope of the collection reflects his wide interests and includes jades (some archaic) paintings, lacquer, ivory, jewellery, bronzes and many ceramic pieces. Rewi Alley's special interest in the Canterbury Museum ensured that even during the years when contact with the Peoples Republic was minimal, fine pieces continued to find a home in our exhibition galleries.

Notable among the ceramics is a stone-age pot with painted geometric designs of the period 3000–5000 B.C. This piece is recorded as having been found in the Gobi Desert, with a strong inference that it may have been excavated by Rewi himself.

A Han Dynasty piece much admired by local potters is a burnished earthenware pot in which a decorative band has been formed by pressing twisted cord into the soft body of the clay before firing. This simple but effective technique seems to have the power to evoke the skill of a long dead craftsman.

Tomb furnishings from both the Han and Tang periods are well represented with guardian figures, camels and horses, well-heads and towers, and a fine example of the type of storage container called a "Hill Jar".

Sung Dynasty pieces include a small earthenware bowl of Tzu Chou ware with free brush ornamentation applied over a white glazed body, an "oil spot" glaze bowl, and an unusual pair of pillow ends comprising thin case earthenware plaques with white glaze for attachment to leather or wooden head rests.

Ching porcelains are represented by a handsome scholar's screen enamelled with the "hundred animals", examples of such glazes as "ox blood" and "peach bloom", and some fifty snuff bottles of various periods and styles.

Other Tang, Sung, and Ming pieces were bequeathed by Capt. G. Bailey in 1946 and by his widow Mrs F. M. Bailey in 1969. Mrs Bailey's gift also included an early Hamada jug which following catalogue research for an exhibition at Waikato Art Museum can now be dated to the 1920's making it one of the earliest Hamada pieces in New Zealand.

Other Hamada pots were acquired during his visit to Christchurch in 1965, as gifts from the potter, purchases, or later bequests.

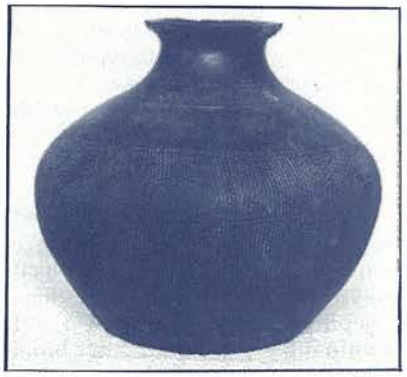
Examples of earlier Japanese ceramics (acquired in Japan about 1895) were bequeathed by Sir Robert Heaton Rhodes 1958.

The Oriental Gallery is named in honour of Mrs May G. Moore who bequeathed her own collection, together with that of her father Sir Joseph Kinsey, in 1941. Predominantly made up of bronzes, ivories, lacquer and wood block prints the gift does include several items of 18th century Chinese porcelain and some fine quality Japanese 'brocaded' Satsuma ware.

In December 1980 Canterbury Museum received as a gift the Kurozumi-Kyo collection of Contemporary Japanese Ceramics. Originally fifty items (now supplemented by further gifts) this has been described as one of the best collections permitted to leave Japan.

Mr Colin Hart (an honorary staff member) visited Japan in 1979 and met Muneharu Korozumi head of a Shinto sect, who recalling an earlier visit to Christchurch, offered to assemble a group of pots from his own Prefecture of Okayama. Finding that his proposed gift met with such warm support he was encouraged to widen the scope and include samples of all the major ceramic schools in Japan. Since it requires an entire exhibition hall, the complete collection can only be mounted for special occasions, the last being the International Conference of Jaycees in May 1983. Normally a selection of pots is shown in two cases in the Oriental Hall, and changed at intervals.

Ting ware stem cup with incised dragon design and copper rim mounting. Sung Dynasty 960–1279 A.D. Bailey Collection .15.



Burnished earthenware pot with decorative band formed by pressing twisted cord into soft body of clay before firing. Han Dynasty 206–220 A.D. Rewi Alley Collection 147–1.

Pottery "Hill Jar" with green glaze; a tomb furnishing possibly designed for the storage of mirrors and other personal effects. The lid is formed into the legendary Taoist Isles (or Mountains) of the Blest surrounded by waves in which swim dragon-like animals. The body of the jar rests on three feet in the form of crouching animals, said to be bears. Han Dynasty 206–220 B.C. Rewi Alley Collection 155–3.

Funery figure from a tomb in Kansu. Warrior guardian in armour standing on a ram, the latter probably having an astrological significance. Unglazed pottery, cast in mould, traces of pigment. Tang Dynasty 618–906 A.D. Rewi Alley Collection 172–26.

Pair of porcelain vases with Imperial yellow glaze, finely cracked. Mark and period of K'ang Hsi. May G. Moore bequest 143–57.

Two handled pot with painted geometric designs. Chinese Stone Age 3000–1500 B.C. Rewi Alley Collection 149–39.

Contemporary European pottery is represented by a collection started in 1955 when Mr and Mrs A. A. G. Reed left on a private trip to England with a modest grant of sixty pounds to purchase examples of the work of studio potters, for Canterbury Museum. As the result of much travelling and great determination they acquired pieces by Bernard and David Leach, Marianne de Trey, Katherine Pleydell Bouverie, Raymond Finch, Lucie Rie and Hans Coper plus items representative of the work of other potters active at that time.

Because of Wyn Reed's continued interest the collection has been built up by purchases and gifts from National and Canterbury exhibitions. Mrs Reed saw the collection as being representative of the range of work being done over the decades so that some quite modest pieces are included for their (potential) historical interest.

The Collection of Ceramics at The National Museum

Betty McFadgen
Curator of Ethnology

The National Museum's collection of ceramics is not extensive but includes a wide range of pieces. The earliest emphasis of the Colonial Museum under director James Hector (1865–1903) was largely scientific, but there was an interest in ceramics as a use of N.Z. clays, and some examples of work by George Boyd of Auckland were acquired in 1883. Hamilton (1903–13), the next director, built up the Maori and Pacific collection, while Thompson (1914–28) again emphasized the scentific work of the Museum, although he retained an interest in the Arts. Thompson also had to contend with a grossly crowded building, World War I, and the Depression, so was unable to expand the collection. Oliver (1928–1947), was interested in acquiring ceramics by gift or loan for the opening at the new building in 1936. During this period fine examples of ware from Doulton, Spode and Royal Copenhagen were given to the Museum to mark the occasion. In 1937 the whole east wing was given over to an exciting exhibition of Chinese artefacts including ceramics, on loan from many people. In 1940 an exhibition of English Ceramics was mounted. Then came the war and from 1942–1949 the galleries were closed.

In the late 1950s, and early 1960s there was an interest in acquiring studio pottery from England and Japan due to the enthusiasm of Dr Terry Barrow and the Wellington potters group. A number of fine pieces by Hamada, Kawai, Leach, Cardew, and Bouverie were acquired. In 1956 a meeting of N.Z. museum directors decided that the then Dominion Museum would not build up displays on Oriental Art. During this period the money available for the purchase of ceramics was pitifully small. The present financial situation is happier due to the generosity of Mr C. Disney, and since 1967 the Disney fund has allowed the Museum to acquire some important ceramics for display. Over the years help in the acquisition and curation of pieces has been given by interested individuals like G. Bermal, J. MacDonald, and M. Lyndon. The Fine Arts and Ceramics collections are curated by the museum's Ethnology Department.

The biggest single handicap to the growth of the collections at present is lack of space to display and store pieces.

The small collection, (less than 1500 items), has some nice quality pieces. It was decided ten years ago that because the collection was small, the emphasis for future collecting would be on pieces to fill gaps in displays on a 'development of ceramics' theme. There would be no attempt to acquire a large number of items from any particular period, country, or factory. Ceramics are also acquired for use in a "period room" setting, in historical displays.

The present very small gallery is organised around the 'history of ceramics' theme. A long run of wall cases show a simplified version of the development of ceramics from earliest periods to the present. The cases are divided horizontally: the Orient featured above, and the Occident below an imaginary line. The links and influences of the areas on each other are shown: Near a Roman amphora from Pompeii there is one from the Tang period in China: near an Isnik plate from Turkey is a Ming coloured enamel plate, and a little further on in time an English tin-glaze plate. There is a Chinese cup and an English cup, with handles, and the same design.

The central case in the gallery is used for special displays. For example, at present a display of Leach and Cardew pottery is featured.

Among the interesting pieces to watch out for in the National Museum's ceramic display are: a Castor pot, Britain; a Tang amhora, China; an Isnik plate, Turkey; early Chelsea porcelain; a set of Wedgewood plagues of horses designed by George Stubbs, and a Wedgewood Fairy Lustre Bowl.

Plate, Chelsea, 1753"1755, Mark of Red Anchor. Photo courtesy of F. O'Leary.

Dowse Art Museum Ceramics Collection

James Mack
Director, Dowse Art Museum

Since its inception in 1971 the Dowse Art Museum has paid some attention to the collecting of ceramics. All Directors have attempted to fill gaps in the collection to ensure that it had some status against other collections of New Zealand Ceramics held in public institutions. The collection is now in a study storage situation and readily accessible to interested students of New Zealand ceramics. Looking at the collection as a whole some of the works purchased at the beginning of the 70's now present style problems but it is realised that this substantial group of pots will eventually be very important by presenting an overview of New Zealand Ceramics during one of its most vigorous output phases.

Recently there has been a policy decision made to put substantial emphasis on the collecting of the crafts. It is intended to collect major works and installation pieces that are currently not being collected by any other public institution. There is an awareness that the small Dowse Art Museum collection needs to be seen to be doing some things better than any other public institutions in the country instead of just repeating what is happening elsewhere. Though there has been some dissension regarding this decision it is believed that the path being pursued is important. Major works have been purchased by Barry Brickell, Bronwyn Cornish, Denis O'Connor, Jim Greig and Len Castle.

Though other works are being purchased it is intended to put considerable collecting energy into the works of these named potters to ensure that visitors are able to see a good range of each of these artists' works. While Director of The Dowse, Jim Barr was able to add substantially to the core collection of pots by Len Castle and this has recently been further substantiated by Air New Zealand making their collection of pots, which is rich in Castle's works, available to the Dowse on long term loan.

It is hoped that as Art Museums throughout the country substantiate their place within the national scheme of collecting that the Dowse Art Museum may become the repository for other important public and private collections.

We have recently been advised that a major bequest of ceramics will be coming to the Dowse Art Museum.

This collection, while primarily N.Z. Ceramics with fine examples of Len Castle's pots, also includes nine major works by Shoji Aamada and three important pieces by Takechi Kawai.

It is the intention of the Dowse Art Museum to pursue its ongoing policy of exhibiting the best of the crafts and as an important part of that we will of course be continuing our look at the vigorous aspects of contemporary New Zealand ceramics.

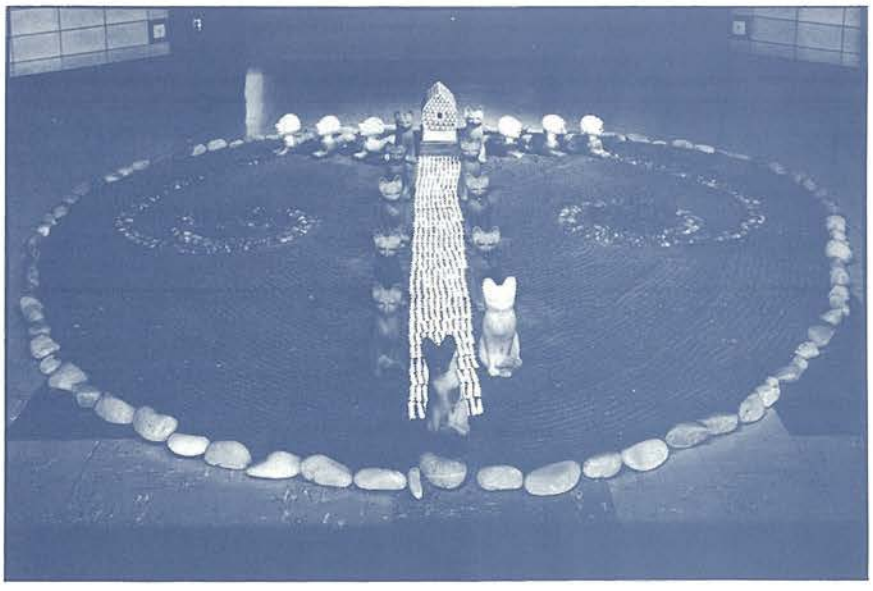
We have several major one man shows planned over the next 2 or 3 years and hope to continue our relationship with the Waikato Art Museum in organising survey exhibitions which explore new directions in ceramics.

THE SEARCH FOR STYLE — DECORATIVE ART DESIGN 1870–1930

As part of its ongoing exhibition programme and as its second major exhibition in its new space the Dowse Art Museum is to mount an exhibition which is primarily ceramics by the British Artist Potters of the periods defined. The exhibition will be on view in the Dowse Art Museum from the end of September until the end of March 1984.

Museums and private collectors throughout the country have lent some of the jewels of their collections. Major names like Doulton, Pilkington, Moorcroft, de Morgan etc. will be included showing dazzling examples of the ceramicists art.

Barry Brickell
Industracotta No. 3 1983.



Bronwynn · Cornish
Home is where the heart is.

The Touring Exhibition — "Contemporary Australian Ceramics"

An appreciation by
David Brokenshire

For a potter it is always refreshing to see other people's work — be it from Japan, Mexico or Nigeria. The empathy of working in clay immediately establishes common ground. The question has been asked — "What value has it been to New Zealand potters to see the exhibition "Contemporary Australian Ceramics". There are many levels of appreciation of any work of art. Firstly comes the prime impulse or total expression of the piece and closely linked with this and perhaps of greater importance is the communicatable joy in the medium.

In general this exhibition fluently speaks the language of International Art. Most of our New Zealand potters are "vessel orientated" and of course this is a perfectly viable form. However the Australians as well as making pots are stretching the boundaries of clay into conceptual sculpture and painting. Maggie May's "Sky Pieces" illustrate this well. The pieces have a reference to the title but these undulating forms, delicately coloured with oxide drawing, stand as charming objects in their own right.

Alan Watt has previously worked in porcelain but in this exhibition he is represented with three "Platforms" — black swelling and flowing forms in earthenware enhanced with gold lustre modulated by sand blasting. The forms are gently floating as "platforms". John Teschendorff is also combining elements of painting and sculpture in his clay. The delight in the material is expressed in the free claylike edges but these gaunt "Memorials" can also be seen as three dimensional paintings. Vincent McGrath combines drawing and painting with his clay. These are large slabs, freely rolled out and the drawing and painting on the surface are so taut they seem to have pulled the slabs into concave forms — such zest, such freedom in execution almost stops ones heart! Bronwyn Kemp and Lorraine Jenyns present work which is pure sculpture. These are very cerebral pieces and little delight in working the material is conveyed. In my view they might have been more successful if worked in another medium.

There are also some very fine pots. This does not make them more or less than the sculptural pieces only a different form which again stand or fall on their merits as art works. Les Blakebrough, Paul Davis, Janet Mansfield, Jeff Mincham, Hiroe Śwen and Peter Rushforth are all represented by outstanding pieces. However I was most moved by Milton Moon's great stoneware platter. He has captured exactly that scintillating quality of light seen below gum trees — that wonderful pulsating energy seen in Arthur Boyd's brushwork.

With so much to delight the eyes and heart perhaps it is a pity to ask for more but I ached to see one of H. R. Hughan's great platters again. Also missed was the fantastic surface of Peter Travis pieces and the glory of a Chun glaze from Carl McConnell and the energy of Col Levy's Bizen inspired swelling forms.

Yes, this exhibition was a blast of invigorating air from across the Tasman. There was enough to entrance all workers in clay and all others who are moved by the visual arts. With my love of porcelain I will always treasure the memory of Sandra Black's "Three Lace Bowls" — each piece lovingly pierced into an intricate pattern and in the light each gently hovering above its own lace shadow.

Note: David Brokenshire is a noted potter resident in Christchurch.

The Waikato Art Museum Collection of New Zealand Studio Ceramics

Ken Gorbey
Director, Waikato Art Museum

The Waikato Art Museum collection of New Zealand studio ceramics had its origin in two quite separate events, the amalgamation of two formerly independent institutions and a motorcycle grand prix.

In 1971 Hamilton City Council decided to amalgamate the services of the old Waikato Art Gallery and Waikato Museum in one institution Waikato Art Museum. This was achieved in 1973. The next and more difficult step was the actual integration of the two services. This involved a whole plethora of tasks not the least of which was an integrated collection policy that would somehow encourage and express a growing unit where there had once been separateness.

It seemed to the new director struggling with this problem that a studio ceramics collection could offer an immediate and very public means of spanning the art gallery-museum gap. What is more the director quite enjoyed and followed New Zealand studio ceramics though his knowledge was very shallow indeed. However the decision was made and the first purchases were arranged in 1974 but with the money, due to a happy circumstance, coming not from City Council

That leads us to the grand prix.

In 1974 I was called to the office of the then Mayor, Mr Michael Minogue. Mr Minogue had a problem — how to spend a gift to the City that would over the years amount to a not inconsiderable sum. The gift was the profits from a motorcycle grand prix held each year around the streets of the city; the benefactor was the organiser, the Hamilton Motorcycle Club. So began Waikato Art Museum's Hamilton Motorcycle Club Collection.

Although in its first years the gift was used in part to buy several paintings the collection is basically one of New Zealand crafts and is strongest in New Zealand studio ceramics.

Collecting began in 1974 and continues today. By the time the Club decided to discontinue the grand prix close on $10,000 had been gifted to the art museum. Even today additions are made to the Hamilton Motorcycle Club Collection from City funds and by gifts (the last being from the local Savings Bank) where these fit the general nature of the Motorcycle Club Collection.

In the early years an attempt was

made to build small collections of the works of major potters. Mistakes were frequent — curatorial selection mistakes rather than the potters' — so that early in the collection process it was realised that de-accessioning and re-purchasing would be necessary to develop and maintain the quality of the collection. For example recently a potter spent some time considering with staff the six works of his manufacture in the art museum's collection. The decision was to de-accession three of these and replace with two further works.

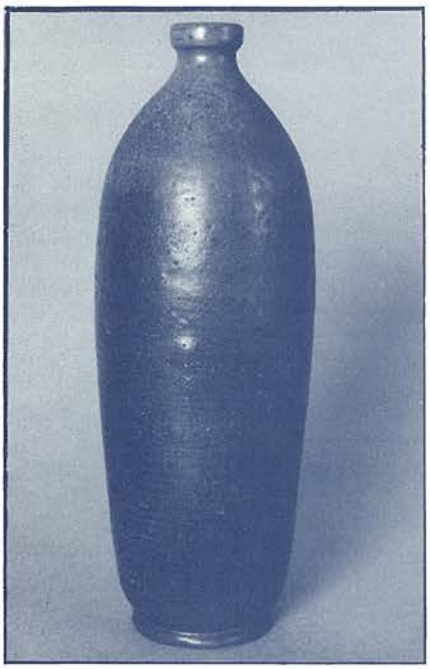
The 10th anniversary of a collection now containing around 130 works approaches. Works range from the monumental, a Brickell steam piece and Moses' "Last Supper", to small items of domestic ware. Some potters are represented; many are not. It is time to re-evaluate, assess, define and, if necessary, set new directions.

With this in mind I have written a proposal for an exhibition that will arise from a reassessment of Waikato Art Museum's collection of studio ceramics. The Exhibition Objectives have been stated as follows:

1. to undertake a major curatorial assessment of the Waikato Art Museum collection of New Zealand studio ceramics including:
   (a) an evaluation and delineation of the artists to be concentrated on in the collection,
   (b) an assessment of these artists' works in the collection,
   (c) formulation of an overall policy to guide the collection as a whole,
   (d) formulation with the artists involved of individual statements to guide the collection of the works of individual artists.
2. to decide on the worthiness of each work to be retained within the New Zealand studio ceramics collection of Waikato Art Museum involving:
   (a) the completion of a full cataloguing exercise for all works to be retained in the collection,
   (b) the deaccessioning of all items deemed not worthy of retention.
3. to seek where necessary to complete or move towards the completion of collections that adequately express the role and importance of individual artists.
4. to research the history of New Zealand studio ceramics and publish an introduction to the same as part of an exhibition catalogue.
5. to mount an exhibition drawn from the collections of Waikato Art Museum that can in years to come be added to and remounted as necessary.

The proposal goes on to discuss a listing of artists (not an exhaustive one) with comments on their importance and contribution. This is, in reality, the beginning of process 1(c), the formulation of a policy statement.

Given that WAM is an art museum it seems only right that this new collection policy should guide the growth



"Bottle" R. N. Field c 1933–34 Camberwell School of Art, London.

"Political Hats Only" Barry Brickell 1981 Driving Creek.

"Steam Heating Iron" Barry Brickell 1982 Driving Creek.

of a collection that can demonstrate the historical growth of artistic achievement in New Zealand studio ceramics. The collection will then be an art historical one. Whilst the contribution of those early potters, such as Elizabeth Lissaman, Briar Gardner, Olive Jones and others, who worked in isolation in the 1920s and 30s, is by no means unimportant, Waikato Art Museum will almost certainly limit its collection to the growth of the national movement that happened after the Second World War.

This artistic lift-off is best expressed by the group who gathered in ceramic classes run by Robert Nettleton Field at Avondale College Auckland from 1945.

R. N. Field came to Dunedin to teach art in 1925. In 1933 he returned to his native England to study ceramics at the Camberwell School of Art, the idea being to inspire in his students some feeling and inclination for sculpture (interview present writer with Field 1976).

"One Eyed Lady" Bronwynne Cornish 1982 Auckland.

Photos courtesy of Kees Sprengers, Waikato Art Museum.

Sculptors he did not encourage but via his Auckland ceramic courses he seemed to focus the activities of a small group of exceedingly talented individuals many of whom had been struggling with ceramics "clay in one hand, *The Potter's Book* [Leach] in the other" (Interview present writer with Chapman-Taylor 1980). Len Castle, Patricia Perrin and Peter Stichbury were in those early classes. Schoolboy Barry Brickell fringed the edges building kilns and re-creating fire.

So with Field begins Waikato Art Museum's ceramics collection. It continues with his pupils and the pupils of those pupils. It expands with those inspired by the growth of the national movement and at the present is beginning to explore the young, frequently academically trained artist whose only concern is sculptural form and ideas.

Such is the historical framework. The other major parameter is artistic worth for each piece must stand in its own right as an art work that is representative of and yet transcends its age.

Auckland War Memorial Museum & Institute Asian Ceramic Collection

Brian Muir
Curator of Applied Arts

The collection of Asian Ceramics in the Auckland War Memorial Museum is an extensive and well balanced one, covering all of the important developments which have taken place in this craft/art from the neolithic period to the twentieth century.

The present shape of the collection, and indeed its layout in the Asian Hall of the Museum, owes a great deal to the work of Trevor Bayliss, who was appointed to the position of Curator of Applied Arts when the department was created in 1965.

Trevor became interested in ceramics in general in the late nineteen fifties when he and his wife Majory commenced potting. Sir Gilbert Archey, the then Director of the Museum, encouraged Trevor to take an interest in the Museum's collection of ceramics, and to make purchases. "This was an ideal way to study ceramics," he was to recall (Newsletter of the New Zealand Asian Studies Society No. 3, December, 1976). "— each piece we bought required study beforehand and its acquisition prompted other purchases, so that as the collection grew so did my knowledge; I was in the wonderful position of being able to fill in this checkerboard of the ceramic history of China, and to purchase Persian, Turkish-South east Asian export wares, Japanese Studio pottery, European Blue- and White-wares, and porcelains. All these wares pointed fingers back to the Ancient Central Kingdom and showed me so vividly the ancient trading contacts and the trading pressures on both seller and buyer — the buyer is influenced by the wares he purchases but the seller also is influenced as he adapts his wares to suit the market — at the same time my own work in Studio pottery gave me a better insight into ceramic techniques. So that this, for better or for worse, is how it stands today."

There was the basis for a good collection already in existence when Trevor Bayliss took charge. Many fine and important pieces had accumulated over the years. The most outstanding contribution had been made by Captain Humphreys-Davies who was the museum's honorary curator of Oriental Collections and who organised an exhibition of Chinese Art which opened in Auckland in 1937 and travelled to Wellington, Christchurch, and Dunedin. Dr Archey (later Sir Gilbert) and Captain Humphreys-Davies worked in close collaboration in building the original collection during the nineteen twenties and thirties. Some of the most impressive and most valuable pieces date from that time, mostly from the periods that were most popular among collectors, and were the best understood at the time, namely the T'ang, Ming, and early Ching dynasties. Many of the objects which appeared before the public in that first New Zealand exhibition in 1937 have since been allocated to different periods of China's long and colourful development, but the importance of the acquisitions of that period, while they may have been matched, have really not been surpassed.

Other important pieces were added from time to time by individual donors, and some quality items arrived in 1932 when the Mackelvie Collection was deposited with the museum.

What Trevor Bayliss did was to assemble the collection as it existed, and with determination, skilful judgement and enormous success, fill

Hill Jar. Han dynasty. Purchased with funds provided by Mr T. E. Clark.

major gaps and forge a well-balanced collection which shows the contribution which China has made to the world in the field of ceramics, and the effects which the world, in reverse, has had on the achievements of China.

Throughout the past twenty years of careful and conscious progress aimed at representing all the major periods and developments in the history of Asian ceramics, the basic criteria for acquisition has been what Trevor Bayliss has described simply as "quality".

The displays in the Asian Hall of the museum are set out around the Chinese Collections. The central point of the entire display is a large stone sculpture of Buddha carved in Gandara in the Graeco-Roman style, illustrating the effect which Alexander the Great's Conquests had in introducing European art forms into Asia. The spread of the Buddhist religion carried western pottery forms, glazes and decorative motifs across Asia. A lidded bowl (K459) and a bulbous vase (K2473) made from the typical light buff coloured clay which the T'ang period potters liked to use, show how the craftsmen of that period borrowed heavily from Graeco-Roman forms.

Pieces of pottery on display in the Persian section of the Asian Hall show how the potters of that country competed with Chinese imports, making full use of the popular orange, green, and yellow glazes that were allowed to run over the body of the pot.

The Chinese collection really begins, however, with hand-built neolithic wares. One large piece is from Panshan, two from Lanchow, and several from unknown locations. These are unglazed, and decorated with simple but immensely appropriate geometric patterns that enhance the strong functional forms of the pieces and speak of a high aesthetic awareness on the part of the

Court ladies. T'ang dynasty. Humphreys-Davies collection.

anonymous craftsmen involved in their manufacture.

The first great period of highly organised social and political development the Han period, which was about two thousand years ago, is sparsely represented, but the Painted Han wares are illustrated by a granary urn, and the simple lead glazed copper coloured varieties are represented by a fine example of what is called a 'Hill Jar' because its moulded, conical lid takes the form of miniature Taoist Hills of the blessed.

These first attempts at glazing probably owe their origins to ancient Greece. The unglazed earthenware containers from the Wei dynasty show their reliance on vessels made in bronze during the earlier Chou and Shang periods. One of the treasures of the entire collection is a small unglazed cavalry horse which shows a robust confidence that was never to be seen again with such economy as well as vitality.

The tomb figures of the succeeding T'ang period are much more detailed, elaborate, and life-like, and this the greatest period of all Chinese history, is much better represented. There is nothing in the Asian Collections to equal the magnificence of these companions for the dead — the horses, the camels, the farmyard animals, the warriors, grooms, priests, the court musicians and dancers and courtly ladies in their finest fashions. The thirty-five figures in this section provide a very vivid picture of a wealthy, confident, imperialistic society which saw China in its most prosperous phase. Here are not only important examples inspired by Graeco-Roman models, but also early examples of the famous green celadon glaze that Chinese potters

Incense burner. Lung Chu'uan celadon. Sung dynasty. Exported to the Philippines. Disney Art Trust.

developed to imitate jade, as well as the emergence of porcelain, which was to be perhaps the finest gift that China gave to the world.

If the T'ang section of the collection is extensive and visually magnificent, the Sung pieces are aesthetically more satisfying. This justly famous dynasty is also well covered. The celadon glazes include Northern Sung examples, dark green with incised decoration. The Lung-Ch'uan celadons are well represented and the superb sky-blue glaze of Ch'ing-pai wares provides another highlight in the displays. There is a superb lidded box exported to the Philippines (K2972). It is in this period that the collection is able to show pieces like this made for export to South East Asia. That trade is fully displayed in the following Ming period.

The Sung pots are finely potted pieces, in stoneware and in porcelain, the absolute ultimate in simple, functional form and elegant beauty. A well-to-do scholarly and priestly class helped to inspire these classical pieces, along with the Imperial Court. Apart from some embossing and sgraffitto, (or incised line decoration) decoration is usually restricted to the skilful use of subtle glaze effects emulating colours and textures found in nature. Never since has there been such an eye for the way in which the glaze was allowed to flow thickly over the surface of a pot to stop short of the base. The products of this period (A.D. 960 to 1279) are much smoother in their finish and much more functional in their appearance than anything produced in earlier times. Exceptional skill was shown in controlling the higher temperatures achieved in the firing process, producing the greatest refinement in taste of all time. K2979 which has an underglaze copper design of a rabbit, is an example of a piece of exportware equal to anything made for the domestic market at the time.

From Honan came black glazes

Horse. Wei dynasty. Presented anonymously.

which the Japanese called Temmoku. There are four examples of this type in the collection. Two of them (K1657 and K1892) are of outstanding quality and form interesting comparisons with temmoku glazed pieces in the Japanese section.

Tz'u-chou wares, which have black underglaze brush decoration are represented by six pieces, there are three pieces of Ting porcelain, and five examples of Chun featuring the beautiful optical blue glaze that was so greatly admired during this age.

Other sections within the Asian Hall show how the pottery industries of other Asian countries were influenced by China during the Sung period. Perhaps the most lovely are the Sung-type celadons produced in Korea during the Koryo Dynasty when the country experienced a reign of independence from total Chinese domination.

Thailand, during the thirteenth and fourteenth centuries, saw the development of a ceramic industry which was established by imported Chinese craftsmen. Both Korean and Thai pottery developed a character distinctive to each country, while from Rayy in Persia came pottery which was totally Sung in form. These frequent cross-references form one of the strengths of the museum's collection.

The Yuan period pottery is more exuberant than the highly sophisticated, classical Sung types, and two very large jars with green and orange splashed glazes form the major examples of the move away from a refined scholarly taste.

The Ming dynasty forms another high point in the total collection with nearly fifty pieces of underglaze blue and white ware, a dozen examples of Ming Swatow, the coarser and more primitively decorated variety that formed the basis for such an extensive trade to South East Asia. There are eight fine pieces of celadon from this era, illustrating the culmination of several centuries of development of this very satisfying glaze. Here, once more, can be seen the Graeco-Roman influence in fluted and foliate decoration.

This period, from the thirteenth to the mid-seventeenth century, when a

Ridge tile. Ming dynasty.

native dynasty replaced the Mongol ruling class, and many traditional Chinese values were re-asserted, saw not only the perfection of celadon glazes, and the blue and white wares, but the emergence of the translucent blanc de chine porcelain, Imperial monochrome yellow glazing, and the first polychrome overglaze enamel decoration which was to become so important during the eighteenth century in the export trade to Europe. The only gap here is the lack of a major piece of blue and white porcelain of Imperial quality.

It is during the Ming period that the effects of an enormous and a lucrative trade in ceramics can be clearly seen to be dictating fashion and taste in the kind of wares produced and the types of decoration used. Certainly, technical skills improved, but decoration becomes more pictorial and elaborate. There is a clear demarcation between pieces produced for domestic use and those going abroad. Chinese ceramics were now exported all over the world, and adjoining display cases clearly show how Ming styles were also imitated by potters in other countries from Turkey to Japan. There are wonderful examples of blue and white ware painted in the naturalistic style of Wan-Li, two superb libation cups in the shape of rhinoceros horns in translucent porcelain from Fukien, and a monumental blanc de chine figure of Kuan Yin which competes for importance with two bowls in Imperial monochrome yellow.

It is the multi-coloured enamel-decorated items which lead most comfortably from the Ming into the

Lidded box. Fukien ware. Ming dynasty.

Ching period, for there are fifty-seven examples of this 'family' of highly decorative pieces, the famille verte, famille jeune, (green, yellow, pink, and black), named after the predominant background colour used on each piece.

The Ching period which ended in 1912, witnessed another period of rule by a 'foreign' dynasty from Manchuria.

The 'Manchus' maintained the massive stream of exports to every part of the world, and encouraged the constant copying of earlier styles and an increasing degree of technical achievement that concentrated on skill rather than creativeness.

Some twenty-two examples of blue and white which were produced in this period show painterly skills at their very finest, and potting techniques of mechanical perfection. Yet overall there was a rapid decline in the quality of materials and originality. Perhaps the most beautiful products were the monochrome pieces in the famous ox-blood red glaze, the peach-bloom variety, or the variegated Chun type that recalls the more gentle triumphs of Sung-times. Entertaining to the western eye are the 'armorial' wares which were manufactured complete with family crests and coats of arms, for the well to do upper classes of Georgian England, and the great variety of wares made in direct competition with Europe's industrial age.

While China's ceramic art was in decline, that of Japan developed two facets: one directed at the export trade and running roughly parallel with that of China, and the folk crafts producing traditional pieces much in harmony with nature. The very best of Japanese export wares are well represented by the Imari, Arita, Satsuma, and Kakiemon varieties modelled on the blue and white and enamelled porcelains of China, as well as the 'Mingei'; of folk tradition which largely inspired the Studio pottery movement throughout the world during the twentieth century. Here there are several important works by Hamada and Kawai, the two most honoured Japanese potters of modern times.

Notes on the History and the Nature of Auckland Studio Potters

Chester Nealie and Julia Galbreath

The collection of studio pottery by the Auckland Studio Potters is housed in the Auckland Museum and is catalogued as part of the Museum's collection.

The collection first started in 1964 with the visit of Takechi·Kawai on a lecture tour and the subsequent presentation and purchase of some of his pots. The first studio pot to start this collection is a superb slab vase with a copper red glaze.

A similar lecture tour by Shoji Hamada in 1965 presented the unique opportunity of having Hamada's pots made during demonstration, fired by Len Castle and then deposited with the A.S.P. The pots, though having the typical Hamada strength of form, lack the Mashiko clay vitality and the subtle depth of his native wood-fired glazes. However some bisqued pots show his unique clay handling technique especially in a bowl, with poured slip, and a flattened bottle.

During this time three large collections of pots were deposited on loan with the Museum. Those pots although now uplifted formed an exceedingly powerful group. Ray Chapman-Taylor had a collection of Hamadas and Leaches of world class that formed a tremendous inspiration to visiting potters. Helen Mason and Peter Stitchbury also loaned collections of Hamadas, Chappells and Cardews Abija pots resulting from Stitchbury's stay with Cardew.

A number of Michael Cardew pots made on a visit to Auckland were also included in the A.S.P. collection. Notable is a large lugged container with slip decoration fired by Stitchbury.

Although the A.S.P. had no actual policy of purchase its strong link with Trevor Baylis enabled further studio pots of exceptional quality to be added to the collection.

In 1965 a Hans Coper was purchased in London from a combined exhibition by Coper and Lucie Rie. This large baluster-shaped stoneware jar, buff unglazed body, with one sweeping broad manganese brush stroke is a masterpiece and is one of the focal points of the collection.

Further purchases by the Museum during this period continued to reinforce the combined collection. Examples include many of the leading English studio potters. Harry Davis, Plevdell Boliverie, Lucie Rie, David Leach, Derek Emms.

Takecki Kawai 1964 Kyoto. This was the first piece in the A.S.P. Collection.

Hans Coper 1966. Auckland Museum Collection.

A few pieces from New Zealand studio potters began to be presented to the Museum although at this stage a policy of purchasing outstanding works from exhibitions etc had yet to be formulated.

However works from Briar Gardner (1935), Olive Jones (1947), Len Castle (1948) and later pots of Barry Brickell, Graham Storm, Peter Stitchbury, Helen Mason, Margaret Milne and Mirek Smisek were included.

The Japanese collection, other than the first Kawais and Hamadas was added to by purchasing works of Kanjiro Kawai and Tomimoto from Chapman-Taylor.

In 1966 a planned trip to Japan by potter Len Castle enabled the A.S.P. and the Museum a first rate opportunity to add to the collection.

This powerful group of Mingei pottery filled an important gap in the historical development of pottery. Unfortunately the A.S.P. lapsed in its collecting until finance became available from the Betty Colsen Memorial Bequest. This enabled the collecting to be reinstated.

In 1976 more visiting overseas potters had examples of their works purchased.

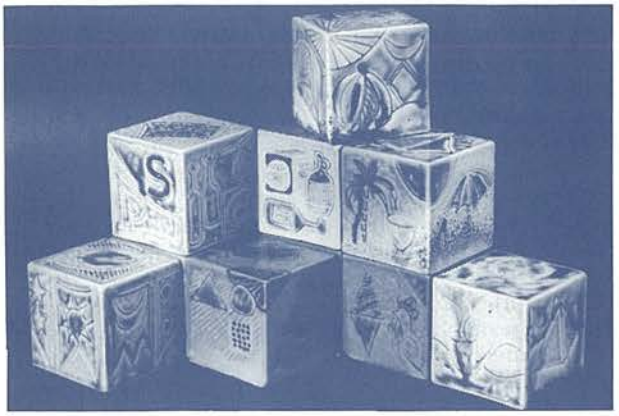
A shino box of Col Levy's and examples of Alan Caiger-Smith's work were added to the collection. But from then on the A.S.P. have concentrated more on the collecting of studio pottery from New Zealand.

In 1977 the Betty Colsen Memorial Trust gave money for the purchase of studio pottery for the ASP collection. This enabled the ASP committee to initiate a more regular and comprehensive purchasing policy.

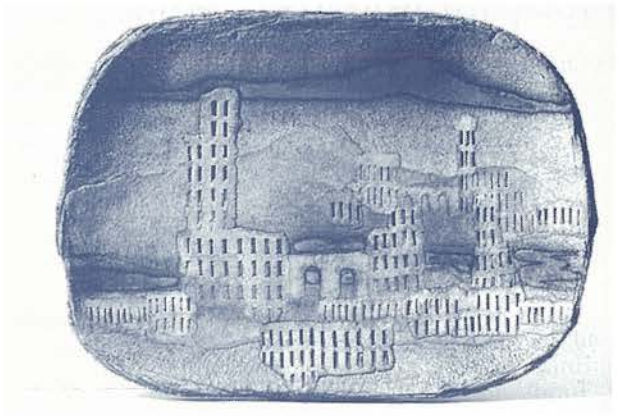
Pot purchases have been made at our annual exhibitions, also, when appropriate from shows at dealer galleries, or occasionally directly from the potter. Over the years the responsibility for choosing the pieces purchased has been delegated by successive ASP committees to one or two people.

The pieces selected were intended to be representative of the best available at the time or to add new work of potters already included. As the Betty Colsen bequest has all been spent a limited amount for this purpose is now allocated each year by the ASP committee from society funds. This restricts the number of major pieces we can afford to buy. In this area as in others we liaise with Brian Muir of the Auckland War Memorial Museum who is often able to purchase the pieces we covet but cannot afford. In this way both collections are complementary. They are also housed, catalogued and displayed together.

A very wide and diverse range of potters and techniques are represented. It is interesting to see the historical development of our craft in New Zealand. Our membership regard it as a teaching collection. More value will be gained from this aspect when the collection is shifted to a new location in the museum and

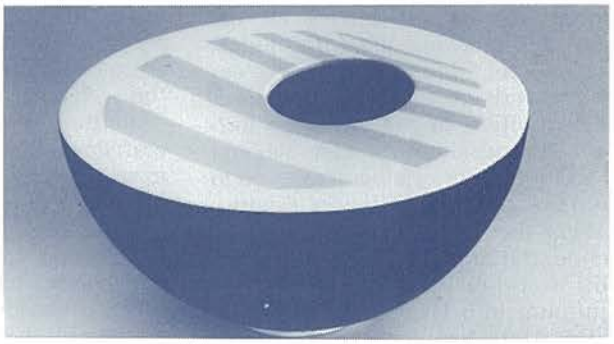


Warren Tippet A.S.P. Collection.



Doris Dutch 1980 A.S.P. Collection.

Barry Brickell 1981. A.S.P. Collection.



Leo King, A.S.P. Collection.

Shoji Hamada 1966. Made in N.Z. and fired by Len Castle. A.S.P. Collection.

Photos courtesy of Ces Thomas

Michael Cardew 1967. Stoneware bowl. Auckland Museum Collection.

becomes more accessible to our members. It provides a good opportunity to see early work of many well known potters.

Here are a few examples:

A sculptural piece in heavily oxided clay by Pat Perrin.

A free form wire cut platter with rich blue/green glaze and wide unglazed edge by Margaret Milne and later her fine porcelain pieces.

An early work by Warren Tippet, then of Coromandel, a flattened flask type bottle and more recently his set of salt-glazed porcelain cubes which show his mastery of surface design and colour.

Examples of Len Castle's work are mainly in the Museum collection.

Doris Dutch's cityscapes and boxes with their excellent clay quality.

Fine examples of agate ware by John Parker.

A fine bottle by Lawrence Ewing with a Shinto type glaze.

Leo King's distinctive sculptural pieces.

There is also work by Roger and Rosemarie Brittain, Rick Rudd, Ian Firth, Ray Rogers, Graeme Storm, Barry Brickell, Barbara and Barry Hockenhull, Peter Stitchbury, Chester Nealie, Lindsay Bedogni, David Brokenshire, Julia van Helden, Jean Hastedt, Debbie Pointon, Ian Smail and Royce McGlashen among many others.

The advent of the annual Fletcher-Brownbuilt International Award has given us the opportunity to see and purchase contemporary overseas work and this has been done both by us and by the Museum. A salt-glazed teapot by Walter Keeler is an example. *Illustration front page*

The Fletcher Brownbuilt Pottery Award

BACKGROUND

The Fletcher Brownbuilt Pottery Award was first instituted in 1977, the current Award marking the sixth year (1982).

In 1977 and 1978 entry was restricted to New Zealand potters only, but in 1979 the concept was widened to include entries from overseas.

The reasons behind the establishment of the Award were originally fourfold — firstly, to provide a source of funds to the Auckland Studio Potters Craft Centre at Onehunga other than the earnings of the Centre itself, as a beginners and advanced Craft School. Brownbuilt carries all the costs of the Award itself, the Judge, printing and similar charges. The entire proceeds from door admissions at the Exhibition in the following fortnight, commissions from pot sales and all receipts from catalogue sales go to the Auckland Studio Potters' Centre.

When the Award was first proposed, an undertaking was given that Brownbuilt would maintain its interest for a minimum of 3 years and more probably 5. At the time of the fourth Award an assurance was given at the Opening ceremony that Brownbuilt's sponsorship would continue indefinitely, or at least as long as the potters themselves continued their interest and support.

"WHAT! GIVE A PRIZE FOR A POT?"
OR: SHOULD ART BE CONTAMINATED BY COMPETITION?

In sport there are prizes to be won. Gold medals, trophies, monetary awards. It is relatively easy to determine the winner — the fastest man, the woman who jumps highest, the team with the most goals. The Miss Universe Contest? Rather more subjective judging by a panel and one blushing beauty receives a fabulous collection of prizes. Music competitions, with perhaps one judge determining who of these young players shows the best style, mastery of technique and interpretation of the set piece.

In art the problems of selection of the best become more intensely debated as the parameters grow more vague. You cannot put a stop-watch or photo-finish decision in here. "The Judge's (who chose *him* anyway?) decision is final and no correspondence will be entered into."

The ancient craft of the potter has recently been moving into the field of fine arts, though the line between craft/art being indistinct is hotly debated, and some galleries are still reticent about allowing pots into their hallowed temples of painting and sculpture. The public is still not prepared to pay the sort of price for potters' work that it would for that of a painter. However, these attitudes are changing as more potters work into the creative — as distinct from productive — section of ceramic art.

For some 23 years membership of the New Zealand Society of Potters was gained by an applicant submitting several pots to a jury of respected potters. If they judged the work as up to standard he/she was admitted to membership and the right to then submit pots for the annual National Exhibition. One of the tenets in the Society's constitution was to set standards of craftsmanship and hopefully, by example and examination educate others up to this standard. No system for jurying worked to everyone's satisfaction and the post-exhibition arguments were sometimes fierce. Some refused to apply to join the Society on the grounds that they were not prepared to have their work judged, and perhaps rejected by another potter, and many excellent potters stayed outside the National Society.

The great Sales Tax battle of 1979 started to change this as potters combined creating a concertive voice to prove to government that they were individual artist/craftspeople, not manufacturing wholesalers. The N.Z. Society of Potters came to recognise that it needed to represent all potters, not just a select group so in 1981 the membership was opened up to all "on-going potters". One drawback of this new open door policy was, as all potters could be in, so therefore could all pots — no adjudicating to help maintain standards of craftsmanship. However, it was soon realised that the annual exhibitions would still have to be of pots selected from those submitted. As membership grew from around 150 to towards 1,000 it was logistically impossible to handle and display vast numbers of entries. A paring down had to be done. In many countries major exhibitions are preselected by slides before the pots themselves are even seen by the jurors such are the numbers of entries. So too, our major exhibitions have to be selected even if it leaves them open to the criticism of also being selective.

Some exhibitions are by invitation only and in this case the work is selected by the artist himself. This overcomes some of the problems engendered by a judging process, though of course a form of judging has already taken place — who selects the particular potters invited and on what grounds? Other group exhibitions aim at showing work currently being produced, but these often appear more as sales of work than true exhibitions. To show only a high standard of craftsmanship as well as artistic creativity requires a selection/rejection procedure despite the problems this may cause to the egos of those rejected, and the dissention produced over the particular method of selection used.

In times past the Arts were largely supported by kings and other nobility, by the established church or a particular political agency — usually with strings attached, as the artist had to make his medium convey the sponsor's message. An individual artist who indulged in self-expression to communicate his own impression of the world, could be vilified as a heretic, an anarchist or somehow immoral. He may have died, so to speak, in his garret, pennyless, surrounded by empty absinthe bottles. His work perhaps revered, posthumously. Today this form of contractual sponsorship has largely been taken over by advertising agencies, P.R. men and professional propagandists. The artist is encouraged to "do his own thing", be self-expressive, self-indulgent even. Now his livelihood comes from his own ability to market the results of his talent or to teach others in turn, his support coming from public agencies such as arts councils and galleries, or private commercial interests such as agents, dealers and collectors. Into this atmosphere now comes the new sponsor — Big Business offering financial support to artists and then to quality craftspeople who at first, heady with their success of being accepted as artists were wary of their being possibly tainted by contracts with "commercial" interests. Now this union is increasingly accepted.

To the anti-selection lobby the next stage is harder to accept, and here we come back to our original premise. Should a spirit of competition be put into the showing of pottery, and is it desirable for a judge to award prizes for the best pots?

The annual, now in its 7th year, Fletcher Brownbuilt Pottery Award is one of the high profile award exhibitions sponsored in this

country. With $3,000 being awarded to the winning pot it is one of the richest prizes of its type in the world, and each year attracts more entries from overseas. The judging system used by Fletcher Brownbuilt is one designed to obtain the best results possible, with hopefully a minimal amount of dissention amongst the potters and public. The Auckland Studio Potters' Society selects a sole judge from a short list of overseas potters with internationally recognised reputations. The judge does not meet local potters until after the event, and all entries are presented as anonymous to him. Past judges have come from U.S.A., England, Japan and Australia, giving a wide spread of cultural and stylistic background. Their personal choices are often analysed and queries, (how did that night-class stuff get in when so-and-so had his pot rejected?) and this is inevitable under any system, but it is interesting to note that in the 7 years, 4 winners under different judges have also been awarded merit certificates in other years. The cream does appear to float to the top.

And what is gained by selected and award exhibitions? Naturally a higher standard of work is shown and a desire implanted in potters to improve their work against others they admire. The sponsors, seen to be supporting the arts gain public kudos, non-commercial publicity, good pots for their collection for public display — and of course it is a tax-deductible expense. The judges gain a free V.I.P. trip to this country and exposure to local pots and potters. One potter gains a much appreciated prize and others merit certificates. Local potters see their work in an international context, and many attend lectures or classes held by the visiting judge. The whole pottery movement gains from a major exhibition and its exposure in the press and on T.V. The visiting public gain in experience and education.

Other sponsors operate in different ways and in the future more will join in as they recognise that supporting the arts is just as valid and important as sponsoring sports. Overall it is well worthwhile. Tell me, how did you come by that calf-club rosette?

Howard S. Williams
August 1983

Note: Howard Williams is a well known potter and commentator on ceramics in New Zealand.

Care of Museum Glass and Ceramic

Georgina Christensen
National Coordinator for the Interim Committee for the Conservation of Cultural Property

Ceramic is baked or fired earthen materials. The properties of ceramic vary according to the particular earthen materials from which it is made and the temperature and duration of its firing. Adobe brick for example has only been sun dried. It is soft, easily scratched and broken, and disintegrates in water.

Firing to around 350°C brings about an irreversible chemical change in ceramic. The water which is part of the clay molecule is driven off. The remaining dehydrated molecules join, leaving no possibility for the water molecules to reattach themselves. While ceramic so fired will not now disintegrate in water, it is still easily scratched and quite crumbly. It is also susceptible to attack by weak acids and is very porous. A drop of water applied to such ceramic will be readily absorbed into its pores. This type of ceramic is called earthenware.

If firing continues to higher temperatures further changes take place. At various temperatures depending on the composition of the clay, the silica component will begin to melt and bleed throughout the ceramic pores. Later this cools to produce a glassy bond throughout. This causes the ceramic to be dense and hard. It will not easily be scratched, is impervious to acids and a drop of water on its surface will not be absorbed easily. Ceramic with these properties is known as stoneware.

Porcelain is created from white clays at even higher temperatures, when the melting of the silica continues to such an extent that the entire ceramic becomes glasslike.

Fired ceramic is considered to be one of the most durable of materials. It is known to have survived for thousands of years buried in damp conditions. Nevertheless, those caring for ceramic wares know that a considerable amount of care is required to protect them from deterioration.

DETERIORATION OF CERAMIC AND GLASS

One weakness of ceramic is its brittleness. It may shatter with vibration. Display, storage and handling must keep the ceramic secure from falling and well padded against vibration. While many artefacts should be handled wearing gloves; to ensure a secure grip, clean hands rather than gloves are advisable when handling ceramic.

Ceramic needs protection against abrasion particularly low fired ceramic which may easily be scratched or those pieces with surface decoration which could be chipped or rubbed off. Broken edges which may later be rejoined need to be kept sharp and unabraded if a good join is to be achieved.

Fluctuations in temperature caused by sunlight or artificial lighting perhaps, may cause ceramic, particularly porcelain, to expand and contract. This may lead to cracking.

Cleaning, as with all handling, exposes ceramic wares to danger. Prevent the need to clean ceramics by protecting them from accumulating dirt and dust. Intricately moulded and porous ceramic wares are particularly laborious to clean. Dirt in the pores of some earthenware has been known to support biological growth resulting in indelible staining. The slightest amount of dirt on the broken edges of porcelain and fine china shows up most noticeably when the pieces are rejoined. Before rejoining, such soiled edges need to undergo bleaching, a process which is best avoided.

A ceramic ware frequently has tension built into it during its manufacture making the ceramic more susceptible to cracking. When such a ware cracks, it distorts and it is usually impossible to rejoin distorted edges well.

The calcium inclusions usually present in low fired wares are dissolved by acid. Acid pollutants in the atmosphere, perhaps given off by storage and display materials, may cause such ceramic to become crumbly.

Stress of past handling may have caused fine cracks around handles of a ceramic ware. It is therefore advisable to carry ceramic wares by gripping them firmly around the body rather than around handles and other protrusions.

Painted decorations applied to a ceramic may be susceptible to fading by light.

In the past an earthenware may have contained salty substances or have been exposed to salty environ-

ments which have allowed it to absorb salts into its pores. If such a piece is exposed to drying out or to fluctuations in relative humidity these salts crystalise within the ceramic and on its surface setting up strain which may be relieved by the piece cracking and spalling.

Sometimes, poor quality manufacture results in blisters of air in the ceramic or its glaze or produces walls of uneven thickness. Ceramic wares of such poor quality are more easily damages than well made ones. Unfortunately it is often not easy to identify these weaknesses.

Handling and storage of all ceramic wares should take into account the possibility of such flaws.

Old restoration can present some conservation problems. In the past animal glues were often used to join broken pieces. These glues soften in high humidities. Wares so repaired may collapse in such conditions. Another method of repair used to be the insertion of metal rivets. These may stain the ceramic, particularly in high humidities.

Glazed ceramics present more possibilities for deterioration. When glazing a ceramic it is important for the potter to have a glaze formula which provides for a similar coefficient of contration for the glaze and the ceramic otherwise the glaze will not fit the ware. Crazing, caused by the glaze shrinking more than the pot may also be brought about in earthenwares by storage in fluctuating humidities. Moisture absorbed into the ceramic through any unglazed area will cause the ceramic to expand. This applies stresses to the glaze which may result in the glaze crazing.

Too low a firing of the glaze may mean that the molten glaze has not fused with the silica of the ceramic resulting in poor anchorage of the glaze to the ceramic surface. Vibrations and fluctuating humidities will increase the susceptibility of these glazes falling off.

In the manufacture of glass and glazes different additives are used to create glasses and glazes with different properties. Lead glass is comparatively soft. It is easy to scratch and is susceptible to weak acids. Soda-lime glass actually dissolves in water. Generally glass is brittle and cracks easily from vibration, heat and scratching. The molecular structure of glass is that once a crack begins there is no hindrance to its progression.

Light has been known to tint some clear glass yellow and to fade pigments in coloured glass.

Glass may also be susceptible to deterioration because of poor manufacture. Care of such glass requires an environment of stable relative humidity at an appropriate level.

A glass with a relatively low content of calcium stored in a humid environment is likely to "weep". Ions of sodium and potassium migrate from a concentrated state within the glass to a dilute state at the surface where they react with moisture and carbon dioxide in the air to drip off the glass as sodium and potassium carbonates in solution. The process is continual. Experiment indicates that "weeping" glass should be stored at a stable relative humidity, the maximum being 42%.

Crizzled glass is that which has lost its translucency, may be opalescent, and exhibits a fine network of cracks over its surface. Sometimes this crazing has led to glass flaking off. It appears that moisture also contributes to this condition. While the mechanism is not entirely understood it is believed that all glass is capable of adsorbing water with hydrogen ions replacing sodium and potassium ions. The hydrogen ion being smaller causes shrinkage and therefore a crazing of the affected glass surface. It has been noticed that this hydration also causes the formation of blisters and flakes, the latter being held to the glass surface by water tension alone. Glass may remain stable in this degenerated state for many years if it is stored in high humidities and the crizzling may only be noticeable by close examination under certain lighting. Such glass is said to exhibit "incipient crizzling". Should such glass undergo subsequent dehydration which may happen if for example the glass is exposed to humidity fluctuations, the cracks enlarge and the flakes drop off because the water bonding the flakes has evaporated.

Crizzling glass needs to be stored and exhibited at a stable relative humidity. Higher than 60% may stop the flaking but will probably cause further hydration. Below 40% there is considerable danger of increased crizzling. Less than 25% will bring on rapid and severe crizzling. Crizzling glass is ideally stored and displayed at a stable relative humidity between 40% and 60% as close as possible to the humidities it has been exposed to in the past.

Organ[1] has provided a detailed example of a storage system for weeping glass. Brill[2] has published recommendations for the storage of crizzled glass.

Too much calcium in glass may cause it to crystallise, a process known as devitrification. Stable temperatures and humidities will slow down this process.

CERAMIC AND GLASS CONSERVATION

Conservation protects ceramic wares against deteriorating influences by providing safe environmental conditions and proper handling and display techniques. In a few instances deterioration may be stabilised or a weakened ceramic strengthened, by the application of chemical treatments. Restorative methods bring a ceramic ware to resemble its original appearance. Restoration may require cleaning, stain removal, rejoining broken pieces and the filling in of missing parts.

Care of ceramic and glass requires a museum to evaluate the conservation needs of its collections and any further items being considered for acquisition. Before an object is acquired the museum must take into account its ability to provide for the conservation needs of that object. After acquisition the primary responsibility of a museum to that object is its conservation.

CERAMIC AND GLASS CONSERVATORS

Fully trained conservators of ceramics have studied the chemical structure and physical properties of ceramics and glass and how these materials deteriorate. They are familiar with analytical techniques appropriate for these materials and have theoretical and practical knowledge of the physical and chemical treatments for the conservation of ceramic and glass and why these treatments work.

Conservators are aware of the possible damage to ceramic wares by injudicious treatments. Indelible staining and deterioration can be caused by inappropriate use of certain solvents, detergents, and bleaches. Under certain circumstances the application of a coating to glass may produce more harm than good. Certain adhesives while being appropriate for one type of ceramic may be damaging to another.

A ceramic conservator keeps abreast of the latest research and techniques in ceramic conservation. Conservation publications of professional quality are relatively few and information is usually found in technical journals not readily available. One publication, Plenderleith and Werner[3] *The Conservation of*

Antiquities and Works of Art, is frequently referred to by the lay conservator in New Zealand for information concerning the conservation of museum materials. Today this book is regarded as a conservation classic. While the text has done much to stimulate the professionalism of artefact conservation and the establishment of conservation as a university study, it is now obsolete in many of its recommended techniques and materials. Books such as this and the UNESCO publication, *The Conservation of Cultural Property*[4] which present treatments for a wide range of materials, do not provide sufficient detail to be of use except as a general introduction to conservation.

There are only a few people in New Zealand who have professional training and experience for ceramic conservation. These people are primarily restorers. Any trained conservator should be able to provide general advice to obtain the environmental conditions required for ceramic and glass storage.

New Zealand is short of people who understand the deterioration of ceramic and glass and have experience with the stabilising methods applicable to such degenerated material.

THREE PROFESSIONAL CERAMIC RESTORERS WORKING IN NEW ZEALAND

Sabine Weik[5] has established herself as a private conservator in Auckland where she restores ceramic wares as well as paintings, ethnographical material and textiles. Sabine began her conservation training in Germany in the small mediaeval town of Tubingen where she worked as an apprentice for three years conserving paintings and polychrome sculpture. Following this she spent two years working on ethnographical materials, polychrome sculpture, paintings and ceramics at the Linden Museum in Stuttgart. The ceramics she worked with were pre Columbian and New Guinean earthenwares as well as Chinese porcelain. An understanding of conservation science was gained at a four month course at the International Centre for Conservation in Rome in 1980.

Julia Whyte[6] is a private ceramics restorer with a studio in the Hutt Valley. Julia was first introduced to ceramics restoration in London in 1980 where she did a one-month course at a private training workshop. After this Julia worked for 6 months with the staff of a commercial china restoration workshop in London, "Chinamend". Here she was given professional guidance in all the current techniques for the restoration of fine china and porcelain.

Lapita pottery restored by Karel Peters showing rejoining and infilling.

Karel Peters has been doing archaeological conservation work at the Auckland University Anthropology Department and has been employed by the Historic Places Trust to assist with the conservation of historical Maori buildings.

In addition to his work in New Zealand Karel has also carried out waterlogged wood research in Norway at the DKNVS Museum in Trondheim; and has presented a paper, "The Conservation of a Living Artefact" at the ICOM conference on ethnographical materials held in Ottawa in 1981.

Karel was trained at the Institute of Archaeology in London. He is well known in New Zealand for his expertise in the conservation of waterlogged wood though he conserves many other archaeological materials, including ceramic.

The Auckland University has been conducting archaeological excavations throughout the Pacific to add to the knowledge of the origin of Polynesian people and of their colonisation of the pacific. Many of these excavations have yielded material evidence in the form of earthenware ceramic pieces known as lapita pottery. These pieces are providing considerable archaeological evidence. The constituents of the ceramic materials when analysed has provided evidence of training and migration by these ancestors of the Polynesian; the patterns stamped and incised on the surface of the ceramic and the form of the wares themselves are providing further clues to Polynesian cultural origins. Other physical and chemical tests on the ceramic and even on the dirt clinging to it, may provide information on the dates of settlement, as well as the history of Polynesian technology and economy.

Karel has an interesting task conserving these friable, waterlogged pieces. He is consolidating, cleaning and rejoining them. Missing parts are being filled in with a material especially formulated for such coarse, friable earthenware. Karel has also taken casts of some particularly important pieces.

During all this work Karel may only use those techniques which will not destroy any archaeological evidence, at least until it has been fully recorded by the archaeologist.

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5 Sabine Weik, Conservator, 17 Royal Terrace, Sandringham, Auckland ph 868-367.

6 Julia Whyte, Ceramic and Glass Restorer, 377 Fergusson Drive, Heretaunga, Wellington ph 278-396.

The use of modified rigid support systems for the treatment of two paintings — Considerations and Treatments

Sarah Hillary/Mervyn Hutchinson, Conservation Unit, Auckland City Art Gallery

FRANCES HODGKINS "IBISA"

A painting titled "Ibisa" was recently acquired from overseas by the Auckland City Art Gallery. It had active cracking, cupping and flaking of paint.

Condition/Structure

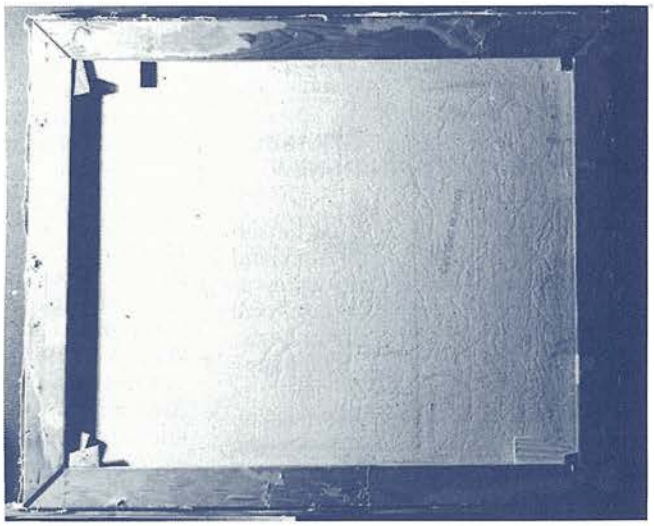
The support is lightweight cotton canvas attached to a stretcher of four bars. The paint layer is thick oil paint which has dried to become quite hard. The canvas is too lightweight for proper support of the paint layer and this has resulted in extensive cracking, cupping, and flaking of the paint. Deformations associated with the cracking have appeared on the reverse of the canvas.

Considerations

The cracking had to be consolidated and the cupping and surface deformations returned to normal. This could not however arrest the cracking as the canvas would still not be capable of supporting the paint layer. If the picture were "lined" in the traditional manner of attaching a new fabric to the reverse of the original, it is likely that the activity would still continue as the paint layer is very heavy. Consideration was therefore given to the use of a rigid support system.

Recent research in the area of supports for paintings has indicated that if used correctly rigid supports are much more stable than traditional stretchers[1]. As a result of this, rigid supports based on a system of expanded aluminium honeycomb sandwiched between two thin sheets of aluminium or polyester resin are now widely used in America. Although this method is excellent, the honeycomb foil must be specially imported into New Zealand. In addition to the lengthy time period involved, the honeycomb is very expensive. Because of this we have for some time been attempting to find a suitable substitute material available within the country. It would appear that end grain balsa wood, readily available through suppliers of boat building materials, is such a material. Extensive testing showed that it is lightweight and can be made rigid and dimensionally stable. It was decided that the use of a system based on balsa wood would be suitable for the treatment of the picture by Frances Hodgkins.

Overall front, raking light before treatment.

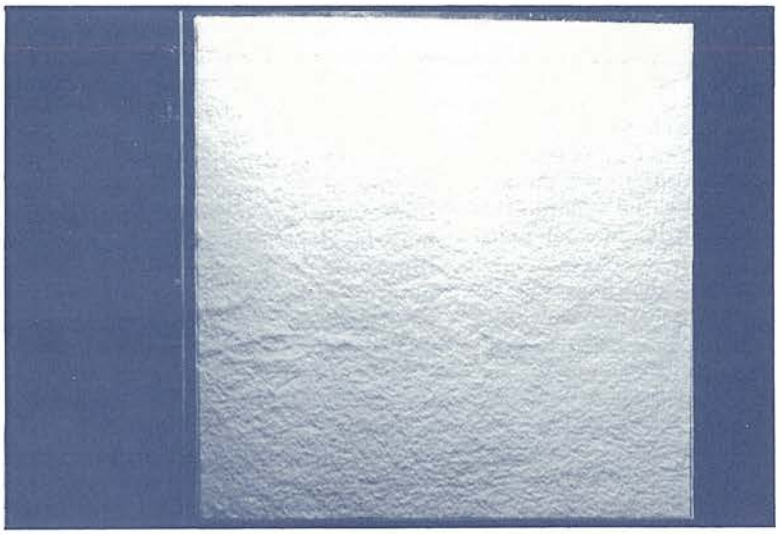


Overall reverse of Hodgkins, raking light before treatment.

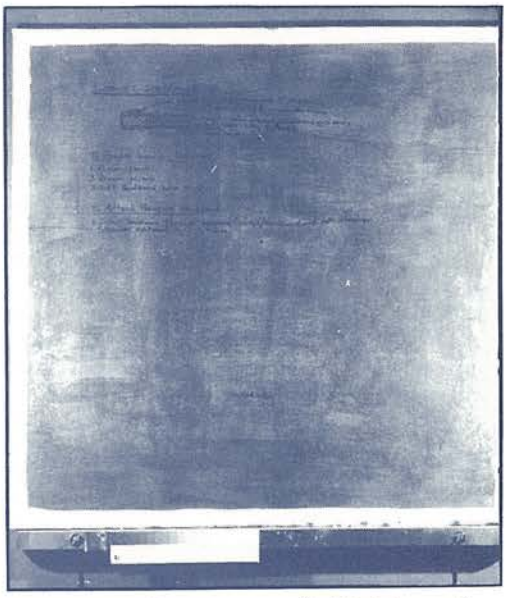
Treatment

The picture was removed from its stretcher, the cracks consolidated, and the cupping and deformations returned to normal. Two sheets of .05 mm aluminium were cut corresponding to the exact size and shape of the old stretcher. The one selected to be against the back of the picture was heavily sanded on both sides to provide "tooth" for the adhesives. Beva 371 was brushed onto the side which would be nearest the painting. Next a piece of polyester fabric was stretched and Beva 371 was sprayed onto both sides of it to obtain a "webbed" effect. The polyester fabric was used as an interleaf between the reverse of the picture and the aluminium sheet sprayed with Beva. The picture, interleaf, and aluminium sheet were bonded together on a vacuum-hot table.

A thin wooden frame was constructed corresponding to the size of the aluminium sheets. It, and a layer of end grain balsa wood corresponding to the thickness of the frame were then attached to the aluminium sheet which had already been bonded to the picture. Finally the second sheet of aluminium was attached on the reverse to cover the balsa wood and frame. The tacking margins of the canvas were folded around the support and stapled to the frame. They were also adhered to the back of the rigid support with Beva 371.



Panel made up — raking light to show texture of filter media.



Overall reverse of Maddox after treatment.

Discussion

The temporary support appears to be very successful. The soft filter media seems to correspond to the distortions of the canvas without applying excess pressure on it. In addition to this, the canvas tends to cling to the texture of the filter material. The movement of the slack canvas is now negligible and the picture is rigid and lightweight so it can travel with a minimum of danger. Although small screw holes will remain in the original strainer, the treatment can be easily reversed should the owner desire it.

Editor's Note

As this material is directed to a general museum audience, many details have been omitted. Queries about details should be made directly to the authors.

Architectural Archives

Lita Barrie

A number of architectural records belonging to private firms are currently in danger as a consequence of lack of storage space and inadequate preservation conditions.

The New Zealand Architectural Archives Committee was formed in 1981 and its objectives being to ensure the identification, preservation and indexing of architectural records which provide important information about buildings and structures of historical and/or architectural significance. The Committee does not collect any original material. It collects and solicits information about the location and type of architectural records held.

The Committee includes representatives from the Archives and Records Association of New Zealand. National Archives, the New Zealand Institute of Architects, the New Zealand Library Association, the Ministry of Works and Development and the New Zealand Historic Places Trust.

It has notified major and specialist libraries and museums of its objectives and a number agreed to act as repositories for architectural records. It circulated to private firms a schedule itemising the types of records it considers worthy of preservation. This schedule included the names of libraries and museums willing to act as architectural repositories for records currently in the possession of private firms that lack adequate storage space.

Architectural records are defined as the graphic, written and photographic documents which record the evolution, design, construction and final appearance of a building.

Growing national interest in older buildings and their restoration increases the importance of preserving these records in locations which ensure their accessibility to architects, engineers, architectural historians and members of the public engaged in researching New Zealand's architectural heritage.

Architects and engineers undertaking building restoration, strengthening or other alterations require access to certain architectural records for information necessary to their work. In particular, the basic documents of the contractual requirements of the building.

Historians and architectural historians need access to various documents to ensure the accuracy of their architectural research. Because this is a growing area of interest it is important that original documents be preserved as a resource for the future.

The establishment of an archive of architectural records wil have great cultural value. Prior to the formation of the New Zealand Architectural Archives Committee no systematic attempt had been made to identify existing holdings of architectural records or to advise private firms on what records should be retained.

Many countries have recognised the importance of preserving architectural records and established archives for this purpose. In 1979 the International Confederation of Architectural Museums (ICAM) was formed to foster links between institutions which promote architecture and architectural history. New Zealand can benefit from the precedents established by these countries and the information made available through ICAM.

The New Zealand Architectural Archives Committee has established a set of guidelines for the selection of architectural records based on three

convenient periods:

I Records for buildings erected prior to 1935

II Records for buildings erected between 1935 and 1960

III Records for buildings erected from 1960 onwards.

The first period was decided on the basis of the drawing materials then used. Before 1900 architectural plans contained less detail and tended to be more artistic in nature, allowing the craftsmen working from these plans license for their own interpretations. Prior to 1935 drawings were produced on linen tracing cloth but paper began to displace linen after this period.

The second period was decided on the basis of the introduction of building codes following the 1931 Napier earthquake. During this period a greater number of records were produced and drawings contained more detail than those produced in the first period.

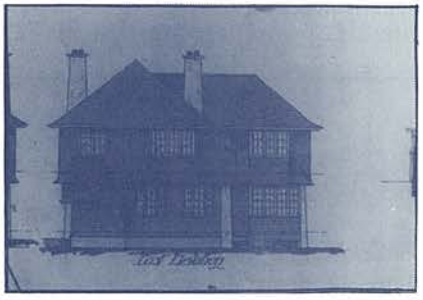
The third period is marked by the great developments which occurred in building technology, materials and methods. In the early 1960s microform reproduction of architectural records was introduced by the Government Printer. Post-occupancy evaluations were introduced in this period necessitating the retention of architectural records for reference purposes.

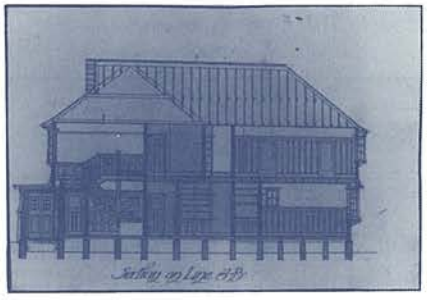
The Committee identified the records to be preserved in a schedule corresponding to these periods. It recommended that all records for the first and second periods which pertain to design, investigation and documentation should be preserved in original form. Because a great number of architectural records were produced for post-1960 buildings it was also recommended that various records would have to be retained in microform to avoid storage space problems. Colour rendered drawings and perspectives would have to be preserved in original form because when reproduced in microform colour is lost and reproduced images can be illegible or misleading.

The Committee has encouraged architectural firms that are unable to retain all their records to examine their records for post-1960s buildings on an annual basis and select at least one building which typifies the architecture of the area or firm by which they were produced. The originals may be deposited in an appropriate library or the firm may retain the remaining drawings and documents or keep them in microform for their own records.

Private firms that are able to retain their own documents can seek advice on preservation methods from the New Zealand Institute of Architects (NZIA). Firms have also been encouraged to inform the NZIA and the Association of Consulting Engineers of New Zealand of the records retained. This will ensure that future researchers can trace the location of architectural records they require.

Note: If you should wish to contact Lita Barrie, please write to NZ Architectural Archives Committee, P.O. Box 27-165, Wellington — Ed.





Early 20th century elevations.

Miscellany

ART GALLERIES AND MUSEUMS ASSOCIATION OF N.Z. (INC.) WORKSHOP — EDUCATION IN MUSEUMS — WILLIAM WHITE

To be held in **Palmerston North** at the **Manawatu Museum.** 8.00 a.m. Friday 11 November to 2.00 p.m. Sunday 13 November, 1983 (Note the extension of dates, originally given as 12–13 November)

WORKSHOP: "EDUCATION IN MUSEUMS"

The basic aim of the course will be to give a general introduction to some practical aspects of Museum Education. This will include audio visual, group visits, schools, lectures, displays and the use of artefacts for handling and re-creation of works and tasks.

Registration will take place at 8.00 a.m. on Friday 11 November (Registration fee $25.00, covering dinner on Saturday evening, lunches and morning and afternoon teas).

Accommodation: Billets can be arranged if required — requests for billets must be in by 31 October. Other accommodation bookings can be made on request.

Places on this Workshop are limited.

ENROLMENTS plus $25.00 Registration Fee to:-

Mr W. White
Manawatu Museum
P.O. Box 1867
Palmerston North.

Enrolments close on 31 October. Cheques to be made payable to the Manawatu Museum.

This Workshop is part of the 1983 programme for the Diploma in Museum Studies and is worth 3 points. Some places may be available for non-Diploma students.

JOB SEARCH

I am writing to you to ask for information concerning possible employment in New Zealand.

I am a British subject, aged thirty-two, and have lived up until three years ago in England.

My professional experiences are Master Cabinetmaker (City & Guilds Institute), Diploma in Restoration of Wood, Stone and Allied Materials (studied at City & Guilds of London College and Royal Academy).

My last employers were the British Government, The Council for Small Industries in Rural Areas London. (References from the Council for Small Industries enclosed.) I was employed as an Advisor Technical Officer and my duties were to lecture and advise cabinetmakers, woodworkers and art restorers in the United Kingdom. I was also advisor for the Government Museums and I also developed, with much success, an Apprenticeship Training Scheme.

In 1980 I moved to West Germany and set up a cabinetmaking and art restoration business. During this period I have helped to develop two new museums for the German Government.

I am seeking employment in New Zealand which would fit my past experiences, either as a lecturer or advisor.

Any information or advice you may be able to give which would help me to find employment would be very much appreciated.

Yours faithfully
Clive E. A. Lee
Schlosstrasse 16
8731 Aschach
West Germany

Note: References for Mr Lee held by the Secretary.

EDUCATION DEPARTMENT'S PURCHASING SCHEME

Art galleries and museums with an educational programme may purchase art and craft materials and equipment from the Department of Education. The procedure is for each art gallery/museum to apply in the first instance for approval to purchase. This application should be sent to — The Officer for Art Education, Curriculum Development Division, Department of Education, Private Bag, Wellington. It will facilitate things if a copy of the institution's educational programme is sent with the application so that the Department has some assurance that the material and equipment is for proper educational purposes. Once the Department is assured, the Director of the institution and the Department's Stores Division will both be notified accordingly. Most AGMANZ members qualifying for this scheme will already have been notified. Orders have to be made against the Department's three catalogues (Current Art & Craft catalogue; Audio Visual Equipment Catalogue; and Art and Craft entitlement, from the Basic Equipment code for Secondary Schools), copies of these are available on request from the AGMANZ Secretary, 40 Kings Crescent Lower Hutt. The ordering procedure is for purchasers to quote the catalogue number and description of the item and the number of units required. An institutional order no., against which the purchase can be charged, **must** be given. This Purchasing Scheme should prove a real benefit to those institutions with an approved educational programme.

NEW PUBLICATIONS

Pest control in museums: a status report (1980)
Edwards, S. R., Bell, B. M., and King, M. E. (Comp. and eds.), 1982.
Lawrence, K. Association of Systematic Collections.

It is seldom that one comes to a work that is so clearly presented, so usable and so well supported by research. Pests in museums often go undetected, or if they are discovered they are ignored. In part this has been due to the lack of a handbook which can be used by curators in determining how to approach the problem; but that is no longer the case. This work may be a report but it has all the basic characteristics of a very usable handbook.

Pest control in museums contains two parts: first a short but not insignificant text and secondly seven appendices each of which is of value to the museologist.

Starting with a 'Pesticide use checklist' the first section is immediately practical in its orientation; and as this is followed by a short glossary of 'Pesticide terminology' the user of the book has the scene set for an understanding of that which follows.

Of particular value is the section headed 'Recommendations of the Conference Participants'. The first of which is directed to 'Institutional policies' and presents a model for the development of policies within a museum. This guide to the creation of in-house routines is one of the great strengths of the book. Inertia is often the result of a lack of knowledge of how to get started, but with the aid of a book such as this much guidance is given on direction, consequences and effectiveness.

'Pest control procedures' is the next section of this chapter and again a succinct list of annotated headings is given in something of an extermination strategy.

Logically the next section deals with 'Special equipment' and this is made more valuable by simple line drawings of a fumigation booth and a laboratory hood.

Each of the appendices is as valuable as the main text. Naturally products and pests mentioned are American, but this need not be a deterrent to the reader in New Zealand because, again, the work presents a structure within which each museum can establish its own documentation, the simple usefulness of which would be the development of regional registers, directories and reference files.

'Pesticides used in museums' is the first appendix. Only sixteen products are covered but they are systematically described under such headings as: Effectiveness, Recommended dosage, and Health related effects. With great common sense, strong warnings are given in bold face, e.g. Ethylene Oxide . . . LETHAL.

Next is an 'Illustrated guide to common insect pests in museums'. This must also be praised for its clarity and systematic documentation under headings including: colour, size, damaging stage and life cycle. All the illustrations are black and white line drawings which are well produced even if they lack scale and proportion.

This is followed by a tabulated 'Reference listing of museum pests'. The arrangement is alphabetical by scientific name but because it is concise, a search by common name or known food preference is perfectly feasible.

Appendix D is 'An annotation of federal pesticide regulations'. Again this refers to U.S. regulations but it has great value in other countries as a manual dealing with topics ranging from 'Labeling requirements' to 'Disposal', 'Fire control' and 'Occupational safety and health'.

An 'Annotated bibliography of the literature pertaining to pest control' follows. This is comprehensive and commendably up to date; the annotations are brief and incisive, and as a guide to further reading it is invaluable.

Although only American agencies are listed, the contents of Appendix F 'State and federal agencies with responsibilities over pesticide users and uses' are a valuable directory of sources of further information.

The last appendix is the 'Tabular results of the survey of museum pest control procedures'. This has more value than its worth as published results because it can, like many sections of the work be used as the basis for an analysis of activities within any museum. Such sections as no. 22 'Deleterious effects of pesticides on storage materials' sets out headings under which any director can assess the extent of the problem in his own institution.

Undoubtedly this work should be in all museums. It should be studied by both professional staff and students because it tackles a universal problem and while it does not provide all the answers, it creates a climate of thought which will develop local solutions and ensure better housekeeping.

This review has come courtesy of Neville Houghton, Research Associate, Dept. of Museum Studies, Victoria College, Rusden Campus, Melbourne.

Storage of Textiles and Costumes: Guidelines for Decision Making

Professor Anne M. Lambert,
University of Alberta

At the University of Alberta Professor Lambert teaches Costume and Textile History, Preventive Conservation, and Curatorial Research Methods. She is also curator of a large Costume and Textile Study Collection. Professor Lambert produced an earlier version of this manual during a sabbatical year at the UBC Museum of Anthropology, known for its Visible Storage Galleries.

Storage of Textiles and Costumes: Guidelines for Decision Making is a manual which outlines an approach to the decision making process in a clear, thoughtful manner. It analyzes the wide scope of problems and solutions encountered in planning storage for textiles and costumes. Professor Lambert covers the preservation-access issue, conservation considerations, all the facets of the planning process, storage models, methods and system designs, and implementation and evaluation procedures. The manual has a comprehensive 35 page bibliography with a coded index to facilitate further reading in each subject area. This workbook-style manual provides a functional approach to problem solving that will be useful for personnel in any size museum.

University of British Columbia Museum of Anthropology programmes are produced with the assistance of Members and Friends of the Museum, the Museum Assistance Programmes of the National Museums of Canada, and the Government of British Columbia through the British Columbia Cultural Fund and Lottery Revenues.

To obtain a copy of this report please forward a bank or postal money order for $5.00 Canadian plus the appropriate amount for postage and handling ($2.00 for addresses in Canada and $3.00 elsewhere). Bulk rates and air mail costs upon request. Make money order payable to the UBC Museum of Anthropology and send to: UBC Museum of Anthropology, University of British Columbia, 6393 NW Marine Drive, Vancouver, B.C. Canada V6T 1W5. Attn: Margaret Meikle.

AGMANZ MEMBERS

The suggestion has been made that, apart from *AGMANZ News*, the Association should have a monthly newsletter which could in particular cater for job advertisements. Such a publication would not be feasible at this stage. However I can offer a service to institutions of a set of printed address labels for AGMANZ members. It would enable institutions advertising a position to easily send the details either just to our institutional members for their general circulation, or to all AGMANZ members. This would ensure the advertising reached a suitable market. Those who have museum employment are often aware of others who are looking for an opening in the profession. At the moment a set of labels for all our members would be $40.00, a set addressed to institutional members only would be $20.00. These are approximate prices and will be subject to updating.

Mrs J. Turner
Secretary

AN OPEN LETTER TO THE MUSEUM PROFESSION

On behalf of the Lower Hutt City Council and the Director and staff of the Dowse Art Museum I would like to convey my thanks to those members of the profession who allow material from their institutions to be exhibited in our "Museum without a collection".

We realise that sometimes our calls upon you are onerous. We hope however that in all cases beyond exhibiting your secondary collection material that we will find some way now or in the future to reciprocate for your professional goodwill.

Yours sincerely,
Sir John Kennedy-Good
Mayor

CONSERVATION OF CULTURAL PROPERTY

The Interim Committee for the Conservation of Cultural Property met in April and June 1983. It recommended the following grants which have been approved by the Minister.

Auckland City Art Gallery — Assistance for Regional Conservators

A grant of up to $40,000 was approved to pay the salaries of Sarah Hillary and Chris Seagar, who will act as Regional Conservators in the first Regional Conservation Laboratory to be established following the recommendations of the Stolow Report.

The laboratory, which will start operating later this year, will provide technical and advisory services for all institutions in the upper half of the North Island. The scheme will have a trial period of 12 months.

National Museum — Assistance for Valerie Carson

A grant of $11,682 will be made to Valerie Carson, to assist in her work as a textile conservator.

Mrs Carson is based at the National Museum, and will undertake advisory and conservation work on textiles nationally.

ASSISTANCE FOR TRAINING

Kate Roberts — Internship of the Conservation Unit, National Art Gallery and Museum

A grant of $5,000 has been made to Kate Roberts to undertake a six month internship at the Conservation Unit, following six months at the National Library.

Conservation Study Award

In 1982, the Committee decided to award a grant to at least one person each year to attend the Materials Conservation Course at the Canberra College of Advanced Education. The 1983 recipient was Davina Hodgkinson.

It has now been agreed to increase the award to $9,500 and to award it for both a first and second year student.

The award for 1984 will be advertised in *AGMANZ News*, *Archifacts* and the Historic Places Trust newsletter, as well as being circulated to the Fine Arts and Anthropology Departments at the universities.

Applications will close on 31 October 1983.

Resource Material

The Secretary to the Committee, assisted by the National Co-Ordinator is starting to build up a collection of

resource material on conservation. We are particularly interested in policy and legislation, but we would be interested in any contribution, as well as in hearing about your holdings of general conservation material.

Keriata Stuart
Secretary to the Interim Committee for the Conservation of Cultural Property

TO THE ARTIST

The Museum of Modern Art in Mexico is creating an International Center of Documentation and Communication.

We think that there is a need to create alternative means so that the contemporary artist can make his work and the new possibilities of art today (1960-on) available to other artists and to interested audiences.

Among its functions, this center will handle graphic information and will exhibit the material received making it available for consultation and research.

For the first stage of this project we would like to invite you to send documentation of your work: xerox, photographs, videotapes, audiotapes, publications etc.

For all information and questions please contact Lic. Maria C. Guerra, Coordination Assistant, Instituto Nacional de Bellas Artes, Museo de Arte Moderno, Reforma, Y. Gandhi, Chapultepec, Mexico D.F. 11560.

STOLEN FROM THE OTAGO MUSEUM

E67.15 A Veraguas cast gold anthropomorphic Pectoral Ornament, probably representing the jaguar God, with human body, standing with arms to its sides, with jaguar head, the headdress composed of a horizontal bar with whorl ornament attached to lower edge, loop behind for suspension, 3 3/16 in. (8.1 cm) Panama 1100-1500 A.D.

E67 16-18 A miniature cast gold Eagle Pendant with forked tail and outstretched wings (right broken) the body indicated as a boss with small feet in relief, whorl ornament to the side of the head, loop behind for suspension 1 3/16 in. (2.1 cm) and other ½ in (1.2 cm) and another, the bird represented as standing on a horizontal bar, ¾ in (1.9 cm) all Veraguas Culture, Panama, 1100-1500 A.D.

Note: Four of the eight greenstone pendants taken 18 months ago have now been returned.

FORTHCOMING VISIT TO NEW ZEALAND OF DR CHARLES ELDREDGE, DIRECTOR OF THE NATIONAL MUSEUM OF AMERICAN ART, SMITHSONIAN INSTITUTION, WASHINGTON

Dr Charles Eldredge, Director of the National Museum of American Art, Smithsonian Institution, Washington, will be visiting New Zealand early in November. He will be visiting the main centres to present lectures and to survey the contemporary visual arts scene. This tour is being arranged by the Queen Elizabeth II Arts Council of New Zealand.

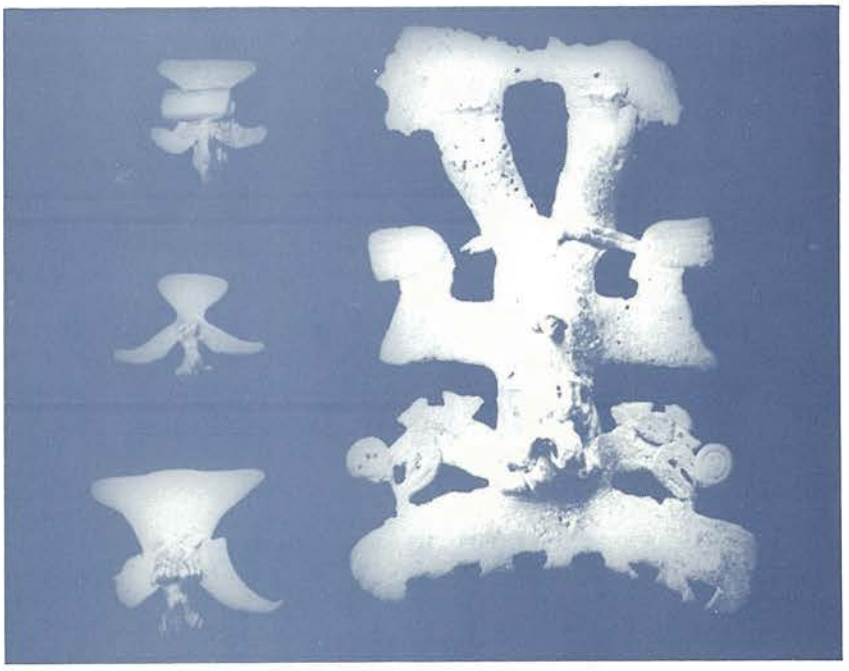
The following is an indication of the public lectures to be given by Dr Eldredge. This programme is **PROVISIONAL** only and AGMANZ members hoping to hear Dr Eldredge speak should check the accuracy and details of lectures with the relevant institutions nearer the time.

Auckland City Art Gallery: Wednesday, 2 November.
National Art Gallery: Wednesday, 9 November
U.S. Embassy, Wellington: Thursday, 10 November
Robert McDougall Art Gallery: Monday, 14 November
Dunedin Public Art Gallery: Thursday, 17 November.

Dr Eldredge's major fields of concentration are: American painting and sculpture, Modern European art (19th and 20th centuries), Museum curatorial and administrative training.

QE II ART GALLERY PURCHASES SUBSIDY SCHEME

Allocations for 1983/84	**1983/84**
Auckland City Art Gallery	3,200
Robert McDougall Art Gallery	3,200
National Art Gallery	Nil
Dunedin Public Art Gallery	3,200
Hocken Library	2,500
Govett-Brewster Art Gallery	2,000
Sarjeant Art Gallery	2,000
Manawatu Art Gallery	2,000
Dowse Art Museum	2,000
Waikato Art Museum	2,000
Rotorua Art Gallery	1,500
Suter Art Gallery	1,500
Aigantighe Gallery	1,000
Southland Museum & Art Gallery	1,500
Hawkes Bay Art Gallery & Museum	1,000
Gisborne Museum & Arts Centre	500
Wairarapa Arts Centre	900
	30,000



CRAFTS COUNCIL CONFERENCE

The Crafts Council is holding the third national Craft Conference at Lincoln College, Canterbury from January 26–29 1984.

Conference activities will be based around the theme 'Design'.

Overseas guests will be: *Ms Aya Nakayama*, who is a jeweller from Tokyo. Her work is with metal, lacquer, enamel and fibre and she is regarded as one of the foremost contemporary jewellers in Japan; and *Mr Alan Peters*, who is a British furniture maker. He has worked for many years in his own studio and as a lecturer at the Parnham House School of woodworking.

They will both lecture and demonstrate their craft.

The rest of the programme will include workshops in:

Papermaking	Feltmaking
Kitemaking	Design
Photography	Discussion Groups

As well there will be a number of demonstrations by local craftspeople of silversmithing, pottery, woodwork, printing, batik and a programme of activities for children will be arranged.

The biennial conference is well established as an event where people from all craft backgrounds can meet, mix and learn something of each other's work. An impromptu exhibition of participants' work will be held and there will be opportunities for people to show slides of their work and environment. Tours to local craft studios will be available.

Registration details will be available in late September from the Crafts Council of New Zealand, 135–137 Featherston Street, Wellington. Write for further details.

Contact: Christine Ross Executive Director Crafts Council of New Zealand 135–137 Featherston Street Wellington

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CONSERVATION STUDY GRANT

The Interim Committee for the Conservation of Cultural Property is now inviting applications from students for a study grant to attend the Materials Conservation Course at the Canberra College of Advanced Education, commencing in 1984.

One grant is available, and the level of assistance for the first year will be $9,500.

Applications should be made to:

The Secretary
Interim Committee for the Conservation of Cultural Propery
C/- Department of Internal Affairs
Private Bag
WELLINGTON

The closing date for applications is **31 October 183.**

DOMINION

TUESDAY, SEPTEMBER 13, 1983

NATION TO GET NEW ART GALLERY

This exciting piece of news was released to the Nation on Monday 12th September by the Minister for the Arts, The Hon. Mr Allan Highet.

The new National Art Gallery is to be built in time to celebrate the New Zealand sesquicentennial celebrations in 1990.

THE ART GALLERIES AND MUSEUMS ASSOCIATION OF NEW ZEALAND

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