

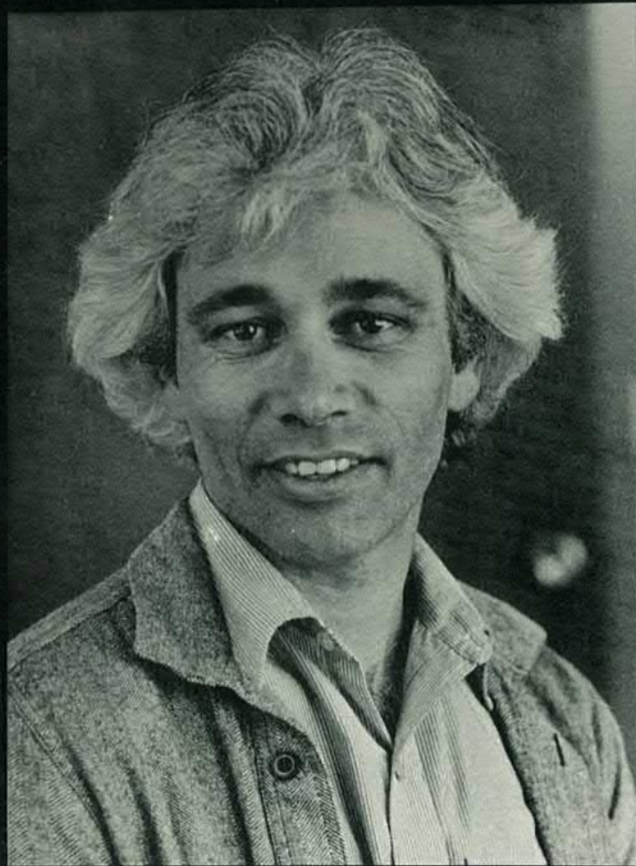
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NEW ZEALAND

Crafts

Crafts Council Magazine,
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President's Message



Rose Slivka is a wonderful personality who lives in New York.

She is the Editor of that fine paper 'Craft International' and has been involved in and writing about the craft movement for the past 30 years or so.

Rose has possibly the best historical perspective on craft of anyone that I know, and I treasure the few days that we stayed with her in her Soho house (after she rescued us from the \$80 a day uptown hotel that we had been staying in).

Rose told me that the most exciting energy in the craft world is coming from this Asian region, of which we both agreed that New Zealand is a part.

Not necessarily the best work, please note — it's not time yet to get all puffed up with ego and pride — but the best energy, yes.

I can't say that I appreciated the real significance of what she was saying at that time, but since those late evening raves and some 15,000km of further travel, I am beginning to understand.

It has to do with our geographical location, the variety of cultures, and the commitment to craft as a way of life.

Certainly this is an accepted fact in many of our neighbouring countries and I don't believe it has yet achieved the correct measure of acceptance in New Zealand, but we're getting there slowly.

Scepticism

Much of what Rose had talked about was borne out by my attendance at an Asian Regional Assembly of the World Crafts Council in Sri Lanka.

I have to admit that I went along full of scepticism, and had the attitude of the full executive — that NZ was doubtful about the mileage we were getting out of WCC, and we weren't at all sure about how we fitted into the international picture — to take into that meeting.

I quickly got sorted out on that score.

The meeting established that we had much in common, still more to learn from each other, and defined ways for each member country to achieve common objectives.

It affirmed very positively that the Asia/Pacific basin is our neighbourhood, that we belong in this arena geographically, politically and culturally, and should continue with whatever effort is necessary to endorse that position.

It's difficult to quantify the reasons further in a few lines, but there is something in the distinction that our craft is not steeped in tradition and therefore inhibited by inflexible attitudes to new methods and ideas.

Many of our neighbouring craftspeople are caught up in this bind, yet they can offer us the wisdom and experience that only centuries of practice and application can bring.

Complete Model

Assuming then that Rose is correct, and we do have so much going for us down here, what is it that prevents us from being the complete model with the best work, too?

I believe it has a lot to do with training and education.

When you think about it, almost everything that has made craft in New Zealand what it is, has been won out of sheer effort and commitment to something that we believe in, for whatever reasons.

The only real educational initiatives in this region for craft development are happening in Australia where the past ten years has seen many institutions open up courses in the crafts.

The results are speaking for themselves and we clearly need to follow the example.

But also, and perhaps more importantly, we need to believe in ourselves.

Almost every visiting craftsperson is impressed, even staggered, by what is happening here and continues to endorse a confidence that we are reluctant to accept to ourselves.

It is a condition that possibly prevents us from expressing our real uniqueness and affects our entire society at many different levels.

The explanation in the past has been that we are too inward looking, but I believe that it is because when we look out, we look in the wrong direction.

We look to a cultural heritage that came along with our past but which should have been left behind.

Our future lies in a more confident acceptance of what and where we are, not only as craftspeople but as a nation, and you and I have just as important a part to play in the re-formation of this sense of identity as anyone else.

Next time you are planning a holiday or more of the great overseas experience, try travelling as a crafts-person up through some of our neighbouring countries and discover what Rose Slivka was talking about for yourself.

Carin Wilson

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Editor

This issue is the first one edited by Glenys Christian, who is a professional journalist.

She is Wellington based, but travels extensively throughout New Zealand and hopes to be able to meet as many craftspeople as possible.

Glenys' background is in agricultural journalism and she works for the farming newspaper, 'Straight Furrow'.

She has a keen interest in the crafts and will be working with us and with Jenny Patrick as an adviser to put out what we hope you will find an exciting magazine.

We will maintain the high quality of the publication through advertising, which will be handled by an advertising manager.

Grant Finch, who edited the previous three issues, is no longer associated with the magazine and has returned to full time leather work.

Any comments, suggestions, correspondence etc. will be welcomed.

We hope to provoke you to write lots of Letters to the Editor.

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Members of the Crafts Council Executive meet in Wellington.

Back row, left to right: Nell van Asch, Margery Blackman (Vice-president), Christine Ross (Executive Director), Carin Wilson (President), John Finn, Philip Clarke (Resource Officer), Suzy Pennington. Front row: Fiona Thompson, Jenny Shearer, Frederika Ersten, James Walker, Roger Brittain. Absent was Cliff Whiting.

Keeping Alive Korowai Weaving

When Digger Te Kanawa finished her first piece of weaving as a child, her father gave it away. "I cried and cried, I thought it was so unfair," she said. "But I understood when I got older that if you keep it, you're satisfied with that. But if you give it away, it makes you more eager to make your next one."

Digger and her 90 year old mother Rangimarie Hetet were honoured in the Women's Awards this year for their contribution to keeping alive the art of Maori weaving.

For although many young girls learnt the skills involved, once they grew older they didn't have the time or motivation to start once again.

Digger says she was always interested in the weaving. She made her first piece when she was 11 and com-

pleted her first pupu or skirt at the age of 14.

"I didn't do any more for a while after that," she said.

"I had other things to think about.

"But by the time I wanted to come back to it, I was raising a family and didn't have the time."

But it was back in 1951 when it was realised that the skill was dying because of the lack of people involved in it.

"Mum and I saw that there were a lot of Maori women who were very good at crafts like crocheting, quilting and knitting.

"There was nothing they couldn't do.

"But when it came to their own craft we realised there wasn't very much known about it."

So it was under the Maori Women's Welfare League that Rangimarie was put in charge of designing a pupu to be done by each of the branches in the King Country.

"There was a lot of interest in making food baskets, too," Digger said.

And from here the whole thing was revived.

The Real Thing

In 1953 when the Queen visited New Zealand, she was to be welcomed into Te Kuiti by a group from the village school at Waitomo.

"They had to have costumes and Mum said they had to have the real thing," Digger said.

So several months were spent at the local pa teaching the mothers of the children just how the costumes could be made.

"There were headbands, bodices and pupus for 15 girls and pupus and headbands for 15 boys to be made," she said.

"There was quite a lot involved, but many of the women were grandmothers and passed their skills on."

Later on there was more formal involvement in passing on the craft.

Rangimarie and Digger took classes at the War Memorial Museum in Te Kuiti which 15 women attended.

Five of them were pakeha women married to Maoris and another was a Tahitian.

They were taught the first stages of making the korowai or cloak, but weren't able to finish their samplers off.

So another week's teaching was organised.

But there was the more informal training as well.

Three women from one marae wanted their own korowai so they came to Digger's place to learn the art right from the first stage of cutting the flax.

Then she went back to their homes for a week to finish the tuition.

The techniques were also passed on to family members as well.

A granddaughter-in-law of Rangimarie's, Elanor Hetet, now teaches the craft in Wellington.

Rangimarie herself has represented New Zealand at a Polynesian Festival held in New Guinea in 1980, and has been featured along with Digger in a number of books on weaving techniques.

And cloaks made by her have been featured in a number of ceremonial occasions. Duncan MacIntyre and the late Norman Kirk and Dame Ruth Kirk have all worn cloaks made by her in the past.

Actually teaching the art on the type of level Rangimarie and Digger have done is in itself breaking new ground.

In the old days, women were never seen making the cloaks.

They were quickly stored away out of sight when there were other people around.

And it was said too that if you taught anyone older than yourself or from outside your own tribe you ran the risk of losing your knowledge.

"But there seems to be more demand than ever these days," Digger said.

"There are lots of families who would like to own a korowai as part of their heritage."

Their Pictures

Historically, the cloaks were only worn on ceremonial occasions or placed over the body at a tangi, and it's uncertain as to how many women would work on one at a time.

"Mum used to tell me stories about going up to the pa at night and it was like their pictures, their amusement," she said.

"The men would tell their stories and the women would do their weaving."

The making of the korowai first begins when the flax is collected.

Usually only enough to work with at one time is taken.

For the korowai only the largest, longest blades are taken, and these are sorted by holding up the flax by the tips and letting the smaller ones fall out.

Then the back rib is peeled off and the sides, as these have no fibre in them.

Different types of flax are also used for different purposes, black end flax (kohunga) for the warp threads of the cloak and tanoni for the finer weft threads.

Then a cut is made across the flax on the dull side with a knife, but lightly so that this does not damage the fibre.

Starting from this cut, Digger used a mussel shell to scrape away the green pith from the fibres underneath.

The fibres are held at either end and stretched tight so that any that are not long enough will fall away.

Then those which are long enough are divided into groups. Groups of two and two threads will be used for the weft thread, but four and four is more common for heavier warp thread on the korowai.

These fibres are then rolled together between Digger's



hand and leg along their full length until they become one thread.

Different tensions are needed for different parts of the korowai as well.

"When you're making tassels they have to be done very tight," Digger said.

"You get to about 40 and your knee is so sore you have to stop."

When the threads are completed they're washed and dried, then tied into hanks of about 100 in a coil shape.

The threads are then soaked in water and beaten to make them pliable, between two stones.

This must be done gently so that none of the threads break or crush.

Then the hanks are unravelled before being twisted up again.

They are wet slightly, then twisted or rubbed so that the fibre is further softened and they have a wave in them.

These will make up the 700 warp threads that are needed for each korowai.

There are a number of different ways of getting the exact colour required for dyed threads.

Yellow threads are produced by using the bark of the lemonwood tree which is boiled with the threads until they are the right colour.

For black, hinau bark is bruised then boiled in water and cooled, so the threads can be left in the mixture overnight.

Then they are put into blue grey mud and turn from the colour of cold tea to a deep black.

Tan coloured threads are made by boiling the tanekaha bark in water and letting the threads stand in it overnight.



Hot Ashes

Then the threads are rubbed in hot ashes and the colour is set.

Digger tells the story of trying to boil the threads with the ashes tied in a cloth bag.

"But when I took the threads out, they all fell to pieces," she said.

Once the threads are prepared, the weaving starts, with the cloak hanging over a crossbar supported by two uprights.

The first weft thread holds all of the warp threads together, then one pair of weft threads passes in front of the warp and one behind.

They meet and one thread passes through the middle of the other two.

Feathers are woven into the cloak at various levels and their preparation can be one of the most time consuming parts of the whole weaving process.

Pukeko, fowl and duck feathers are used and also kiwi feathers when they are available.

These feathers have been sent to Digger by the Internal Affairs Department after the death of kiwis at the nearby Kiwi House.

"They arrive here in matted balls and you've got to lie them in the sun to get them to dry out," she said.

With one korowai taking up to five kiwis' feathers, the size of the task is enormous.

Then comes the job of sorting the feathers, which must be sized and smoothed out to their full length.

They are then held together in twos and a dab of soap on the stems keeps them together.

For smaller feathers, three or four may be used together.

There will be over 500 hours' work in an average sized korowai if the whole process is followed through right from the cutting of the flax to the final stages.

She has thought about easier ways to complete some of the steps involved in the process.

"With the pupus I thought, 'Why not mark and scrape several strips of flax at a time?', " she said.

"I tried it but the cuts across the flax were all uneven.

"Then I thought if it could have been done, it would have been done already.

"I guess they knew what they were doing."

And Digger says that when it comes to picking up the craft, everyone is different.

Keen To Learn

"People have got to understand that it will take a long time.

"But if you are keen, you will learn all right," she said.

"It's no good taking it on half heartedly. You have to be there to learn or else not at all."

Some people can pick up the idea of the weaving quite quickly, but others must persevere for a longer time.

Digger tells the story of teaching a pakeha lady of about 60, who was a relieving teacher at the local school.

"She came to me and just wanted to make a kit to start with, but she was very slow," she said.

"But when she did pick it up, she wrote down the instructions with a teacher's mind.

"The next time I taught a pakeha lady, I gave her the instructions and she got started straight away.

"This lady didn't even know what a blade of flax looked like, and when I told her that she had to give away the first thing she made, she said she doubted that



anyone would want it," Digger said.

"But I've never met anyone yet who hasn't given their first effort away."

When it comes to teaching the craft, there's been a wide variety of people whom Digger has taken time with.

"There was a local farmer who wanted something to do to relax," she said.

"I taught him and now he uses candlewick and cotton and he does some really beautiful work."

At the moment Digger is kept busy showing the art of weaving to visitors at the Ohaki Maori Village near Waitomo.

In March next year a group of six women will come for a week to get instruction on the preparation of the flax for weaving.

"I hope to be able to do this sort of thing yearly," Digger said.

"I've had quite a lot of requests to go to different maraes and teach people there, but I think that if they really want to learn how to do it, they will come here to me.

"You have to have the determination that you will succeed."

by Glenys Christian

Crafts In The Quarry

Youth unemployment and a wastage of good resources were two problems potter Yvonne Rust identified in her native Northland.

So rather than write a letter to the Editor or just discuss these concerns with her friends and leave it at that, she rolled up her sleeves, took over an old quarry and got to work.

Now she has 25 young people working in the quarry on a variety of crafts under the auspices of the Northland Crafts Trust.

And in order to glean the raw materials needed to set up both the buildings they work from and those to continue their work, they are recycling a variety of resources that would otherwise create a disposal problem.

Yvonne's energy and enthusiasm are immediately apparent, despite a recent stroke which succeeded in only slowing her down for a while.

She moves from one craft to another in the buildings, so eager to move on to the next aspect of their work that details of the one she's dealing with are clipped short.

Only determination like this could see a workforce of 25 employed where before there was a disused quarry.

When they first arrived in the Waldron quarry, which

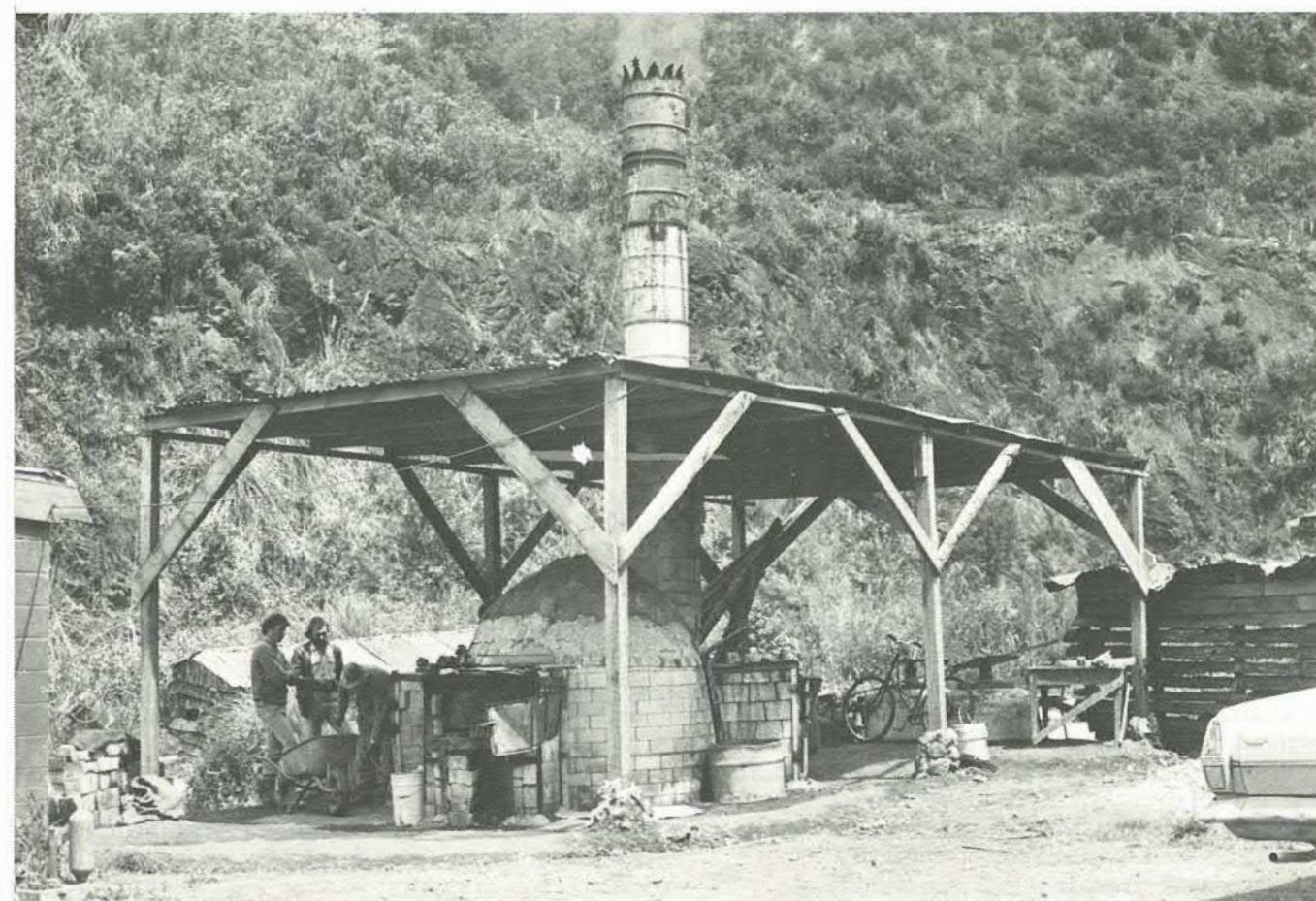
is surprisingly close to Whangarei city itself, there were only a couple of slabs of concrete on the ground, and the rest of the area was covered in weeds and rubbish.

Bit by bit, building materials were found once the ground was cleared to erect a sizeable workshop area, complete with mezzanine floor.

Now two separate buildings are nearly completed as well — a dyeing shed made entirely of rough pine off-cuts nailed on to a wooden frame, and a leather shed where Yvonne eventually hopes a skilled leather crafts-person will work, selecting skins suitable for a variety of uses.

Although there's no building permit for the buildings in the quarry and Yvonne says that living there can be a "bit nerve wracking", bricks were given by local industries, wood of all shapes and sizes collected as well as roofing iron, and the studio got under way.

Her vision of the quarry completed is a series of





buildings all containing one of the crafts that now are flourishing under her care and attention.

"We've got to the stage now where we can give a person a satisfactory working environment here," she said.

"It's still a bit cold and wet, but once the quarry is definite and we've got a permit to build a permanent studio, we'll be able to say to people, 'Yes, there's a job here'."

At the moment, only unemployed young people can be taken on under the Labour Department's work scheme, but other people will be able to be taken on in the role of supervisors as well.

So this is what Yvonne hopes for; a complete craft orientated community where the skills in specialised fields are passed on to those who would otherwise be on the dole.

Pioneering

Yvonne's well aware of the special qualities of the young people that she's working with.

"They're not the sort of people who are going to work in factories or who would want to work in offices," she said.

"They've all got something of the pioneering and primitive spirit about them, that's probably why they wanted to come to the quarry.

"It's been frustrating with the lack of money and having no roof over their heads to start with, but that will make them learn to cope when they're starting out on setting up their own studios or industries.

"They have to make things out of nothing.

"They have to collect their own raw materials, and they have to learn how to select them."

Looking at the range of craft activities going on at the moment in the quarry, makes you realise just how much can be gleaned from what might by others be lightly tossed away after their use, or not even used at all.

Clays

There's the clay department, which was the first one to be started up.

Yvonne admits that there were teething problems here to begin with, but now they have thr > clays which she regards as being satisfactory.

"We test batches in a gas kiln and we won't put them out until they are satisfactory," she said.

They are producing a high stoneware which goes to 1300 and a low stoneware which goes to 1260.

There's also a brown-orange earthenware produced which goes to 1150.

Grogs are also made, using some feldspar and manganese from local resources.

Two people have been trained at the quarry to work the clay, and now they are at a stage where they will truck loads of clay to Auckland for the price of the petrol used.

Not Competing

"We're not trying to compete with craftspeople, but we're just trying to make ourselves viable so craftspeople can get our services," she said.

"We're making some big pots and planters to keep us going and we're beginning to make roof tiles, but we're not working to any particular pattern," Yvonne said.

Another branch of their work with clay has been the interest aroused in soil cement houses.

Yvonne says this technique of building is ideally suited to Northland, as settlements are often far apart and the cost of transporting building materials can be prohibitive.

A seminar was held at the quarry late last month on this form of building, giving advice as to what sorts of clays are suitable.

"We're trying to give people an idea of the raw materials they can find in their own district," she said.

"And we're trying to persuade the Council that this is a legitimate form of building."

Experiments have been carried out with using rotten rock and scoria added to the clay to make more suitable bricks that won't shrink when they dry.

These have been tested by Portland Cement to find out what strength they have.

Hopes are now to build a 2000 square foot building at the quarry for around \$15,000, and Yvonne says although the success of the building is in the balance, "at least we are hammering on the door and the Council are showing signs of interest."

Fibres

The fibre department is what Yvonne describes as "my exciting one", and the wealth of ideas she has here about future directions in this area are limitless.

One of the exciting new projects is the making of wallpapers from a mixture of clay and vegetable material.

Diagonal squares are made of what Yvonne has christened "wayside wallpaper" by using different coloured clays as a base.

"Then you add weeds and skeleton leaves," Yvonne explains.

Everything is put in a boiler, which beats the raw material to a pulp.

Next, a mangle type instrument is used to press the material between pieces of felt, and this is placed on a frame the size of the finished squares, to dry.

The variety of materials that could be used in this process are enormous.

Yvonne has experimented with toi toi, flax, cabbage tree leaves and ginger plant — all with good results.

Some of the work has been shown in one of the shops in Whangarei and enquiries have already come in about the possibility of exports, which Yvonne thinks is very exciting.

Work has also been done with recycled computer paper which has been mixed with cement.

Yvonne has some of the people at the quarry working on free form furniture made in this material, which she says can be painted with a coarse lacquer paint to make very bright terrace furniture.

Another project on the go was a merry-go-round where all the animals to sit on were made of the cement mixture.

By constructing a rough wooden frame and tying flax on it to provide a netted effect, the cement mix can be applied with the hands and moulded to the shape required.

Each year a form like this is made and decorated, then auctioned off so the quarry receives some much needed funds to be going on with.

Yvonne wants to adapt old industrial machinery to do some of the more tedious work here.

"People here are having to work as machines at the moment, doing some of the routine jobs," she said.

"That takes encouragement for them to keep going."

Leather

It took a year of experimenting to get the leather department at the quarry running smoothly, but now shoes, bags and a variety of other items are made.

Hardwoods are used for the dyes and this mixture is boiled up in a couple of old baths covered over with tin with a fire burning underneath them.

Then they are cooled in large barrels inside the dy shed before the skins are put into them.

After a variety of processes to remove dirt or grease, the skins go in, then are spread out on frames to dry.

The wool is removed beforehand to be used for felting and the tanned skins are selected and cut for different items.

"We plan eventually to make toys, upholstery, carpets — anything goes," Yvonne said.

Already there are ideas of selling some of the goods in Auckland and getting the services of a fashion designer with more thoughts about the uses the skins can be put to.

Buckskin and parchment are already made and there's a lot more possibilities, as Yvonne has around 200 skins at her home waiting to be used, most of them given to the quarry.

Felting

The felting process is aided by a machine, but here again, it took a lot of experimentation before the results were satisfactory.



Twisted wool was used to start with, but it was found that it didn't felt properly.

So with the use of wool in its natural state, Yvonne is certain there's a future for felting with the amount of New Zealand short wools which have remained unsold in the last year or so.

"We're planning to get into some fashion items using that and leather," she said.

"And we could weave patterns into the felt.

"There could be enormous prospects."

Fibreglass

Other projects on the way are fibreglassed floor tiles, where bamboo is dried and split open and woven together with string.

Then the surface is fibreglassed over, producing a transparent and hard wearing floor tile.

Sand can be put on the tiles to provide a non slip surface, or if preferred, the tiles can be joined together and hung up as a screen or room partitioning effect.

Another project of special interest to other craftspeople is the making of oil paints out of clay.

In this process, the clay is ground to a very fine powder, then added to raw linseed oil.

A little varnish is put in and Yvonne says the end result is just like oil paint.

"You can only get the clay colours, of course," she said.

"But that's enough and they do have a nice texture."

For the future, there is the thought of using glass that can't be recycled to melt down and make into other shapes, and also the idea of extending the papier mache technique into the house building scene.

"People call the buildings in the quarry a cancerous growth because they creep along the ground insidiously," Yvonne said.

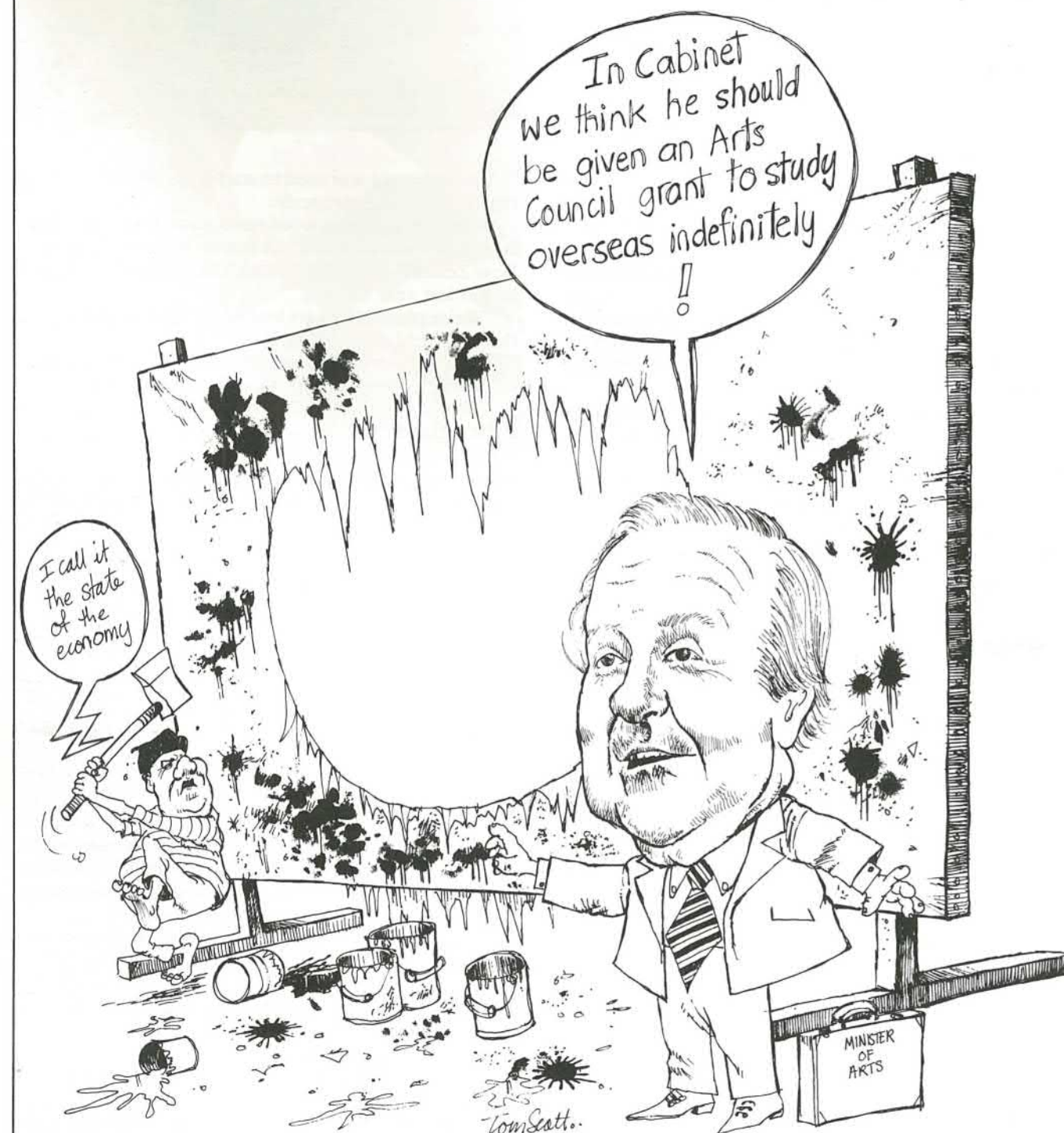
"We've just built on to what we've got and put a roof over it as we go," she said.

"I hope in the future to put in a master potter, a master leather worker and a designer, a master fibre person and someone to teach soil cementing techniques.

"Then I might stop there and let someone else come in and do what they can think of."

by Glenys Christian

TOM SCOTT'S VIEW



Return To The Simple Things

When Robyn Stewart and her husband moved on to a farm near Whangarei and she set up a pottery, she knew there would be one source of fuel for firing the pots that she hadn't had before.

So now she is producing burnished black pots similar to those traditionally made in Africa and Mexico, and using the very ancient technique of firing them in cow dung.

She and her husband Brian lived in Auckland up until a couple of years ago, when they decided that a life of rural self sufficiency was what they really wanted. So they moved north to Whangarei to a farm and then on to the 75 acres at Whareora they now own. They run about 80 fattening cattle, grow a small acreage of maize and have a flock of coloured sheep.

Robyn had begun pottery classes in Auckland, at the Auckland Studio Potters Centre, before they left, and was fascinated by a film shown during the classes on the potting techniques of the Pueblo Indians of New Mexico.

Basically the pots are hand built, then rubbed with a smooth object until they're burnished.

"They use a pebble but I just use a teaspoon," Robyn said.

So this is her way of using everyday tools to fashion her pots — kitchen knives, teaspoons and needles for the more intricate work.

Simple Methods

She believes that pottery can be made without a great deal of expensive equipment and to experience the simple methods.

"Everyone should go out and dig their own clay at least once," she said.

"It's so easy when it comes in plastic bags these days."

She also thinks that potters should pinch a pot before they move on to more advanced techniques of pot making.

"It's the first way they made pots and you really get the feel of the clay," she said.

She's using clay at the moment which was dug from a small stream on the farm where she lived before.

But more recently she's experimented with an English earthenware.

Fashioning the shape of the pots is a slow and precise business.

First of all, the clay has to be wedged with one third of the quantity of grog and a little talc mixed in.

This is ground up fired clay, and after its addition, the clay must stand for three to four weeks before Robyn uses it.

"The whole rhythm of the wedging up process puts you in the mood for creating the pots," she said.



Large pots are slab or coil built, smaller ones are pinched. I watched Robyn make one of these.

The clay is divided in two and two small cup shapes formed in her hands.

The rims are wet with a toothbrush, then they are pushed together so that air is trapped inside and then shaped into the form required — round, oval or elliptical.

It is then set aside until dry enough to carve and to start burnishing the surface lightly with the back of a teaspoon.

This process can take all day for some of the large pots of over a foot in height which she makes, but the smaller ones are usually burnished in a couple of hours.

One A Day

Robyn enjoys working with a pot that's small enough in size so she can fit it comfortably into her hand, and although she generally only completes one pot a day, she will have several on the go at the same time.

"It's a very slow process but it's me and I get much pleasure from working this way," she said.

"I couldn't make half a dozen similar coffee mugs to save myself.

"I admire people who can but it's not an area that I'm interested in."

The part of the process she enjoys the most is carving the different designs on to the pots.

A lot of these are Maori inspired, as she believes that the pots she makes lend themselves to ethnic patterns.

Some of the pots aren't carved, but rely for their decoration on the coloured flashing from the fire, or the use of oxides. Robyn enjoys simple shapes that she says will be around for a long time to come.

"I've been making pots this way for five years now and I haven't got tired of them," she said.

"I guess I will one day. You can pull an absolute disaster out of the fire and it will lead you in a different direction."

When it comes to the firing with cow dung, Robyn says that the effect is similar to using sawdust, but the fire burns more slowly and at a higher intensity.

But this too, was a slow process to begin with, as Robyn said it took her two years of experimentation with the firing before she was getting pots out that she was happy with.

"The dung has to be very dry, and that's difficult in Northland's climate," she said.

She collects the dung, then spreads it out on the concrete floor of a disused milking shed on the property.

It's collected up when it rains, then spread out again, which can be a time consuming job.

But usually a couple of days of fine, dry weather will do the job.

The dung is then built up into a mound with the pots placed in it so it surrounds them on all sides.

The fire is lit and it will be around 36 hours before the firing is complete, although if it starts to rain this will slow down.

Brisbane Festival

Robyn was one of three people to represent New Zealand at the Commonwealth Arts Festival in Brisbane recently.

She was demonstrating making her pots and also talking to people about potting in New Zealand. The experience enabled her to make contact with many interesting people from all over the world.



The idea was that every country in the Commonwealth should have some representation of the performing and visual arts and crafts.

There weren't many potters though, as Robyn said the only other two besides her were an Aboriginal and a Fijian. There were also raku-firing demonstrations given by the Queensland Potters Group.

"The people who were demonstrating pottery worked fairly simply," she said.

"No one did a firing, and we all carved or engraved our pots in some way.

"None of us used a wheel and people were very interested to see just how little equipment was needed."

Not Come To End

When it comes to the future, Robyn has a lot of different options she'd like to explore. She says that she hasn't come to the end of firing her pots by this method, "by any means".

"I want to experiment with different sorts of clays and I want to try making bigger and bigger coiled pots.

"But the larger they are, the more likely it is that you'll have a disaster," she said.

This summer, she will be involved in a summer school for young people with another local artist, Alec Musha.

The aim is to teach the young people the basics of potting as well as introduce them to pit and dung firing as cheap methods that can be used.

The idea is that through the summer school teaching, some of the participants will be able to take back skills they learn to their own rural communities, as well as having an interchange of ideas with the artists.

"There are simple things in everyone's houses that they can use," Robyn said.

"You don't need to get caught up with expensive equipment and firing techniques."

Robyn sells mainly through exhibitions and personal commissions, as her pots aren't sold at any retail outlets.

"I don't want to work under pressure. I want to enjoy making each pot, because I think this shows in the finished article," she says.

"You only learn by doing something yourself, perhaps many times over, and eventually you come up with something that's particularly yours."

by Glenys Christian

Carmon Slater: At Home In Colorado

Crafts Council President Carin Wilson spoke with Carmon Slater when he was in the United States recently, about his feelings on crafts in this country and his continuing work at home.

Carmon is well known to many New Zealand craftspeople through his keynote address at the January conference and a series of workshops held throughout the country.

Carin

What has it been like since you've returned home to Colorado, since you've had a chance to consider the time that you spent in our country?

What are the main impressions that we've left with you?

Carmon

First of all, I've been gearing toward an exhibition at the University of Denver, at the Schrader Art Gallery, which opens on the 16th of August.

Since I returned in April, that has left me only a few weeks to get a large body of work done for that large space.

It's a two person show, I'm with another woman from Paris in that particular exhibition, so that has occupied most of my time creatively, plus trying to catch up for the time when I was on the go travelling.

I stopped in Maui for two weeks after I left New Zealand, so I really haven't been home that long to get a large body of work done and, of course, during that time I also sent a piece to New Zealand for the Academy of Fine Arts Exhibition.

I believe the ANZ Bank purchased that piece from the Exhibition.

So that was exciting for me.

Carin

In a very real way, you've established a strong rapport and identity for yourself in our country.

Carmon

That was a most difficult thing, because sometimes I get very nostalgic for familiar faces and familiar voices of the people that I met there.

I did get some pieces of work from various people in New Zealand but there are some very special people that I remember constantly and I always look back on the workshops that I did and remember particular 'shining lights' in the workshops.

There were something like 12 or 14 workshops in the short amount of time that I was there and I remember a lot of those people, so it's always nice to hear from them.

I've written several times and heard from people like Carol Davis, which is particularly important to me since she and I are kind of at the same point in our careers.

Carin

What are the dominant impressions that you've been left with since you returned from New Zealand?

I guess I'm coming at that well recorded New Zealand condition of wanting to know whether we achieved a measure of significance in your mind?

Carmon

That doesn't surprise me, because I've always had that feeling with a lot of New Zealand people.

Maybe it's the fact that you're an island community, but I certainly saw an incredible amount of talent there.

I guess I'm always amazed at New Zealanders, some New Zealanders, needing that kind of reassurance when I don't think it's really necessary.

It's not an unusual kind of question, but I did see a lot of talent and obviously by the numbers alone, there are a lot of people that deal with crafts and art and that must be an important entity in your culture.

Carin

Well, yes, something that I've learnt in the course of this trip is how strong we are in New Zealand in the crafts. We seem to have some of the largest penetration of the community amongst our craftspeople of those I've visited anywhere at all that we've been. I must say, I'm quite surprised to know that we are singularly effective as a body, as we are.

Carmon

I'm sure that the position of strength has become more apparent, just because of your associations with the Asian region of the Crafts Council.

New Zealand is a leader in that region.

The leadership of decisions and looking at the essence of the direction and the visions of that direction are really coming from New Zealand, even in lieu of countries like Japan, that we all think are the epitome, but I find that the leadership really comes from New Zealand.

Carin

I've also been discovering the importance of this international connection amongst craftspeople, once again in the course of my visit, and in a way that I never really expected to.

It's become very obvious to me that our strengths lie in the common bond that lies between us and it transcends any differences in race and language.

Carmon

Sure, it's a way of life that transcends all culture and it's been timeless — that particular kind of human being has existed throughout the history of the world.



And that relates to the comment I made earlier about connections.

When I went there (to NZ) I met specific people and we talked about directions in our own work, and people like Carol Davis, whom I've talked with and she's thinking about a trip to the US and I've given her several names of contacts that I know in a particular interest of hers.

That further extends that international quality.

Carin

As I've walked about your environment and seen how the vividness of the scenery, the wonderful landscape has had its impact on your work, so I think I can understand the value of your imagery and the strength of your style a lot better.

Has the time you spent in New Zealand left any sort of impression in that regard?

Carmon

Well, I had designed a body of work every place I was in New Zealand.

I took a lot of slides also just to refresh my memory on colour and flora and fauna and people and geographical landscape.

I also did a lot of sketching when I was there, so I really have a New Zealand collection ready to start.

Carin

You're obviously making a very strong impression on the art community in this State and in the neighbouring States.

Carmon

Oh! I've also been in a national exhibition — juried exhibition in Texas, and been in some other juried shows, because most of our shows are juried here, so you're against a lot of competition — you know maybe 100 works will be selected out of a thousand, and that's pretty keen competition.

At the one in Colorado Springs there were only 37 of us — they were selected out of 500 works.

Carin

The jury process is pretty much an established part of the exhibition scene here.

Carmon

Very much.

It's just so big and there are so many people that's the only way they can do it.

Carin

You know that we still have a little opposition to that selection process in New Zealand.

I think that people are just going to have to get used to the fact that it's a reality now.

Carmon

Or at least on the international scene.

I think at this point in NZ you realise a combination of both worlds which is nice, because that gives people who are afraid of that competitive nature, a chance to still show work if they're so inclined, but then you also have jury exhibitions too, occasionally, like your 'Bowl' was a juried exhibition.

Carin

You mentioned in one of our earlier discussions that the marketing effort that each craftsperson has to make in ensuring that he keeps up with his potential buyers and he keeps those who are interested in his work informed, is a very important part of his total effort as an artist.

Carmon

Yes, that's a growth process, but I'm also concerned about those people just beginning, trying to delineate their market and the difficulties they have.

That's what I was talking about, we've got to be supportive of people that are beginning new processes and are stretching in new directions that may not strike responsive chords in our own bodies but at least is an important new step, because we never know where it's going.

Carin

I noticed at many of the museums and galleries that I've visited, that really good craft work now stands on an equal footing with the fine art that is exhibited in those places.

Carmon

The craft/art delineation, yes.

Carin

It's almost disappeared in your country.

Carmon

Yes, that's almost passe at this point.

Some is definitely craft and some is closer to the art market and there are all shades of grey in between and it's really not an important category.

Carin

What seems to be interesting, is that the process of development and acceptance of craft in the seventies and eighties has also pushed some of these institutions back into the history of the craft movement and they are picking up work that was previously unrecognised before now, because it's now part of the historic fabric.

Carmon

A nice anthropological study — the importance of craft in contemporary society and how it's changed.

Carin

It would be nice to be able to persuade somebody to do that study, wouldn't it.

Carmon

I think it would be wonderful.

GORDON CROOKS

The Janne Land Gallery in Wellington recently featured a one-man show by Gordon Crook, the Wellington artist and weaver.

Gordon came to New Zealand ten years ago from England, where he had lectured in textile design at the Central School of Art in London for many years.

Rejecting the 'patterning' of the English education system, he found the system here similar — giving him little option but to concentrate on earning his living as an artist.

Here are some of Gordon Crook's views about his art:

"One of the important roles of the artist is to reveal the universality of things.

"The beauty and cruelty.

"The real essence of life and its magic . . . and never to be swayed into nationalism.

"Every person who resists the indoctrination by parents and politicians is an artist in my definition.

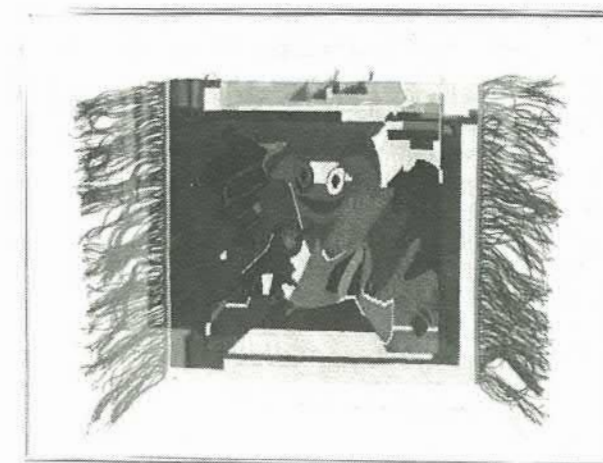
"The moment, wherever, however, however transitory . . . providing it's creative . . . I really can't see that life should be bothered with other concerns . . . providing, of course, the creativity, the results of it, stem from the accurate perception of our symbolic relationship with the world.

"When an artist is asked 'why' he does something — generally his answer (even before he gives it) is already incarcerated in a form that is likely enough not at all appropriate.

"This great splash of words, thoughts, which I enclose . . . is very much me . . . kinds of issues which prompt me into activity.

"They are probably not as you anticipated from a professional person.

"Nor do they say as much as I would like to say. . ."



The tapestries and prints by Gordon Crook at Janne Land Gallery are exciting.

They are the marrying of Oceanic myths with a true love story.

Lucky the artist who finds a way to vent frustration into a medium and make of the two an amalgam of creative industry!

Crook is a student of social psychology and the study of myth and symbolism plays a large part in his work.

His ability to retell old tales in such a personal and individual way gives new meaning to both the myth and the medium.

In the current series Maui is used to parallel a recent rejection but not before prowess has been proved.

The deeds of the Polynesian hero who sacrificed his life in order to make man immortal by penetrating the body of the ancient grandmother, Hine-nui-te-po are retold in hand crafted tapestries mounted on hand made paper and framed.

Skilful

The artist is a skilful weaver, a graduate and lecturer from Central School of Arts and a lecturer at the Royal College of Art in London, who came to New Zealand in 1972.

He has added professionalism to much that had been hesitant both in the art and the craft fields, culminating in the banners being commissioned and hung in the new New Zealand Embassy in the United States.

Large tapestry wall hangings are designed by the artist and crafted by Lesley Nicholls and the smaller picture scaled ones are by the artist.

But it is in the screenprint medium that Crook excels.

Nothing appears to interfere with the artist's intention of creating images out of fragments of cubes and discs which he allows us to reform into a logical sequence for our own interpretation.

The heightened colour key gives added intensity. Crook is a weaver in textiles and a weaver of fantasies, and the combination is an intriguing and exciting experience.

Review by Elva Bett, 'Dominion' reviewer.

Lombard Crafts Exhibition

A first glance at the Lombard Crafts Exhibition at the NZ Academy of Fine Arts was exciting. The gallery was full of colour, the layout elegant and the general atmosphere one of sophisticated riches awaiting discovery.

Two and a-half hours later I was still pleased but somewhat less excited.

An all media general craft exhibition is fiendishly difficult to display effectively.

The Academy is one of the few top galleries which still mounts this kind of exhibition; today we more often see mixed craft exhibitions either around a theme or with only a handful of artists invited.

The Lombard exhibition has over a hundred invited exhibitors and almost six hundred entries from all over New Zealand.

The exhibition obviously has a growing mana among craftspeople — and, of course, an attractive drawcard in the two \$750 Awards.

However, I find a mixed exhibition of this kind a difficult one to view.

It's hard to get a feeling of unity or cohesion when you are jumping from great woolly wall hanging to delicate porcelain bowl; from large patio pot to immaculate jade carving.

An exhibition should have a life of its own and though this one is imaginatively grouped and displayed, the wholeness is not there.



Matakerepo with flax kete — whalebone by Brian Flintoff

Representation

This was a good representation of most of New Zealand's best craftspeople, though the glassworkers were conspicuously absent — a sad lack at a time when hot and cold glass work is taking a leap ahead, particularly in the Auckland area.

And where were our woodworkers?

Noeline Brokenshire, with her beautiful use of knots and burls was the only representative of a craft that should abound in New Zealand.

But on the whole, the big names in the craft world were all there — plus some interesting newcomers.

A marvellously funny and irreverent look at housewives and household appliances was the exhibit by the seven women of the Fabric Art Company.

This and Robin Hill's hilarious soft sculptures showed the innovation that New Zealand fibre artists have displayed recently.

The ceramic field was vast, as would be expected.

The satin finish and muted colours of Ray Rogers' pit fired pots were particularly pleasing to me, as were Peter Gibbs' sawdust fired porcelain.

Rick Rudd has moved away from the finely balanced small raku pieces of last year to larger sculptural pieces — as skilful as ever but not so successful to my eye.

Noticeable is the almost total lack of domestic ware.

The sudden explosion into the sculptural field is fascinating.

It can't just be the result of sales tax changes.

What has turned our masters of ovenware into birds of paradise overnight?

Opening Up

The bone and jade carving field seems to be opening up fast.

A skilful newcomer is Brian Flintoff, known already in other art fields.

His delicate bone carvings, all mounted beautifully on stone, wood or flax are a delight, as are the gentle curves and satin finish of Raymond Ansin's jade pieces, contrasting with the highly polished, intricate work of the other jade carvers.

Let's hope we see more of these two.

Other jewellery in traditional metals and stone was on the whole disappointing, particularly after the exciting recent exhibition in the Hutt Dowse Art Gallery by the Auckland Fingers group.

As for the weaving, I was not greatly excited.

Perhaps the weavers, necessarily slow to produce new pieces, save their best and most innovative for other fibre exhibitions during the year.

The Lombard prize winners were Jean Ngan for her three very skilful floor rugs and John Middleditch for his vigorous copper sculpture 'Rampant Crab'.

My slight feeling of let down as I left the Opening came from the work of the established names from who I was expecting new ideas and changes of direction.

Perhaps this is an unfair expectation, and a very Western one.

David Brokenshire exhibited the same delicate porcelain flower shapes we've seen for several years.

But the glazes and subtle changes within the design were extremely beautiful.

An Asian would treasure the consistency of a master in one particular field, whereas we tend to look for a new idea every time.

In this exhibition the new ideas come, on the whole, from the newcomers.

Those of us who have been around for a while had better look to our laurels.

And that's how it should be. •

Jenny Patrick

From The Executive Director



There have been some interesting developments over the last two months which will, I hope, serve to bring the Crafts Council to the attention of a wider community and will strengthen our range of contacts.

Following a suggestion from members in Hawke's Bay, we have been exploring how the Crafts Councils might form a closer relationship with the network of Community Arts Councils which are part of the QEII Arts Council's 'family'.

We are keen to see this happen — there would be benefits for all concerned; we will be able to call on more people for assistance and to disseminate information and, in turn, more people will be aware of how we might be able to help them.

At Labour Weekend, I was invited to speak at the gathering of Maori visual artists arranged by the Council for Maori and South Pacific Arts, and tell them about the Crafts Council.

One concern to emerge from this meeting was the need to develop markets for Maori crafts in a manner which was appropriate and sensitive to their wishes.

Survey

Work on the crafts survey progresses — thank you to all those who have returned their questionnaires (and for those who haven't, it's still not too late).

The first part of the survey dealing with craft retail outlets is now complete and the data is being coded.

The intention now is to produce a preliminary report on both the retail outlets part and the individual craftspeople part by early next year.

This will be circulated for discussion at a series of regional meetings, so that attitudes toward the various types of craft training can be discovered and we can be sure that any recommendations made to Government take full account of the craftspeople's wants.

Here's a sweeping generalisation: craftspeople are a modest bunch — they tend not to blow their own trumpets.

But who will blow their trumpet for them if they don't do it themselves?

Publicity

Publicity for craftspeople and craft exhibitions and events pays off in terms of sales, public exposure, sponsorship attractiveness and so on.

Publicity very rarely just 'happens' — someone will have helped it along by alerting the media well in advance of the event and following up at the appropriate time. But how do you go about getting your name known?

● Make contacts

Know the people responsible for the relevant newspaper pages and columns, the radio and television programmes.

Don't forget the local community papers, either.

If you don't have a contact, ring up and ask for the person in charge of a particular programme or page.

Don't assume that you will automatically get coverage — you have to 'sell' them on the idea and catch their interest.

Find out the kind of things they will find interesting.

● Know what you want

Is it personal publicity? (e.g. a review of your one-man show.)

Is it publicity for a group event? (e.g. a workshop taken by a visiting artist.)

● Know what you want to say

If appropriate, prepare a press release (typed, double-spaced, with a contact name and phone number).

This should be brief, simple and to the point. You should try to make the language colourful and interesting so that it catches attention and is used.

Make sure your facts are accurate.

Other ways of alerting the media are by telephone, by letter, by invitation to an event and so on.

Follow up with telephone calls where appropriate.

A notice of an upcoming event should be directed to the 'arts diary' sections, and followed up with an invitation to review and attend the event.

If a group is seeking publicity, they should appoint someone as a spokesperson so that all publicity and comments are co-ordinated.

This person should be someone who is articulate, has all the relevant information on hand and who is authorised to speak for the group.

● Follow-up

After alerting the media contacts to attend an event, follow-up to remind them that it is taking place.

If they are going to attend, find out if they have any special requirements.

Finally, if you have received coverage and you are pleased with the results, ring up and say so.

The points set out here are a very brief guide to how to go about gaining free media publicity for you or your group.

For more information, write to the QEII Arts Council (PO Box 6040, Te Aro, Wellington) for a copy of their publication 'Publicity and Promotion' which is free to artists and arts groups.

Christine Ross

Executive Committee Meeting

The Executive Committee met in Wellington on 21st and 22 November.

The main items of discussion were: reviewing the 1983-84 draft budget, planning the outline of the 1984 Conference, setting priorities for 1983 activities.

In this last item, it was decided that implementation of the results of the Crafts Council/Vocational Training Council crafts education survey would be a major activity, and also that alongside the development of training opportunities should be efforts to develop the range of internal marketing opportunities available to craftspeople.

At the AGM in September, concern was expressed at the problems craftspeople are facing in finding outlets for their crafts in a time of recession and it was recognised that the Crafts Council has a role to play in this area.

We will therefore be working toward devising and implementing strategies to widen the craft market — especially in the area of sales to tourists.

The dates of 1983 Executive Committee meetings are: February 21 and 22.

May 29 and 30.

September 25 and 26 (1983 AGM).

November 20 and 21.

The names and addresses of Committee members are published in this magazine — if there is any information on the Crafts Council or anything you would like them to bring up at Committee meetings, be sure to let them know, or get in touch with the office directly.

Holidays

The Crafts Council office and gallery in Wellington will be closed for Christmas between December 24 and January 5.

We'd be glad to meet any out-of-town members who may be passing through Wellington during the holiday period and would like to look us over.

Director Of Craft Centre

Hi — I'm Penny Harrison, recently appointed to replace Betty Aikman as Director of the Craft Centre.

My personal experience in craft is mainly in the spinning and weaving area, but I have studied pottery at Teachers' College and have recently taken up embroidery.

My personal interest is much wider and this position is perfect for one with a consuming interest in all crafts.

"Small Packages" exhibition, which opened on November 2nd, was very successful and well received by those who viewed it.

Thanks to all those who contributed to it and made it such a success.

Next year's exhibition programme is a full one.

A wide variety of crafts from all over New Zealand will be represented at each.

Look at the themes and decide the ones to which you are going to contribute.

APRIL

"Outside And In"

Crafts to bring the outside in and the inside out.
(Last day for acceptance April 6th.)

JUNE

"One Hundred Flowers"

A bouquet to brighten winter and celebrate Winter Solstice.

AUGUST

"Delights Of The Table"

OCTOBER

"Toys"

For children of all ages.

DECEMBER

"Christmas Capers"

Crafts for Christmas.

Between these exhibitions will be "Area Features" where crafts from specific parts of New Zealand will be highlighted.

Local representatives will co-ordinate their area's feature.

The next magazine will give full details of the programme.

Best wishes for Christmas and the New Year.

Penny Harrison

● Betty Aikman left the Crafts Centre in September to take up a position as Executive Officer of the Music Council.

Hers had been the responsibility of setting up the Crafts Centre from scratch and developing it to its present standard.

It required an enormous amount of personal dedication and effort which we greatly appreciate, and we now wish her all the best in her new work.

Crafts Council Membership

If there is a green sticker on your address label, this means that your subscription has not yet been renewed.

Please fill out and return the enclosed form to the Crafts Council.

If you do not yet belong to the Crafts Council and would like to do so, please fill out the form and return it to us.

Members receive the bi-monthly magazine; have the right to use our Resource Centre information service free of charge; and are entitled to a favourable commission rate on work placed in the Craft Centre Gallery.

The Crafts Council is supported by members' subscriptions and an annual grant from the Lottery Board. We carry out a wide range of activities on behalf of craftspeople — the main one is the Resource Centre which is the major source of information on the crafts in New Zealand and overseas.

We act as a lobby group on behalf of the crafts when their interests are threatened by central or local government activity, and we make sure that those in power are aware of the concerns of craftspeople.

We publish this magazine, and we run a gallery in Wellington showing high quality craft for presentation.

We have close links with major craft groups.

To those of you who have not renewed — this will be your last magazine unless we receive your subscription for 1982/1983.

We are putting a lot of effort into this magazine, which is our primary means of communication with our members and we think that it's something you won't want to miss out on.

As well, if we are to be effective as a lobby group protecting your interests, we must be able to demonstrate that we have the support of the crafts community through our membership.

Miscellaneous

A Silversmith's Guild has been formed in Canterbury and appears to be the first of its kind in New Zealand.

It has a nucleus of about 16 actively working craftspeople, artists, jewellers and metalworkers, ranging in background from beginners to fully trained and qualified professional goldsmiths.

The Guild has plans to hold an annual exhibition as well as to operate a booth in the summer Crafts Market of the Christchurch Arts Centre.

Since a number of its members have ample qualification, workshops are planned for the demonstration of various techniques.

Inquiries may be made to:

Dr Larry Field, 7 Merlewood Avenue, Christchurch 2, New Zealand.

Visiting Textile Artist

Heleyne Jennings, a British artist-designer, will be in NZ from early December 1982.

While in NZ, she is interested in giving a number of slide lectures. Slides will show a variety of textile approaches and techniques that are being experimented with in the UK at the present time.

Heleyne Jennings has BA Hons in Embroidery from Loughborough College and an MA from the Tapestry Dept, Royal College of Art.

She can be contacted at:

4 Hill Street
Richmond
Nelson.

Conference '84

Plans are under way for the next Crafts Council national gathering, which will be in late January 1984 (26th-29th) at Lincoln College, Canterbury.

The theme of the programme will be 'Design' — something of interest to people in all crafts.

At present, the suggested programme will feature jewellery, feltmaking, papermaking, kitemaking (for children from eight to 80), and oriental rugmaking as the more "practical" sessions, complemented by panel discussions on design and issues of interest to craftspeople.

There will also be a photography workshop.

One idea is for a critique session — with admission to those who bring a piece of work for evaluation.

Later issues of the magazine will keep you informed of progress — but if anyone has any ideas of things they would like to see happening, let us or Frederika Ersten in Christchurch know.

The group of members in Christchurch would welcome suggestions and any offers of help.

Crafts Marketed In United States

A businessman in Seattle, Washington, wants to hear from any New Zealand manufacturer or individual that wants his craft products marketed in the Pacific Northwest.

Crafts and cottage industry goods, as well as woollen

and knitwear, are the types of products Mr John Winton is looking to represent and he thinks they should capture the market's attention in that area.

He would appreciate hearing from anyone seeking representation in this area of the United States and can be contacted at:

Winton, Huntington and Associates Inc.
450 Market Place Two
2001 Western Avenue
Seattle WA 98121.

Pottery Sought For Australian Market

A range of hand made pottery to supplement the present lines he markets, is being sought by Mr Neil Hannam.

His company currently imports Claycraft pottery, and is the Sydney agent for Temuka pottery and he would like to extend his product lines.

People interested can contact Mr Hannam direct at: N. R. Hannam Pty Ltd

3 Smail Street
Broadway
New South Wales 2007.

Research On Recycled Rags

The use of recycled rags by textile craftsmen and artists is being researched on a worldwide basis by Ruth Plumstead in Britain.

She is interested in work of both an historical and contemporary nature, with special emphasis on colouring and design, techniques employed and equipment involved.

She can be contacted at:

35 School Lane Walton Nr Wakefield
West Yorkshire WF2 6PA.

Woodworkers Guild

The Canterbury Guild of Woodworkers are interested in making closer contact and swapping notes with woodworkers in other parts of the country.

They have around 50 members at the moment and have a regular stall at a Saturday craft market.

As well as holding an annual exhibition at the CSA in Christchurch, they have also organised the collection and milling of a number of timbers from the Canterbury region.

Other woodworkers who might like to get in touch with them should contact:

Mark Piercey (President)
55 Hawkhurst Road
Lyttelton
Christchurch.

Kiln Development

Mr Ray Ansin, Walker Street, Runanga in Westland has a coal fired kiln under construction, for bronze casting work.

It will be about 80 to 100 cubic feet and he feels that he will only sporadically use it.

So if anyone is interested in developing its potential for terra cotta or salt glaze, he would be interested to hear from them.

Awards — Overseas

February 1

Last receiving day for the Caltex Art Award 1983.
An exhibition of paintings, drawings, sculpture, prints and photography showing wilderness, rural scenes and activities.

Two awards of \$750.
More information:
NZ Academy of Fine Arts
Museum Building
Buckle Street
Wellington.

February 9

Last day for organisers to be in receipt of entry forms for Te Kopu Awards Tu Tangata Fashions 1983.

The aims of the award are to promote Maori design and motif, to boost Maori art forms in fashion and to encourage the kaumatua (elders) to pass on their knowledge of traditional Maori motif design to their young people and the people of NZ.

Categories:
Dress Costume and Ethnic Costume.
Youth Casual Wear.
Knitwear.
High Fashion Day Wear.
Evening Wear.
Further information:

Joan Hough
44 Allendale Road
Mt Albert
Auckland.
Phone 867-589; 862-674.

March 22

Last receiving day for the IBM Awards.
An exhibition of painting, drawing, sculpture, prints and photography showing buildings and activities in settlements, towns and cities in NZ.

Two awards \$750 each.
NZ Academy of Fine Arts
Museum Building
Buckle Street
Wellington.

January 21-30

Australian International Puppet Festival, Adelaide.
Three major areas will be looked at. Puppets in the theatre, puppets out of doors, puppets in the media.

Further information:
Andrew Bleby
International Puppet Festival
Carclew Youth Performing Arts Centre
11 Jesscott Street
North Adelaide
South Australia 5006.

January 23-30

Third National Conference of AUSGLASS.
The Australian Association of Glass Artists, South Australia School of Art, Adelaide.

Further information:
AUSGLASS
PO Box 135
Magill 5072
South Adelaide.

February 10-13

American Craft Enterprises Fair at Baltimore Convention Centre, Baltimore, Maryland.

February 18-21

International Paper Conference, Japan.
This conference is based on a home stay programme in villages that have their own special types of hand made paper.

Registration \$105.
Accommodation ranges from \$132 to \$285.
For further information contact Crafts Council of NZ.

March 12-April 17

California Crafts XIII.
All media biennial crafts exhibition.
Open to all Californian craftspeople.
Crocker Art Museum
216 'O' Street
Sacramento.

Educational Courses — 1983

The following list of craft and craft related courses has been divided into full and part-time courses.

Those full-time courses listed are those with a strong craft content or those likely to be of substantial interest to craftspeople.

The institutions and groups that offer part-time courses are many and varied, just as varied as the type of courses offered.

Many groups have yet to finalise their programmes for 1983 and have not been able to provide details on courses to be offered.

Further information on courses will appear in the Crafts Council Magazine, February 1983.

If any readers are able to provide additional information, I would be most interested to hear from them.

Philip Clarke
Resources Officer

Full-time Courses

Elam School of Fine Arts University of Auckland Private Bag Auckland.

Bachelor of Fine Arts is a four year course.

After the first year, students are able to elect their major studio topic — Photography, Painting, Printmaking, Sculpture or Design.

A student majoring in design will, in their fourth year be involved in one of the following areas.

Industrial Design.

Graphic Design.

Craft-based Design.

This course will include costing, methods of marketing and self promotion.

It is expected that students will receive the necessary skills for the operation of a craft studio upon graduation.

Carrington Technical Institute Private Bag Auckland. Phone 869-106.

Diploma in Design.

The objective of this course is to train students to become professional designers, either in the field of interior environment design or product development.

The course lasts for three years.

Upon completion of a third professional year, an Advanced Diploma is awarded.

Nelson Polytechnic School of Weaving Private Bag Nelson.

Two courses are offered.

• A three term course embracing three stages: Beginners (Stage I), Intermediate (Stage II), Advanced (Stage III).

• The Nelson Weaving School Certificate Course. Acceptance into this course is at tutor discretion. This course is based on the Bradford Certificate in Handloom Weaving (UK).

The courses offered at Nelson are the most extensive in Australasia.

Otago Polytechnic Private Bag Dunedin. Phone 773-014.

Ceramics Certificate.

A one year full-time course establishing foundation skills giving the student a sound technical and aesthetic base.

Emphasis on practical studio work. Includes courses on geology, glaze chemistry and ceramic history.

Entry to the course is competitive. Applications close November 30 of the preceding year.

Diploma of Fine Arts.

A three year course recognised as a degree equivalent.

Course is broad based, but at Stage III students can specialise in Drawing, Art History and one of the following — Sculpture, Painting, Printmaking, Ceramics.

School of Design Wellington Polytechnic Private Bag Wellington. Phone 850-559.

Diploma of Textile Design.

A three year Diploma which provides professional training in design as applied to woven, knitted and printed textiles, carpets and clothing.

Diploma of Industrial Design.

A four year Diploma which provides professional training in product, interior and furniture design.

For both courses, applicants must compete for a limited number of places. Preference is usually given to applicants with work experience in addition to the required academic qualifications.

Part-time Courses

Auckland Auckland Embroiderers Guild Education Officer 11 Raleigh Road Northcote.

February 17. Dorset Feather Stitchery.

March 24. Canvas Work and the Construction of Small Articles.

February 19. Handanger Sampler. A small decorative sampler for a wallpiece or runner.

March 9. Needlerun Lace Collar Workshop.

new

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THE UNIQUE TAPESTRY WEAVING LOOM

- SIMPLE TO OPERATE
- QUICK TO WARP UP
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CONTACT: **BANKWOOD TRADING**
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Frankton Hamilton
New Zealand

ART WORKS

FINE ART AND PRECISION FOUNDERS

- Silicone mouldmaking rubber now available
- Small packs and bulk quantities
- For information and price list phone 792-865 or write to:

P.O. Box 37-072, Parnell, Auckland, New Zealand.

Carrington Technical Institute
Private Bag
Auckland.
Phone 869-106.

A course on traditional clinker boat building will be available.

Auckland Technical Institute
Private Bag
Auckland.
Phone 773-570.

Offers block courses in screenprinting and book-binding. Dates are not yet available.
 Contact ATI for further information.

Glenfield College
Community Education Office
Kaipatiki Road
PO Box 40-176
Glenfield
Auckland 10.
Phone 444-9243.

Will be offering the following courses in 1983:
 Basic Design for Craft Workers, Canework/Basketry, Coppercraft, Decoupage, Embroidery — Embroidery Certificate, Liquid Embroidery, Design in Fabric and Thread, Fabric Printing, Fabric and Silkscreen Printing, Hand Knitting Techniques, Leatherwork, Saddlery, Patchwork — Advanced, Beginners and Experimental, Pottery — Beginners and Handbuilt, Quilting and Creative Embroidery, Rugmaking, Small Business and Small Business Accounting, Spinning — Spinning and Dyeing, Spinning with Colour, Stained Glass, Weaving.

Lynfield College
White Swan Road
Mt Roskill
Auckland 4.
Phone 679-139.

Will be offering courses in the following subjects in 1983:
 Variety Handicrafts Terms I and II.
 Weaving Term I.
 Embroidery and Patchwork Terms I and II.

Hamilton
Fairfield College
PO Box 6008
Hamilton.
Phone 52-169.



WIDEST SELECTION OF HANDCRAFT
MATERIALS • TOOLS • BOOKS
 MAIL ORDERS WELCOME
 CATALOGUE AVAILABLE

GOLDING HANDCRAFT CENTRE

158 CUBA STREET
 WELLINGTON

Box 9022 Phone (04) 849-347

Is offering classes in the following subjects in 1983.
 All classes will be held between 7-9pm.
 Leathercraft, Macrame, Canework, Pottery, Lampshade Weaving.

Taranaki
Taranaki Polytechnic
Private Bag
New Plymouth.
Phone 88-059.

Subjects offered in 1982 included the following.
 It is expected that these courses will be offered again in 1983.

Basketry	China Painting
Colours and Fabric in	Copperwork
Garment Design	Crochet
Embroidery	Leatherwork
Machine Knitting	Macrame
Maori Crafts	Pottery
Spinning	Stained Glass
Weaving	Woodturning
Wool Classing	

Wanganui
Wanganui Boys' College
PO Box 7040
Wanganui.
Phone 50-997.

The following courses are planned for 1983.
 Dates not yet available.

Basketry. Instruction will be given in the basic principles of basketry.

Copperwork and Enamelling. Class will specialise in copper tooling (sheet, foil, wire), kiln fired enamelling, creative casting and almost any form of metal work of a craft nature.

Design. A two day course for all craft workers.
Embroidery. A three day introduction to American Patchwork. This is a practical course.

Lettering and Design. Course covers demonstration and practice of basic lettering forms, and elements of design — shape, line, colour and texture.

Screenprinting. Lino, glue and silkscreen. To be taught in the second half of the year, after the Lettering and Design course.

Leatherwork. An extensive course including carving, stamping and colouring.

Ceramics. Courses cover a wide range of forming processes including pinch, slab, coil, moulded and wheel throwing.

WEAVING — DYEING — SPINNING

CRAFT BOOKS

We have personally selected a comprehensive range of titles covering all aspects of these crafts.

Whatever the craft, whatever the book, we'll get it.

Books Unlimited

Di Griffiths Thea Tantrum
 Ph 540-965 Ph 546-054

34 Martin Avenue, Remuera, Auckland 5.

Mail orders our specialty.

Advanced classes will include glaze formulation and types of firing. Full year.

Spinning. A full year course for learners or those who want to improve their techniques.

Woodcarving. A full year course that covers traditional Maori, Lettering, Figure, Decorative and Sculpture. Course will include development of carving skills, selection of woods, choice and use of tools.

Woodwork. A full year course which provides practical instruction in general woodwork and cabinetmaking.

Palmerston North
Palmerston North
Queen Elizabeth College
PO Box 4047
Palmerston North.
Phone 89-033.

Courses in the following subjects are planned to be offered in 1983.

Basketwork, Bookbinding, China Painting, Copperwork, Furniture Finishing and Restoring, Lacework, Leatherwork, NZ Crafts, Ornamental Metalwork, Pottery, Stained Glass, Traditional Crafts, Woodcarving, Woodwork.

Palmerston North Teachers Training College
Private Bag
Palmerston North.
Phone 79-104.

BELEX CARDING

Specialists for Wool Carding
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 Weavers

Stockists of Carded Wool

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27 Tiverton St
 PO Box 45
 Palmerston
 Otago
 New Zealand

Term I. Media Studies in Photography; Screenprinting Techniques.

Term II. Cast Metal Sculpture.

Term III. Low Technology Ceramics. Fibre Arts.

All courses are practical, lasting 25 hours.

Most will be conducted for five Saturdays during the term.

Papers can be credited to Diplomas of Teaching.

Wellington
Heretaunga College
Ward Street
Upper Hutt.
Phone 286-759.

Diana Parkes will be tutoring in Embroidery.

Hutt Valley Memorial College
North Street
Petone.
Phone 687-084.

Helen Marshall will be tutoring in Embroidery.

Pulled and Cut Work — Advanced.

Canvas and Pull Work — Classes for Beginners and Intermediates.

Kapiti Arts Society
PO Box 1632
Paraparaumu Beach.

Will offer courses in Embroidery and Patchwork.

Kapiti College
Margaret Road
Raumati South.
Phone 85-109.

Will offer a class in Embroidery.

Newlands College
Bracken Road
Newlands
Wellington 4.
Phone 788-405 or 785-576.

Will offer courses in the following:

Canework, Copperwork, Embroidery — Pulled Work, Florentine, Elizabethan Studies, Patchwork, Crewel Embroidery, Smocking, Leatherwork, Macrame, Metalwork, Pottery — Courses for Beginners and Intermediates, Spinning — Courses for Beginners and Advanced, Weaving — Elementary, Woodwork — Elementary, Intermediate and Advanced.



ART WORKS

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SUMMER WORKSHOP
 IN BRONZE SCULPTURE CASTING

- Sandy Bay, Coromandel
- January 15-23rd 1983
- Write for further information to

P.O. Box 37-072, Parnell, Auckland, New Zealand.

Day Craft Classes

Canework, Embroidery, Leatherwork, Pottery, Woodwork.

Embroidery 'Special'. A two year course for embroiderers wanting to extend their skills and be prepared for sitting the City and Guilds of London embroidery examination.

Course involves Drawing, Design and Practical work.

Wellington High School Community Institute Private Bag Wellington. Phone 858-911 or 858-922.

Courses will be offered in the following subjects.

Creative Jewellery, Jewellery Design, Basketry, Crochet, Leatherwork, Macrame, Metalwork, Traditional Maori Carving, Stained Glass, Design, Silkscreen Printing, Sculpture, Spinning — Beginners and Advanced, Weaving — Introductory and Advanced, Woodwork — Beginners, Intermediate and Advanced, Pottery — All levels, Embroidery — All levels and workshops on Quilts and Canvas Work.

Saturday Workshops

Fabric Printing and Stitchery. Course will last for 5 Saturdays. Stencilling, dyeing, fixing the material then surface stitchery, quilting etc.

Batik and Stitchery. Course will last for 5 Saturdays. Batik, waxing, dyeing, fixing, surface stitching etc.

Gold Work. Techniques and stitches for Gold Work. Students must provide own thread. Lasts for 3 Saturdays.

Experimental Fabric Printing Workshop. Course lasts for 6 Saturdays. For students who have completed the introductory design course or a fabric printing workshop.

Wellington Potters Association

Application for the following courses to:

Daphne Hendrie
11 Busaco Road
Hataitai.

February 15. Beginners class for 10 weeks. \$35.

February 16. Throwing with Jenny Shearer and Handbuilding with David Shearer.
7.30-9.30pm. 6 weeks.

February 17. Class for intermediates and beginners.
9.30am to 12.30pm. 10 week course. \$45.

Wellington Polytechnic Private Bag Wellington.

Phone 850-559.

Diploma of Export. Includes Business Administration, Export Procedure, Exporting Accounting, Finances, Communication, Law, Market Research, Distribution and Promotion, Marketing Management.

Thesis required.

Further details:

Export Institute of NZ
PO Box 11-764
Wellington.



The World Renowned Nagy Spinning Wheel

Nagy Spinning Wheels are individually crafted to exceed the demands of the most discerning connoisseur. We export our Kauri Spinning Wheels to North America, Europe and Australia where they are recognised as Number 1 in spinning wheels.

Available in horizontal and upright models. Our handcrafted Kauri wheels include the following features:

- ★ Segmented wheel, lead weighted and counter balanced
- ★ 'No lubrication' wheel bearings
- ★ Featherlight treadle action
- ★ Large spindle orifice for versatility
- ★ Each wheel guaranteed for the lifetime of the maker

PRICE:

Horizontal \$317.50 — Upright \$287.50

Available at the leading craft retailer in your district, or direct from:

Woodspin Manufacturing (NZ) Ltd

PO Box 9637
107 Daniell Street
Wellington.

Telephone (04) 899-350

Write to us for further information.

Nelson

Nelson College

Nelson.

Phone 83-098; 83-099.

Is offering classes in Art and Woodwork in 1983.

Collingwood Area School

PO Box 4

Collingwood.

Phone Takaka 48-125.

Plans to offer courses in Woodwork and Art in 1983.

Canterbury

Aranui High School Community Learning Centre
Shortland Street

Christchurch 6.

Phone 887-083.

The following courses will be available in 1983.

Embroidery	Pottery
Macrame	Woodwork
Leathercraft	Metalwork
Canework	Spinning
Machine Knitting	Sheepskin Crafts

Ashburton College Community Division PO Box 204

Ashburton.

Phone 4193.

Classes that are expected to be offered in 1983 include Canework, Embroidery, Handcrafts, Leathercraft, Metal as an Art Form, Pottery, Spinning, Video, Weaving, Woolcrafts, Woodwork.

Canterbury Potters Association Potters Rooms Arts Centre.

Classes last 10 weeks. \$35.00.

February 14-15. Tutors Raynor Saandrett, Rex Valentine. 7-9pm.

February 15-16. Tutor Margaret Higgs.
9.30-11.30am.

Papanui High Schol PO Box 5220

Langdons Road

Papanui.

Phone 526-119.

All courses run from 7-9pm.

February 16. Metalwork.

February 14, 15, 16, 17. Woodwork.

February 14, 15, 17. Spinning and Weaving.

February 14-17. Pottery — Elementary.

February 18. Pottery.

February 14. Wood Sculpture.

February 15-17. Canework.

February 15, 17. Macrame.

February 17. Coppercraft.

February 14. Leathercraft.

February 17. Patchwork and Quilting. First Term only.

Timaru College

PO Box 162

Timaru.

Phone 86-187; 86-188.

Courses to be offered in 1983 include: Embroidery, Pottery, China Painting, Leathercraft, Macrame, Spinning, Weaving, Silkscreen Printing, Canework, Stained Glass, Metalwork, Woodwork, Crochet.

West Coast

Westland High School

Sale Street

Hokitika.

Phone 169; 269.

It is anticipated that the following courses will be offered in 1983.

Art — including Screenprinting, Lino Cuts, Batik, Design; Leadlighting, Patchwork, Macrame, Canework, Weaving, Jewellery and Art Metal, Dollmaking, China Painting, Pottery, Leatherwork.

Otago

Central Otago Education Centre

PO Box 281

Alexandra.

Phone 6891.

In 1982, the following courses were offered.

It is anticipated that courses available in 1983 will be on similar topics.

Canework	Quilting and Patchwork
Embroidery	Spinning and Weaving
Machine Knitting	Stained Glass
Pottery	

Otago Polytechnic Private Bag

Dunedin.

Phone 773-014.

Otago Polytechnic anticipates offering part-time classes, taught either in the day or evening, in the following subjects.

Sculpture, Jewellery, Basic Design, Printmaking, Ceramics at Elementary, Intermediate and Advanced levels, Small Business Management and Getting Started — for those people thinking of starting a new business.

The Community Education Division offers a course in Textiles, which includes Embroidery, Spinning and Weaving.

Southland

Gore High School

Is offering evening classes in the following subjects.
Art, Pottery, Canework and Woodwork.

Southland WEA

100 Esk Street

Invercargill.

Phone 88-180.

Is planning to offer courses in the following subjects in 1983.

Machine Knitting for Beginners, Spinning and Dyeing, Toymaking — Soft Toys, Crochet for Advanced and Beginner students, Floral Art, Macrame, Leathercraft, Canework.

**Southland Community College
Private Bag
Invercargill.
Phone 87-246.**

Courses available in 1983 include:

Screen Printing and Printmaking	Woodcraft
Pottery (various levels)	Coppercraft
Ceramics and Sculpture	Batik
Leadlight Glass	Craft Jewellery
Leathercraft (various levels)	Bookbinding
Management of the Small Business	

**Takatimu Area School
Evans Street
Nightcaps.
Phone 725.**

Courses are planned for the following topics: Woodwork, Canework.

Correspondence Courses

**NZ Technical Correspondence Institute
Private Bag
Lower Hutt
Wellington.
Phone 666-189.**

The NZTCI offers courses mostly intended for those working in the related trade area.

Students generally are required to be employed or about to be employed to be eligible to enrol.

Courses are offered in Cabinetmaking, Dyeing, Jewellery, Knitting, Smithing, Textiles and Exporting.

Workshops

January 3-8. Etching Course

The workshop will include the study of techniques fundamental to the making of an etching.

Prior knowledge of technique not required.
\$190.

January 7-12. Clay and Kilns

Residential Summer Workshop, Tauhara Centre, Taupo.

Tutors Brian Gartside and Madelaine Findley.

Information:

Brian Gartside
Kerns Road
Pukekohe RD 2
Auckland.

January 10-15. Woodcut Course

Prior knowledge of technique not required. Some drawing skill desirable.

\$190.

Enrol for both courses:

Ginkgo Print Workshop and Gallery
Arts Centre
PO Box 845
Christchurch.
Phone 60-989.

Some accommodation can be arranged.

**January 10-16. Sculpture Workshop with
Jens Hansen**

This course covers casting techniques which can be used for jewellery, small or large sculpture, using lost wax and sand casting. Students should bring some small tools.

Fee \$70.00.

Enrol by December 15.

Community Arts Officer
Nelson Provincial Arts Council
PO Box 566
Nelson.
Phone 84-640.

January 10-14. Art and Craft from Discards

Tutor Carol Peters. This course will encourage students to look at nature and society's discards involving materials like bone, wood, leather, hessian, plastic, glass and seashore items.

Working creatively with them and transforming them into practical and/or artistic forms.

Fee \$25.

Community Arts Officer.

January 13-20. Batik and Dyeing Workshop.

Tutor Carol Davis. Drawing, design, use of waxes, fibre reactive and naptol dyeing.

Preference given to applicants with previous experience.

Limited places.

Further information:

Carol Davis
PO Box 27
Okaihau
Northland.

January 15-23. Summer Pottery School.

Tutors Jean Hastedt Chester Nealie at Borland Lodge.

Inquiries to:

Audrey Simons	or	Southland Community College
Heddon Bush		Invercargill
RD 1 Winton		Phone 87-246
Phone 877 South Hillend		

January 17-22. Wellington Summer Art School

At Wellington Polytechnic. Painting and Batik.

Tutors Jeanne Macaskill and Susan Poff. \$95.00.

Enquiries to:

Summer Art School
PO Box 2704
Wellington.

January 17-22. Photoforum Summer Workshop

With four leading photographers.

Fee \$120.00, plus three lectures open to the general public on January 17, 18 and 20. \$2.50 each lecture.

Enquiries to:

Summer Art School
PO Box 2704
Wellington.

January 17-22. Kelim Design and Weaving Course.

With Ian Spalding. \$96.00.

Contact Ian Spalding.

Phone 657-900 Auckland.

January 20-22. Architecture and Windows

Tutor Ken Cooke.

A drawing course in window design for anyone who works on buildings — architects, interior designers, builders, glass artists.

Covers Detailing and the Windows of Frank Lloyd Wright, International Style and High Technology Glass, Ed Carpenter and the Americas 1972-1981.

Fee \$48.

Bring blueprints of a large public building and an interesting residence, drawing equipment and a variety of papers.

Enrol at:

Auckland Society of Arts
4 Eden Crescent
Auckland 1.
Phone 795-403.

January 23-28. Pottery and Batik

Residential Summer School at Matataki, Pauanui.

Tutors: Peter Collis, pottery; Susan Poff, batik.

Registration, accommodation and food, recreation, \$235.

Enquiries:

Matataki
PO Box 61
Pauanui.
Phone Tairua 588 or 387 collect.

January 24-29. Throwing Skills, Design and Decoration

School by Royce McGlashen.

Further information, send SAE to:

Cob Cottage Pottery
126 Ellis Street
Brightwater
Nelson.

January 24-29. Kelim Design and Weaving Course

With Ian Spalding.

\$96.00.

Contact:

Ian Spalding
Phone 657-900 Auckland.

January 24-28. Intaglio Printing Workshop.

Tutor Rodney Fumpston.

Will include hard and soft ground etching, colour printing, surface rolling, lift ground, aquatint, engraving, drypoint.

A workshop for working artists.

Fee \$68.00 includes all materials except for metal plates and paper, which will be available for purchase.

Auckland Society of Arts
4 Eden Crescent
Auckland 1.
Phone 795-403.

January 24-28. Changing Glass

Tutor Ken Cooke.

Course will cover the more spontaneous techniques. Enamel, sand blast, glue chip, heat fusing.

A background in glass is useful but not essential.

Fee \$69.00.

Further information on materials to bring to the course and enrolment:

Auckland Society of Arts
4 Eden Crescent
Auckland 1.
Phone 795-403.

February 14-18. Residential Weaving School

Four shaft weaving for near beginners.

\$140 for tuition and full board.

Tutor Gudde Moller.

Applications:

Alison Harding
RD 1
Ngaruawahia.

February 21-26. Throwing Skills, Glaze Theory and Testing

Tutor Royce McGlashen.

For further information, send SAE to:

Cob Cottage Pottery
126 Ellis Street
Brightwater
Nelson.

February 28-March 4. Residential Weaving School for Intermediates

Various techniques will be taught.

Monks Belt, Inlay, Piled Weaves, Crackle.

\$140 for tuition and full board.

Tutor Gudde Moller.

Applications to venue.

Alison Harding
RD 1
Ngaruawahia.



Resource Officer, Philip Clarke

Resource Centre News

The following articles have appeared in journals recently received at the Resource Centre. These journals can be seen at the Resource Centre, or copies of articles can be obtained. Requests for copies should be accompanied by payment of 20cents per page and a large stamped addressed envelope.

Crafts Business — Marketing

The Crafts Report

"Help Shops Control Their Inventories ..."
v8 no 82 p3.

A US potter recounts his experiences in dealing with shops that aren't selling their merchandise quickly.

He has "Inventory" and "Quick Return" methods to deal with shops and has found that it works well for both parties.

Conservation — Hand Made Paper

American Craft "Conserving Hand Made Paper"
Aug/Sept 1982 p11-12.

Includes bibliography.

Fabric And Fibre Art — Bibliography

Needle Arts

"Needlework Books and Publications"
Summer 1982 5pp.

This list is not authoritative, but is intended as a guideline to useful books.

Books cover the following topics: Design, Needlepoint, Patchwork, Quilting, Colour, Lace, Trapunto, Embroidery.

Furniture — Design

Fine Woodworking

"On Pleasing The Eye: The Visual Language Of Chair Design" — May/June 1982 p80-3.

A discussion of some of the individual elements in chair design. Materials, Function, Gesture and Character.

Jade

Craft Australia

"Jade Windows" 1982/2 p26.

A craftsman describes how he has made a jade window using fine pieces of jade.

The window was assembled in a way similar to the production of stained glass windows.

Leather — USA

American Craft

"Forms of Leather" June/July 1982 p24-29.

Forms of Leather is the name of an exhibition which shows a broad survey of contemporary leather work, by Americans and Canadians.

Metalwork

Crafts

"Patination: The Chemical Colouring Of Metals"
Sept/Oct 1982 p30-1.

An introduction to the subject of patination, bronzing and colouring of metals by the authors of a recent book on the subject.

Papermaking — Handmade Paper Book

American Craft

"The Handmade Paper Book"

Aug/Sept 1982 p8-10.

A short note on this craft form with a number of illustrations of contemporary US examples.

Pottery — Clay

Studio Potter

"Standard Methods For Testing Raw Materials"

v 10 no 1 p28-31.

Textiles — Miniature

Craft Victoria

"Thoughts on the Miniature Textile"

Sept 1982 p5.

The essential character of the miniature textile is described as "the overall attention to scale in relation to concept, process and materials."

A brief history of the growth of this form is given, plus a bibliography.

New Periodicals Received

American Ceramics

15 West 44th St

New York

NY 10036.

US \$30 pa. Quarterly.

This high quality magazine carries well written interviews, profiles and craft criticism.

Aimed at those especially interested in post modernism in ceramics.

Advertising only from galleries.

Leather Arts Network

PO Box 79

South Acworth

New Hampshire 03607.

US \$15 pa. Quarterly.

The LAN was formed after the first international conference of leather workers in the US earlier this year.

The newsletter is small, with contributions mostly from North America.

The LAN are currently involved with preparing international registers on leather workers and leather facilities.

No advertising.

Metalsmith

Society of North American Goldsmiths

8589 Wonderland NW

Clinton

Ohio 44216.

US \$40 pa. Quarterly.

Metalsmith is a high quality magazine that covers a wide range of topics, including contemporary jewellery, historical silver, blacksmithing, historical machinery

I would like to thank Crafts Council member Marguerite Scott for her recent donation of books to the Resource Centre.

Philip Clarke

Catalogues For Loan

Catalogues For Loan

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

Cutting Edge

A superb catalogue with colour photographs of metalwork, mostly functional objects.

The objects include knives, daggers, cookie cutters, axes, sleds and some sculptures.

Making Paper

This catalogue documents two recent exhibitions at American Craft Museums I and II.

The first exhibition, Making Paper, "celebrates the contemporary American renaissance of hand paper making."

The catalogue includes a short history of world paper making, the history of paper making in the US, East/West traditions, contemporary experimentation.

Black/white and colour illustrations.

The second exhibition covered is the Handmade Paper Book.

"The handmade paper book has become a particular creative challenge to artists attracted by the intimate nature and possibility for direct involvement allowed by the papermaking process."

Douglas Howell Morse Retrospective

Douglas Howell Morse has been working as a paper maker for 36 years.

"Howell's vision and 36 year legacy of experimentation have inspired a group of skilled paper makers and artists who have helped to accelerate the blossoming of this movement."

New Handmade Furniture

This catalogue documents a national US exhibition of hardwood furniture.

Contributors range from established craftspeople to students just beginning their careers.

Herman Junger

German jeweller Herman Junger was recently in NZ. Whilst here he conducted a week long workshop for jewellers in Nelson.

The catalogue contains colour reproductions of Junger's working drawings and works plus a statement by him entitled "Jewellery As Sign Language".

Audio Visual

Papua-New Guinea South Pacific Arts Festival

Frank Davis of Palmerston North Teachers' College has assembled an audio-visual tape slide presentation from photographs taken at the PNG South Pacific Arts Festival.

Jack Body has composed music for the film. The presentation lasts for 20 minutes.

Available for hire from:

Frank Davis

Palmerston North Teachers' College

Private Bag

Palmerston North.

'Woollen Spinning'

This film was made as a record of the traditional woollen spinning techniques of Lisa Jaegar and Marion McLeod.

Available for hire from:

NZ Spinning, Weaving and Woolcrafts Society

Film Librarian

3 Vista Place

Manurewa

Auckland.

Available in 16mm form, \$12.00; ½ VHS Video, \$5.00.

'Craft NZ'

A presentation based on the photographs taken by Brian Brake for his book 'Craft NZ'.

Available for hire from:

The Crafts Council of NZ

135-137 Featherston Street

Wellington 1.

Available in ½ VHS Video, \$15 and postage; three projector/cassette tape, \$25 and postage.

Slide Sets



Set 65

Lois Morrison at Janne Land 1982.

Twenty-three slides of Lois Morrison's cloth and wood sculpture, applique banners, trapunto and quilted pieces.



Set 66

Skin Sculpture 1982.

Twenty-seven slides of wearable art from the Skin Sculpture exhibition.

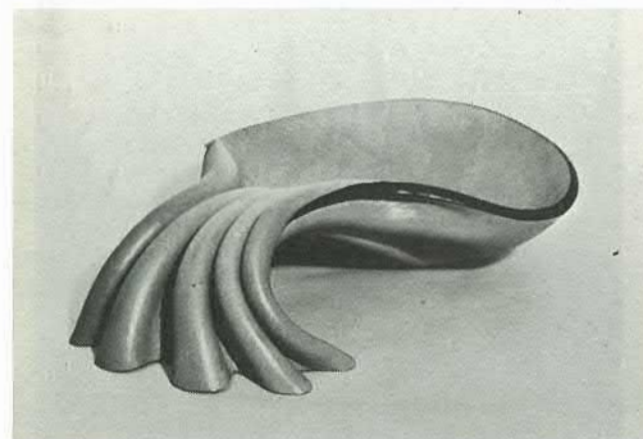
Slides accompanied by the Skin Sculpture catalogue.

Set 67

Craft in Architecture, April 1982.

Seventy slides of exhibits in the Craft and Architecture Show.

Accompanied by a brief catalogue and supplementary material about the exhibition.



Set 68

Leather '82. Leather in America, Australia and Canada. Fifty-two slides of current leatherwork.

Accompanied by brief notes on each piece.

These slide sets and others can be hired from the Crafts Council at a cost of \$4 per set for Crafts Council members and \$6 for non-members.

Crafts Council of NZ
135-137 Featherston Street
Wellington 1.

Community Activities — Central Regional Arts Council — Kitset

This kitset contains ideas for many community activities — maskmaking, human chess, street parties are a few of the ideas.

Available free from:

Central Regional Arts Council
PO Box 6040
Te Aro
Wellington.

A Guide To Fundraising Penny Eames — Shortland Publications, 1978

This short guide written for New Zealanders was designed as a handbook for treasurers and committees.

The following ways of fundraising are discussed: public money, appeals, food and entertainment, selling a product, market days, auctions, labour, sponsorships, exhibitions, demonstrations, competitions, fundraising and the law.

The book is available from:

305 Dowse Avenue
Lower Hutt
Wellington.

A Manual For The Handling And Packaging Of Museum Objects Margaret Taylor — AGMANZ

Obtainable from:

The Secretary
AGMANZ
40 Kings Crescent
Lower Hutt
Wellington.

Covers permanent and temporary storage, handling and packing for works on paper, paintings, small objects, sculpture, furniture and textiles.

Work Co-operatives: A Manual Bevin Fitzsimons — Dept of Internal Affairs, 1982

Available from Government Bookshops, \$4.50.

This manual gives advice on how to get started, work together, making the law work for you, managing the money, contracting, outside help.

It includes an extensive list of co-ops around the country and a bibliography.

Timber Information Sheets

Timber Information Sheets are available free from the Utilisation Development Division
NZ Forest Service
Private Bag
Wellington.

Information sheets provide information on the availability and physical and mechanical properties of Alpine Ash, Australian Blackwood, Balau, Black Walnut, Corsica Pine, Douglas Fir, Erima, Fijian Kauri, Kahikatea, Karri, Keruing, Kwila, Larch, Macrocarpa, Matai, Mountain Ash, Red Beech, Redwood, Rimu, Silver Beech, Southern Mahogany, Sydney Blue Gum, Taun, Tawa, Western Red Cedars, Lawson Cypress.

Small Business Agency Publications

The SBA provide a wide range of publications of interest to small business operators.

Available free are pamphlets on Going Into Business, Marketing, Export Planning, Export Procedure, Help for the Small Business, Loan Guarantees.

Available at cost are booklets on Running A Small Business, Directory of Advisory Services, Government Incentives and Assistance, How to Export, Credit — A Question of Confidence, Sources of Finance, Financial Management, Getting Off The Ground, Cash Flow Planning Worksheets, The Five Level Elementary Business Primer.

For more information write to:

Small Business Agency
PO Box 4019
Wellington.

Print Workshop

The Wellington Arts Centre has set up a communal workshop where people can come and use the equipment by either attending classes or by hiring the equipment on an hourly basis.

The workshop is equipped for intaglio, relief and silkscreen techniques.

A technician is available to artists who wish to have an edition printed from a block or plate.

The artist will be required either to submit, or to supervise the printing of, an artist's proof.

The charges are by arrangement with the workshop.

Print Workshop
Wellington Arts Centre
327 Willis Street.
Phone 850-241; 850-242.

Danspace

Danspace is a resource centre for the arts and was formerly the Impulse Dance Theatre Studio.

It is available as:

- a creative centre for experimental activities that may never be available for public consumption, but are vital for the growth of the arts.
- a teaching centre for a wide range of classes.

The premises are available for hire to individuals and groups working in the arts and other related fields.

Danspace
PO Box 9114
Courtney Place.
Swan Lane, off Cuba Street.
Phone 845-230; 846-505.

The Photographers Workshop Ltd

The Photographers Workshop Ltd has recently opened in the Regent Theatre Building, Hamilton.

A gallery and exhibition space are available for local and national exhibitions. Courses and workshops are planned. Darkroom and studio space are available for hire and an archive and resource centre are being established.

A newsletter is planned. Subscription enquiries should be made to:

The Photographers Workshop
370 Victoria Street
Hamilton.
Phone 394-242.

Society For Cultural Conservation

This society operates a bulk purchasing scheme for the following types of products.

Furniture polish for old furniture; Lissapol detergent used for washing textiles; furniture cleaner to clean and polish all wood surfaces; archival paper; archivally safe plastic slide storage sheets' acid free card.

Catalogue and price list available from:

Society for Cultural Conservation
C/- National Museum
Private Bag
Wellington.

Central Regional Arts Council: Small Grants Scheme

The CRAC has introduced a Small Grants Scheme to be administered by the Community Arts Councils on a trial basis for one year.

This new policy now enables the CAC to both evaluate and approve grant applications in its own areas.

Applications for assistance of \$500 or less will be handled by the appropriate CAC.

The RAC will continue to administer applications requesting assistance of more than \$500, and those from areas outside the jurisdiction of a CAC.

Further information and application forms are available from:

Central Regional Arts Council
PO Box 6040
Te Aro
Wellington.

Health Hazards

Dr Hilda Firth has recently completed her survey into the health of studio potters.

The survey looked at the use of lead, work habits and general health of potters in the Wellington region.

Dr Firth's conclusion was: "Studio potters in Wellington use very little lead.

"Following papers published in pottery magazines a greater knowledge of the toxicity of pottery compounds has occurred, but most potters need to be more careful in handling their materials, especially carcinogenic compounds such as certain forms of hexavalent chromium.

"Even though exposure is limited, individual sensitivity, as occurs with asbestos, needs to be considered.

"Similarly, the methods of dust control need improving. However, good housekeeping, personal hygiene and clean work habits and use of correct masks should cope with most hazards."

The report includes a short bibliography and is available from:

Dr Hilda Firth
Wellington District Health Office
Education House
Willis Street
Wellington.

Exhibitions And Events

December 1-February 1

Weaving by Margaret Finnerty

Robert McDougall Art Gallery, Christchurch.

December 5-24. Little Things

Compendium Gallery, Devonport.

December 6-24. Embroidered Wall Hangings

Stitchery, applique and hand painted techniques.

Diana Parkes, Trappings, 91 Karangahape Road, Auckland.

December 10-24. Sally Vinson Pots and Susan Poff Batiks

New Vision Gallery, Auckland.

December 15-23. Kathryn Stanners

Ivory, Ebony and Precious Things. Alicat.

December 22-January 23. Australian Ceramics

75 works by 25 Australian potters.

Waikato Art Museum, London Street, Hamilton.

December 23-February 1983. Earth And Fire: Variations In NZ Pottery

An exhibition of bowls and pottery dishes.

Nelson Provincial Arts Council, Nelson Community House, 328 Trafalgar Square.

December 27-January 23. Nelson Pottery

Suter Art Gallery, Nelson.

January 9. Open Air Arts And Crafts Fair

Organised by the Hawke's Bay Art Gallery and Museum.

January 14-20. Waihi Wall Hanging Competition

Waihi Museum and Art Centre.

January 15-25. Arts And Crafts Exhibition

Old Pumphouse, Takapuna, Auckland.

February 1-13. Skin Sculpture

Contemporary Australasian Jewellery and Clothing.
Suter Art Gallery, Nelson.

February 8. Slide lecture by

UK embroiderer Molly Arnold

She will show slides of contemporary UK work, especially that of the '62 Group.

10am, Handweavers Guild, 107 Hillsborough Road, Auckland.

February 10. Crafts Council Christchurch meeting

Ida Lough will talk on the history of the Crafts Council.

Embroiderers' Rooms, 7.30pm, Arts Centre, cnr Hereford St and Rolleston Ave.

February 10. Slide lecture by

UK embroiderer Molly Arnold

She will show slides of contemporary UK work, especially that of the '62 Group.

8pm, Methodist Centre, London St, Hamilton.

February 19-March 6.

Auckland Handweavers Guild Exhibition

Auckland Institute and Museum.

February 21. Slide lecture by

UK embroiderer Molly Arnold

She will show slides of contemporary UK work, especially that of the '62 Group.

Wellington Embroiderers Guild, St Michael's Church Hall, Kelburn.

February 26-March 20. Caltex Award Exhibition

Paintings, Drawings, Sculpture, Prints, Photography.

March 12. "A Day In The Domain"

Piako CAC Arts Festival.

Craft display and demonstration. Te Aroha Domain.



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