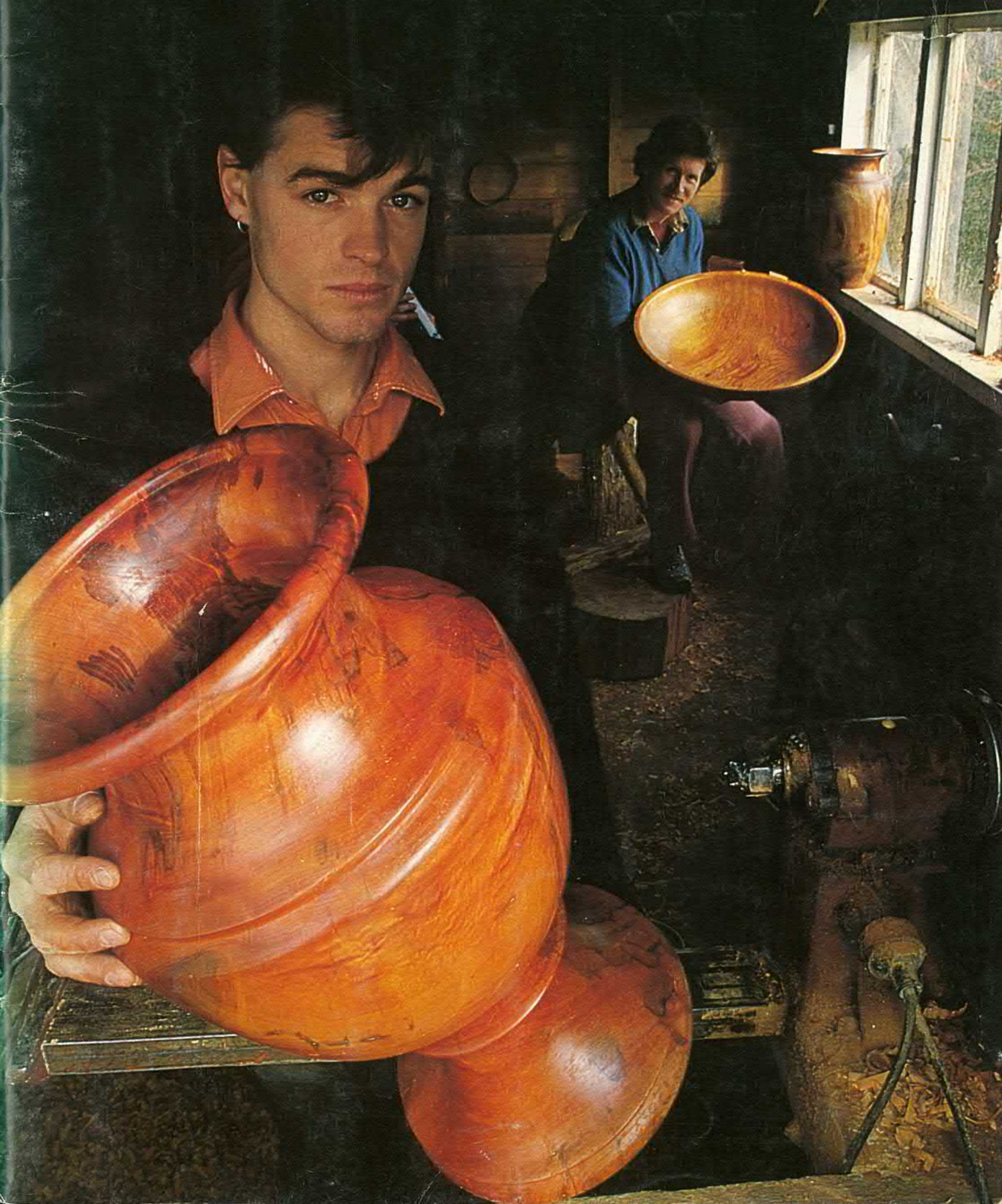


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Crafts Council Magazine,
No. 6, July 1983. \$3.50



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SOAPBOX

As secretary of the Crafts Council I am supposed to be fully conversant with our constitution and responsible for ensuring that we, the executive, stay within its guidelines. Our constitution is necessarily pragmatic and general, a soulless document made for the legal systems of our time. Soulless in that it mentions creativity, co-operation, art, promotion and education, yet fails to define what they mean to craftspeople. Probably because they mean different things to different people. However, I feel that we, i.e. craftspeople, need to have positive definitions and actions to go with these much used terms.

To me, to perform technically well is not the same as to perform creatively. A technically well-executed form can still be a very long way from a form that produces a human response. Creativity is something other than technical ability. It is something that is made self-evident by our response to it. With this in mind, there is no need for standards for they also are self-evident, and anything truly creative is valid and has its place. Honestly creative work cannot be determined by an arbitrary set of standards handed round for public consumption.

Co-operation is a much used word these days with the increase of co-operatives and people actually living in co-operation with others. To me, co-operation is special, as I live and at present work in a co-operative. It means thinking of others even before oneself, waiting to use the bathroom, exercising tolerance, understanding and compassion, and accepting one's self when you're not doing these things, and still being able to communicate. Where I think this concerns craftspeople is in sharing with each other our skills, experiences, workshops and ideas. The Crafts Council is intended to function for craftspeople. A mutual spirit of co-operation will strengthen our joint purpose. This doesn't rule out criticism, only destructive criticism.

My dictionary defines art as "practical skill; a system of rules for certain actions: profession of a painter". My own inclination would go further and say that art is a personal creative activity that expresses an emotional or spiritual feeling through the artist and can convey this to the observer.

Promotion is something the Crafts Council is dealing with at present. This time the dictionary is more helpful: "act of promoting, advancement, encouragement". We may all need encouragement, but who needs it most? In my experience it is the less established person. Promotion is also a marketing term used to describe an enormous array of activities, including setting up Marketing Boards and Craftmarks. A potentially alienating move, yet with generally agreeable definitions of co-operation, creativity and art in mind, it could have merit.

Lastly, I would like to look at education. With the recent governmental cuts in this area, it is a word that is much in the news. Yet I'm sure my definition of education shall differ from many. I like to think of education as fulfilling an inner urge of "needing to find out in order to act". Education, in this case, is not providing the motivation, I am. So ideally, where I think education for craftspeople lies, is not in the schooling or technical college systems, but amongst craftspeople, in their workshops and homes. In New Zealand, separately organised independent institutions could be facilitated by craftspeople for the learning and promotion of craft. These types of institutions are, I believe, referred to in Europe as Schools of Artistry.

John Finn

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- Gary Couchman's second instalment on 'Displaying Crafts' will be in the next issue, published September 1.

Cover:
Steve Denford and Paul Beckett in their workshop, Rangataua
Photograph: Michael Langford

The fact is that wood is a living material. It is the only material that is not inert: it moves throughout time, following the seasons, the cycles of the sun, the moon, the rain, the heat, the cold. Wood is a living material even after we have crafted it into an object. That is why there is reason to *listen* to wood, not in the artistic sense so much as in the sense of respect. There is a need for an accord with this material that has such a strong will of its own. And I find this so marvellously rewarding because I know that if I have any strength at all as a craftsman, it is in the listening.

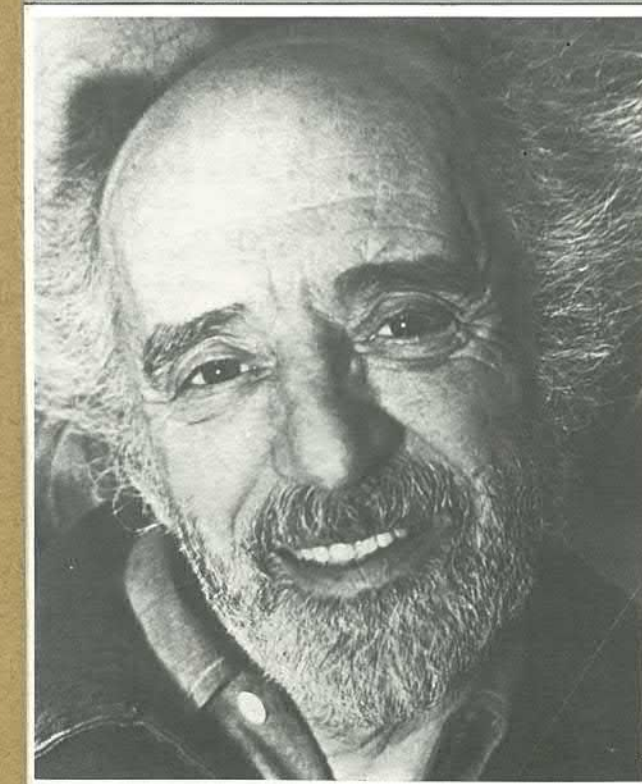
Having left my shop in Stockholm and come to America, I am now perhaps less a practicing craftsman and more a teacher. In this new role I am rewarded in the responses I find among the students here at the College of the Redwoods. They seem to be attracted by the fact that this is a place where this low-key message is followed and heeded. Where one does not need to assert oneself artistically over the wood. Where one doesn't need to be competitive in the sense of constantly looking for methods that are not only time-saving but "work evading". Work evading: finding ways to do less work with one's materials. We are not crude here: we are not purists and we certainly are not primitive. We do not hack and gnaw at the wood. We use machines, but to a point. Only to the point where we can begin to achieve this intimacy of hand tools, of listening, of "leaving our fingerprints" upon the object we have made. I think that the developing nature of the crafts will and should be such that we as craftsmen offer people an alternative to the anonymous, monotonously original work that is produced in the name of Art.

At present, concepts of form and contemporary expression have unfortunately become more important than the connection of material-with-people and people-with-people. But I am not a pessimist. I do not think that the garish, the flamboyant, the directive, competitive kind of working will obliterate the quiet side, but I do feel that a good deal of effort has to be made in order to preserve the value that is in that kind of silent expression. It is this growing sense establishing and maintaining vital connections which is the enriching factor, the 'something' that keeps many of us going when all else becomes less significant.

James Krenov

(Edited from a tape recorded transcription.)

(Reprinted from *Craft International* Spring 1983)



SOA

As secretary of the Crafts Council, I am conversant with our constitution, knowing that we, the executive, and the institution is necessarily pragmatic, a document made for the legal system. It mentions creativity, co-operation, yet fails to define what it means, probably because they mean different things. However, I feel that we, i.e. the members, have no definitions and actions to go by.

To me, to perform technically is to perform creatively. A technician is a very long way from a form. Creativity is something that is made self-evident in mind, there is no self-evident, and anything can be made to fit a place. Honestly creative work is a very arbitrary set of standards handed down.

Co-operation is a much more difficult thing to achieve. An increase of co-operatives and co-operation with others. To me, co-operation and at present work in a community with others even before oneself. It requires exercising tolerance, understanding one's self when you're not being able to communicate. It is a sharing with other people in workshops and ideas. The reason for craftspeople is to strengthen our joint purpose and to avoid only destructive criticism.

My dictionary defines art as a profession for certain actions: professional, a profession would go further and define an activity that expresses an emotion, the artist and can convey a message.

Promotion is something that is not done at present. This time the craftspeople promoting, advancement, encouragement, but who is the less established person? A term used to describe an entrepreneur setting up Marketing Boards is an alienating move, yet with government operation, creativity and a sense of purpose.

Lastly, I would like to see a change in governmental cuts in this area. Yet I'm sure my definition of many. I like to think of education as "needing to find out in order to be" is not providing the motivation. Education for craftspeople is in technical college systems, workshops and homes. In independent institutions for the learning and promotion are, I believe, referred to as

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Guest Editorial

We are in a time in which we are literally swamped with generalisations about material, not only in woodworking but in all the crafts. Declarations such as "I love wood" or modest statements like "The reason my work as an artist has such an impact on current American crafts. . ." are tossed out casually. It is almost paralyzing to try to say something fairly personal and straightforward about one's relationship to a material. Suppose I were to say, "I love wood". Already I would feel not only uncomfortable but almost false. As if I were exploiting the fact that I work with wood, *using* it almost. I don't know if I *love* wood. Certainly I like it very much, it means a great deal to me.

I have been working with wood for most of my life. I grew up in rather primitive and interesting surroundings — in remote parts of the world where the ethnic conditions were relatively unspoiled, more "genuine" you might say, than they are today. And there was perhaps an uncalculated relationship to crafts as a part of everyday living. It wasn't even called "crafts". One built the things that one needed, one made the implements that were necessary to have in one's everyday life. That was my background along with a rather exclusive, upper-class cultural and aesthetic past that was handed to me. There was no craft as something that involved a privilege or self-assertion or commercialism.

Working with wood came naturally to me: making my own toys at a very early age in Alaska, building boats on the American West Coast, being a craftsman for many years in a European cultural climate. These things prevented me from becoming involved in the aura of "art craft". I was just simply immersed in working with wood. And I suppose that somewhere along the line, I had the chance in an unspoiled way to discover the adventure of wood. It excited me because it brought me constantly to new awarenesses of its properties, of the way in which it is possible to work with it *intimately*.

It is important to differentiate between the generalities and the simple fact of using wood, working with it on an intimate basis. One discovers the connection between the material and the method that evolves — the natural relationship that develops between the person working with the material and the material itself. For me wood is not only color, texture, weight, exotic places, Latin names. Wood has wonderful graphic qualities, not in a loud or overt sense, but in a gentle and subdued way. Its graphics can work for or against the craftsman's intentions. Straight lines can be given motion and a natural rhythm. It offers shapes that are alive, proportions as well as subtle, delicately nuanced lines. There are its tactile aspects to consider as well, the pores, the fibers, the very appearance of wood.

In the course of my career as a craftsman, I have simply been doing one piece after another, without commissions, without much exposure to public praise and financial success. I worked for many years in almost a state of humiliation because of something in my background, my nature which kept my work very quiet. I don't have a flamboyant, 'artistic' nature that would assert itself in striking shapes and contrasts. My satisfaction for all those years was an inner satisfaction, helped along by friends and people whose feeling and opinions I respected.

Now, after having lived in various parts of the world I have returned to America, finding myself humbled and somewhat shocked at the aggressiveness in some circles of the craft world here! This need for self-assertion, and the emphasis on the "art" aspects of crafts. I didn't grow up with that and it puzzles me a great deal. In this aggressive, assertive crafts climate, I am aware of how easy it is to catch a free ride on one's materials. To exploit wood, to assert oneself as an "artist" or even that new-fashioned term "just a woodworker". It is easy to exploit these aspects of wood and one's own artistic eccentricities because of one's ambitions and one's need for exposure and praise. And perhaps even because of the simple need to survive as a craftsman. The latter serves as a legitimate reason, but is potentially so terribly dangerous in its implications. These things become more important than perhaps one's original reason for working: one's appreciation of the quietness of wood, the intimacy of it.

The fact is that wood is a living material. It is the only material that is not inert: it moves throughout time, following the seasons, the cycles of the sun, the moon, the rain, the heat, the cold. Wood is a living material even after we have crafted it into an object. That is why there is reason to *listen* to wood, not in the artistic sense so much as in the sense of respect. There is a need for an accord with this material that has such a strong will of its own. And I find this so marvellously rewarding because I know that if I have any strength at all as a craftsman, it is in the listening.

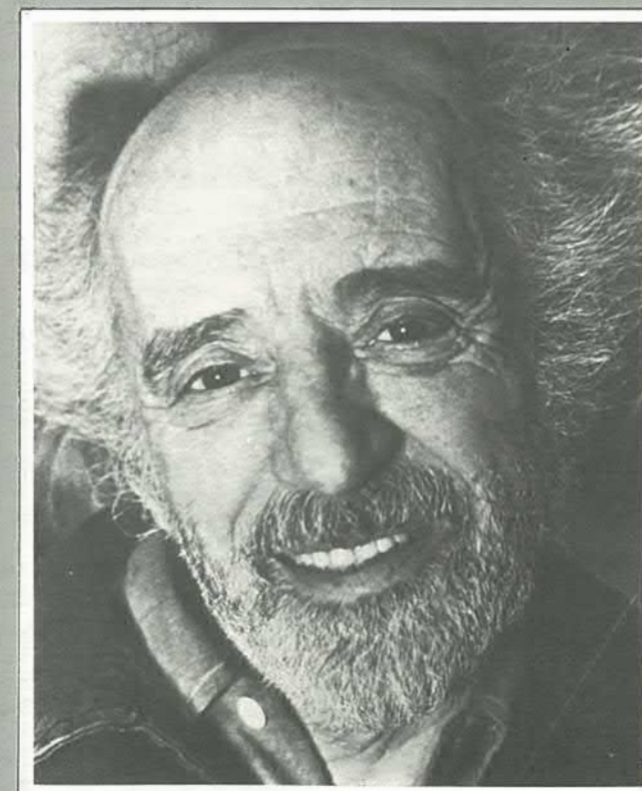
Having left my shop in Stockholm and come to America, I am now perhaps less a practicing craftsman and more a teacher. In this new role I am rewarded in the responses I find among the students here at the College of the Redwoods. They seem to be attracted by the fact that this is a place where this low-key message is followed and heeded. Where one does not need to assert oneself artistically over the wood. Where one doesn't need to be competitive in the sense of constantly looking for methods that are not only time-saving but "work evading". Work evading: finding ways to do less work with one's materials. We are not crude here: we are not purists and we certainly are not primitive. We do not hack and gnaw at the wood. We use machines, but to a point. Only to the point where we can begin to achieve this intimacy of hand tools, of listening, of "leaving our fingerprints" upon the object we have made. I think that the developing nature of the crafts will and should be such that we as craftsmen offer people an alternative to the anonymous, monotonously original work that is produced in the name of Art.

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James Krenov

(Edited from a tape recorded transcription.)

(Reprinted from *Craft International Spring 1983*)



Letters

Dear Sir
Aroha.

A small craft cannot get very far unless once every so often the wind fills her sails. The opponents of subsidies to the arts have all made their own progress due to windfalls of some sort, scholarships, lectureships where they have their feet up and don't feel they have to organise or do anything, because once a fortnight the bank account goes chug-a-lug with bigger sums than we are talking about here. That doesn't count. It's all conventional, it's a form of DROK. And they're not making any progress, they're stuck in their own paper-lined slots, and they can't stand anyone who's trying to look at where we're going, or to do or say anything original.

I'm writing this partly in response to the February issue. I can't think of a better cover to for the Crafts Council magazine than

*"that flute playing angel, wings in flight
surrounded by candles, all of them alight"*

I was also impressed by the articles by Christine Ross, in whom we have an exceptionally articulate spokesperson. Some of the issues that affect us are difficult for us to grasp, but she communicates them with incredible clarity. I'm sure other people realise that she is lobbying for us and working in many ways for us. It's difficult when you have your head stuck in a loom or kiln, to find out what issues affect us.

In practical matters, the Crafts Council has been a tremendous help to me. Philip Clarke made it possible for me to see slides of exhibitions here and overseas that were relevant to my work. Penny Harrison has handled sales of my work and enabled people from retail outlets throughout New Zealand to contact me. I was also asked to design for a knitwear company. I think this shows that the Crafts Council is handling its roles in liaison and promotion extremely effectively.

I'd like to say something about my Arts Council grant because there are people who don't think artists should get any government assistance, people like Bob Jones, for example, who supports ballet but is unlikely to support anything that challenges his existence. Because I am in the Ohariu electorate, I get a chilly feeling about him having any say in the government of this country. I'd rather see some of the arts and crafts administration people up there, people who have taken some trouble to develop their consciousness. I know that we are living in times when all government spending has to be looked at carefully, but the arts are so essential to the healing of these broken islands, that for anybody who cares about this country, there is a lot of work ahead. I have made a thousand grey vests for these people, and they always moan and grizzle. The people who want to suppress artists have suppressed the artists within themselves, that's why they want to see the arts suffocating. They're just protecting, it's as simple as that. Only five or six million

a year goes to the Arts Council as compared to one hundred million in Social Welfare frauds, but the little bit that goes to the arts has to come under attack by these people!

I hope I can encourage others starting out to do something different and to take ideas along to the Arts Council. I thought they might laugh at me, especially when I arrived with as much panache as you can muster when you're carrying a clothes basket and two kleensacks full of unravelling knitting and SNAP! your tights are around your ankles. But they listened seriously to my ideas and took them a few steps further by suggesting so many directions that I could go in that I couldn't even remember half of them. I must say the waiting Nelson potters were laughing, though,

*"and a potter's guffaw
is hard to ignore"*

but the judges, James Mack, Para Matchitt, Len Castle and Catherine Lomas, have a wide knowledge of the ways in which artists can inter-react with society. They also have the understanding of the way society works, so that even if they can't give everyone financial assistance, they can give tremendous general assistance, so it is well worthwhile just to go along and have a talk to them. They have a view toward helping you and especially toward helping you to help others. So go along, as you might get some of the courage that comes out of encouragement. Bon courage!

Many of the ideas in this letter were sparked off by the Crafts Council magazine, which is excellent from any angle, for inspiration or for practical intelligence. I just wanted to write something to show my enthusiasm for the whole venture. The design by Suzy Pennington is of a very high quality and I look forward to the next issue. Many of the ideas were first raised by Carin Wilson in his President's message, the issues of the social responsibility of the artist and the revival and significance of the Maori crafts. The whole venture of the Crafts Council, headed by people like Carin and Christine, is starting to show some real inspiration and a kind of practical genius.

I am not sending illustrations for this because my work has to be seen in colour. I have illustrated it with bits of poetry instead. My poetry and knitting are all connected. I am a medium working through words and wool. There are poems about the jerseys and poems that have to be knitted.

*"If it is dark
when this is given to you
have care for its content
when the moon shines"*

(Robert Creeley)

Helen Rutherford

Dear All

The new look *New Zealand Crafts* is really great.

It already has a following of regular readers in our Resource Centre.

Best wishes for the future.

Maggie Durinck
Crafts Council of Victoria

Dear Editor

Further ideas on pricing craft items

The craftsman should employ the country's best accountants and market analysts. These people will often be found in the liquor, tobacco or food industries and they are highly paid to be aware of *all their costs* which go into the producing of a given item.

Also, the Minister of Finance is a useful person to employ because he and his advisers in the Inland Revenue and Customs Department keep a wary eye on relative trends in the cost of living and the amount of money a person will have left over after tax and the spending on essentials, i.e. you will note that the cost of a bottle of whisky remains fairly constant relative to wages. The same applies to tobacco.

Now this is how it works — in your repertoire of craft items — select those which:

- you enjoy making;
- give a satisfactory financial return;
- have a reasonably steady and ready market.

Peg the cost of these items to an anchor point — e.g. 6 coffee mugs = 1 bottle of whisky, or 1 bowl = 2 packets of tobacco.

This does not, of course, have to be followed rigidly, but it serves two purposes. First, at any time anywhere in New Zealand when pricing one's wares or those of a competitor, one has a constant point of reference and secondly, it prevents a craftsman making an item over a number of years from slowly slipping behind because they are not aware of highly subtle changes in costing structures which apply to them as much as to big business.

There are pitfalls and it pays to be aware of them. Like the imaginary craftsman many years ago, who pegged the price of one of his items to the cost of a British motorcycle. This system of pricing does not work for one-off items, or for experimental pieces.

Finally, from experience, I supply a particular item to a florist shop. I have regular weekly orders going back over four years. One of my items equals the price of a packet of pipe tobacco. I know this and the florist knows this. Every Budget and often one or more times a year, I put up my prices. The florist jokes about it but at least she knows she is not being "ripped off" according to my whims and fancies and I know I am not falling behind on the cost of living rat race.

Yours faithfully
Bob Munro

Dear Glenys and Suzy

... The magazine is really looking good, better and better with every issue and I congratulate you both. The crafts need to take a professional stance if it is to capture the public's imagination here and abroad: you obviously both recognise this — the magazine's becoming a wonderful vehicle.

Sincerely
Lee Elliott

From the Executive Director

A week in the life of the Crafts Council

MONDAY

This is the week I have decided to keep a diary in the interests of telling the readers what actually goes on behind the scenes here at 135 Featherston Street.

- Our new PEP worker starts. Her job is to conduct a membership drive for us — to spread the message about CCNZ to those who may as yet still be unaware of us.
- Realisation dawns that this is the week that Philip is on holiday.
- Call from Kaleidoscope — do we know anyone in Auckland who is doing exciting things with papier-maché? Failing that, do we know who does papier-maché? And what interesting things are going on that they should know about?
- The mail has a goodly number of registrations for the James Krenov workshops, a letter from a United States leather worker saying that he would like to accept an invitation to come here in 1984, and a few new members.
- Pick up on a conversation with Wellington City Art Gallery Director last week, and try to find out names of people who might be able to do a ceramic fountain for a Wellington shopping mall.
- Several calls 'can I reserve a place in the Krenov workshop?'
- More calls 'I'm sorry, Philip's away this week, can I help you instead?'
- Go to opening of Wellington Potters' exhibition, and come away with a pottery goblet to mark the occasion of their silver jubilee.
- Go home, read the paper and see that they have picked up the press release about James Krenov.

TUESDAY

- Arrive at work to find the first person lined up to enrol for Krenov after reading last night's paper. Sign him up as a member, too.
- Phone starts ringing and soon the Wellington workshop is full, so start a waiting list.
- Ring up Peter Gibbs in Nelson to find out how the weekend at the Suter went, which he organised on our behalf. Seems to have been a good success, also the craft weekend at Nelson Polytechnic. Peter tells me Julie went into labour *after* it was all over and they are now proud parents of a boy. (Great timing, Julie.) Sir Wallace Rowling opened the exhibition the day his knighthood was announced (Great timing. . .)
- Meet with a marketing entrepreneur at his request to talk with him about the item in the paper about the outcome of the marketing seminar. He offers his services.
- Respond to letter from the Canadian Crafts Council regarding their proposed withdrawal from World Crafts Council. Try to read between the lines to figure it out.
- Lots more calls about the Krenov workshops. Try not to sound too smug as I explain that members received brochures directly, and if they had joined. . . Great recruitment ploy.

WEDNESDAY

- Long talk to President (weekly conference). We digress briefly into the beauties of driving along Lake Taupo at full moon. Sort out more details of Krenov visit — how can we squeeze more in in Wellington? Update on the visit of Japanese craft group to Auckland. Discuss action on results of marketing seminar.

- Stuff envelopes ad nauseam with mail out to members on calendar and nominations. Take it to Post Office.
- 'I'm sorry, Philip's away, can someone else help you?'
- Check over Minutes of Executive meeting and marketing meeting and get them ready to send out.
- The phone rings — 'Yes, we are co-ordinating the Krenov visit, no I'm sorry that his Wellington workshop is full, yes I'll put you on the waiting list'. How much does an answering machine cost?
- Friend comes in — needs advice on craft object for birthday present for another friend.
- Phone rings — local embroidery group wants advice on getting grants for holding workshops.
- Member drops in — find out what's happening outside Wellington.

THURSDAY

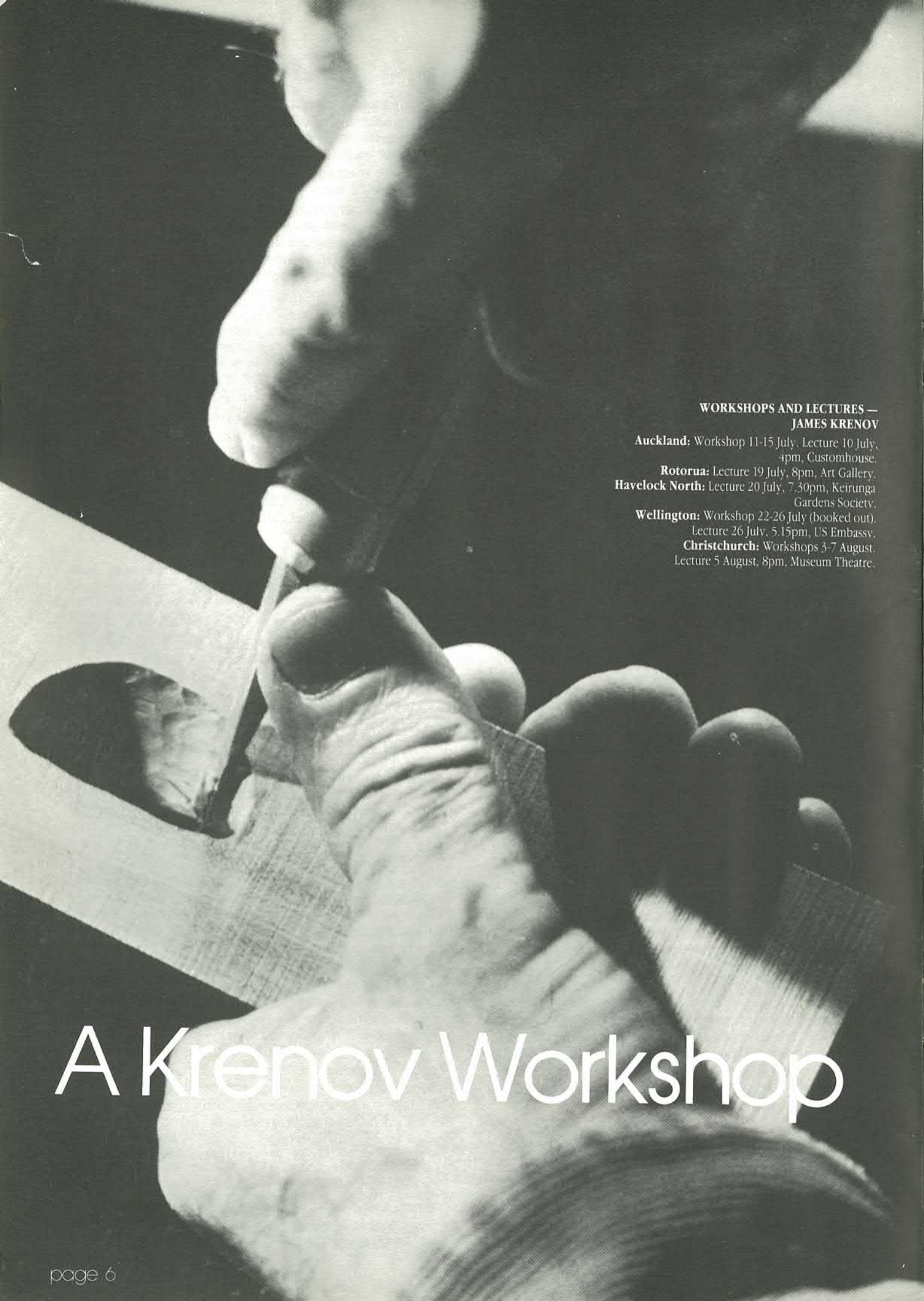
- Realise that Monday is the deadline for the magazine and **Philip's not here!** Panic. Rush around. Sort things out. Check facts.
- Start ringing people up to remind them of deadline.
- A jewellery supplier is visiting the South Island — give him names of people to see.
- National Council for Adult Education staff drop in for fraternal visit. Tell them about the craft survey and they promise to pass the word back down the line to educators.
- Time out to look over some of the stuff coming in for the 100 Flowers show. It's going to be a good exhibition.
- Set up meetings for next week. It's all GO.
- Do some financial work — try to gaze into the crystal ball to work out how much we might spend on photocopying next year.

FRIDAY

- Visit from person from Nelson Polytechnic. Talk about the recent craft weekend, work out how we can co-operate best in future. He's very interested in the outcome of the survey.
- Meeting all morning with Ministry of Foreign Affairs to talk about the craft exhibition to the Renwick Gallery, Washington DC in 1985. Get somewhat into details about all sorts of things, like size of catalogue, number of posters etc.
- Get more stuff for the magazine together for Monday morning.
- Talk with PEP worker about membership procedures. Hope she can suggest ways of streamlining the system. Lots of new members are coming in, which is encouraging. Quite a few unsolicited letters about the good quality of the magazine, our good work etc. Good to know that somebody loves us.

And, readers, that was the week. I've cut it down quite a bit so I don't go on endlessly, but it's a fair representation of the kind of things that happen round here. On the whole, it was a fairly quiet week, and I did manage to make some progress on ongoing things. And I still don't know how to describe what I do, except to say that I talk a lot!

Christine Ross



A Krenov Workshop

WORKSHOPS AND LECTURES — JAMES KRENOV

Auckland: Workshop 11-15 July, Lecture 10 July, 4pm, Customhouse.
Rotorua: Lecture 19 July, 8pm, Art Gallery.
Havelock North: Lecture 20 July, 7.30pm, Keirunga Gardens Society.
Wellington: Workshop 22-26 July (booked out).
Lecture 26 July, 5.15pm, US Embassy.
Christchurch: Workshops 3-7 August.
Lecture 5 August, 8pm, Museum Theatre.

It is through the influence and inspiration of James Krenov's trilogy of books* that the ground begins to shift under the feet of an increasing number of people.

This started for me in 1978 in England.

Three years later, in California, a seminar and series of workshop sessions with Krenov affirmed this sea-change.

James Krenov is, quite simply, the main reason why I and many others are now trying to be woodworkers.

Krenov's work is hard to describe adequately, seeming as it does to be shot through with contrary dualities. He is part of a European tradition of cabinetmaking, yet stands apart, free of the strictures that are often endemic to those kinds of received codes. His acute perception from within a tradition is unique. His work relies upon a faith in intuition when composing design elements of any one piece, yet aims for a straightforward logic of process or method of dealing with the materials.

A walking contradiction, it seems, Krenov is at once one of the most intuitive yet rational of men. He works to more precise tolerances than most of us will be familiar with, yet his precision is of a special, essentially human kind. "It's not a micrometer thing", he often says and stresses that one must acknowledge and befriend the constant human element or the work becomes crystalline, antiseptic, sterile.

In terms of design, his work reveals structure rather than hides it, and exemplifies a subtle juxtaposition of opposites. The rectilinear line and form that is the human agency of cabinetmaking, counterpoints and collaborates with the organic flow of wood graphics: the grain figure is always selected with an acute eye, accommodating that random element and naturally responding to the challenge that that can excite.

Contradictions? Dualities? Perhaps more a combination. A combination of knowledge with emotion, synthesised into an all-embracing approach. Krenov's intensely caring attitude throws these apparent dualities into sharp focus and the real unity shines through with piercing clarity. Yes, it is a delicate balance, but then Krenov's work is essentially based on a vocabulary of delicate distinctions, fine proportions, subtle shadings and surfaces.

All of these concerns are obviously central to the experience of a Krenov workshop. In my view, they can be more important than matters of pure technique. Of course, like a musical instrument, the more skill we attain with finely tuned tools, the more intimate and freer we become. But we neglect the emotional aspect of the work at our peril. Also of importance is the stimulus to a heightened awareness that may start with redefining some concepts. What do we mean by a sharp cutting edge for example. How sharp is sharp? And what is the difference? How does a piece of work inform its own logic, define its own system of composition, its own integrity — from initial structural concerns through to surface values? What exactly does intimacy to materials involve? And what does it demand of the woodworker?

These concerns and questions, and discovering some of the answers, were for me the intrinsic experience of the workshop in California. An experience that naturally evolved from a freely organised atmosphere, the workshop generating its own energy, direction and purpose — and the participants responding with the self-

discipline and sense of personal responsibility that such a relaxed and flexible programme demands if it is to succeed.

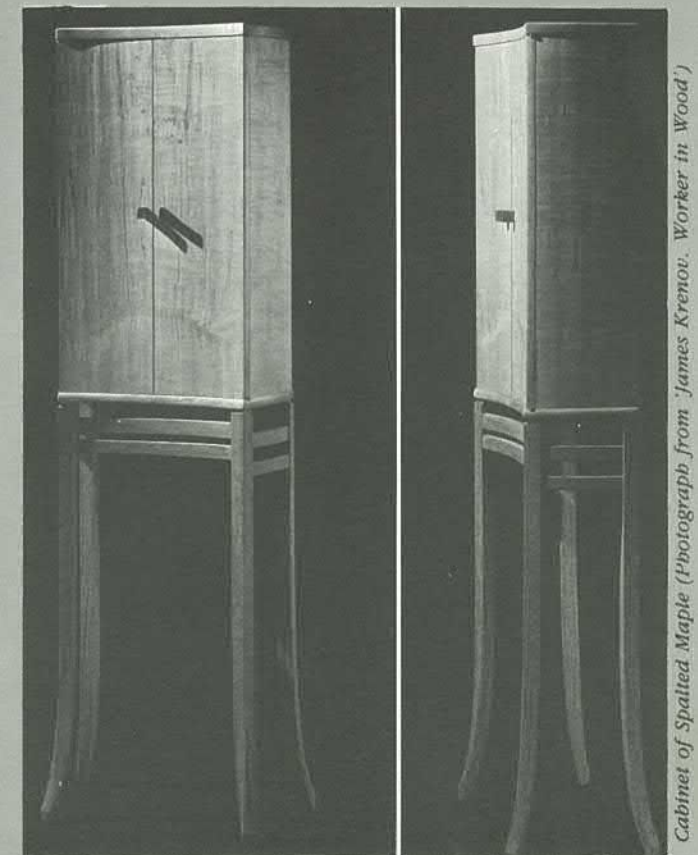
In a time when woodwork is starting to make larger strides in New Zealand, James Krenov's visit provides a powerful injection of stimulus with his personal vision of woodwork today — what it is, where it could be going — and thereby offers a potential direction that I believe New Zealand woodwork badly needs. In a wider perspective, Krenov's visit is of major importance. He brings with him a quality in my view generally lacking in the New Zealand crafts scene today. Passion. He has a passionate commitment to his particular vision and work, and a positive perfectionism that, while it recognises and embraces human frailties, will not allow for compromise.

Woodwork of this kind, being a slow activity with long term development, will probably always adopt a lower profile than other crafts in New Zealand, but James Krenov's message is of value to us all. It is true that he does not address the problems of survival full square, but he does not pretend to operate on those levels of concern. He talks of his craft as more a way of living than a way of making a living — but some of us are trying and for some of us he offers priorities, inspiration and indicates a possible path to pursue.

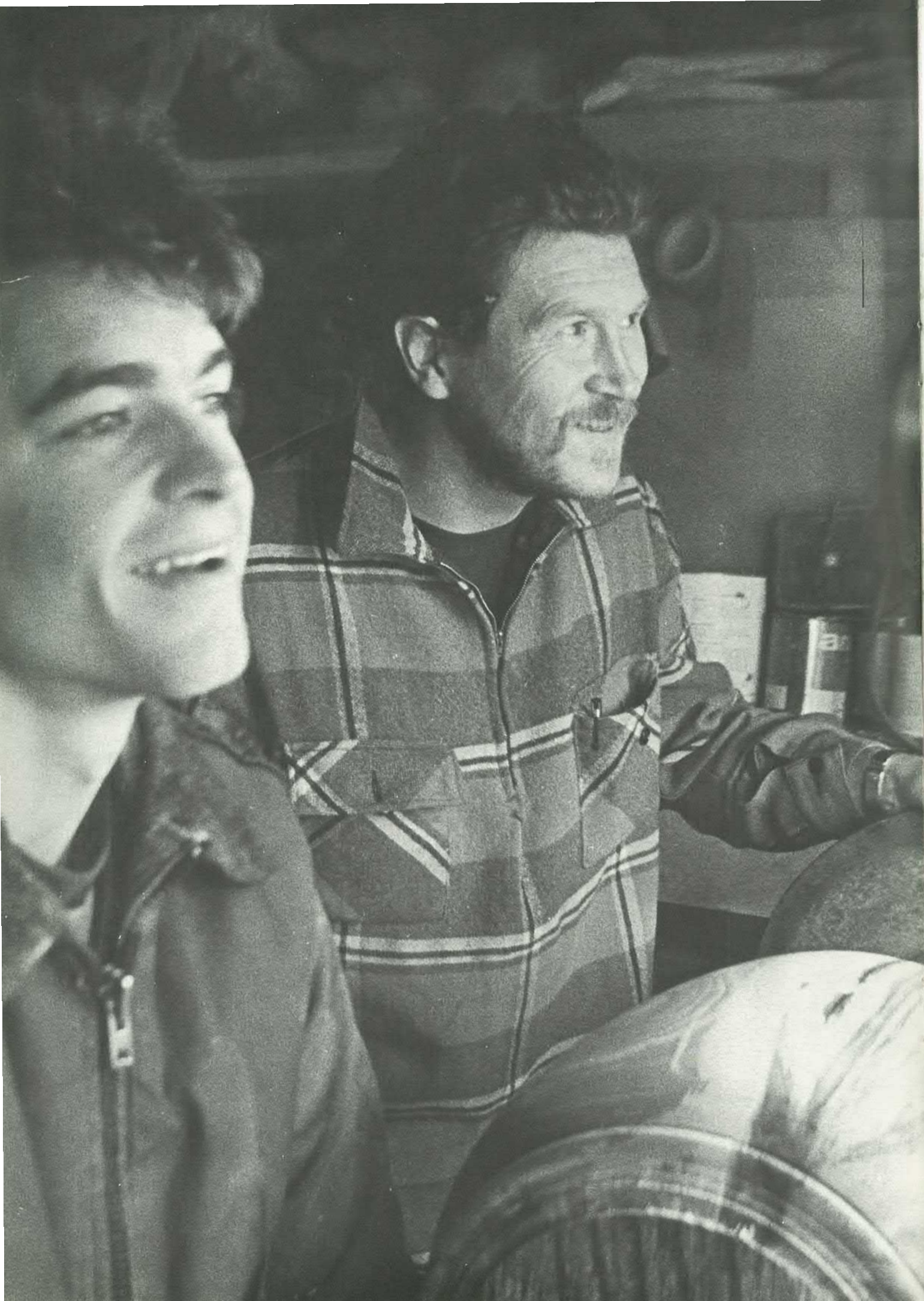
Lee Elliott

- * A Cabinetmakers Notebook (1975)
- The Fine Art of Cabinetmaking (1977)
- The Impractical Cabinetmaker (1979)
- Also— James Krenov: Worker in Wood (1981)
- All published by Van Nostrand Reinhold.

Lee Elliott is a professional furniture maker in Auckland who, in 1981, took part in a summer workshop conducted by James Krenov at Mendocino, California.



Cabinet of Spalted Maple (Photograph from James Krenov, Worker in Wood)



LIVING CLOSE TO REAL THINGS

Paul Beckett and Steve Denford

Rangataua is a derelict village on the outskirts of ski boom town Ohakune.

In the old days, there were 17 small mills in a tight radius around Rangataua, milling beech and other natives growing on the skirts of Ruapehu.

In those days there was a row of shops down the railway station and a wild hop every Saturday night.

Now there is no station, not even one store and half the houses have rotted down to grassy mounds.

The mills and millers have almost all disappeared but two young men are keeping the wood connection alive for Rangataua.

Paul Beckett and Steve Denford turn wood on a grand scale. Their urns stand waist high; some of their bowls are more than an arm's span in diameter. They use native timbers — beech, matai, kauri, rata — and the large scale enables their pieces to show the beautiful turns and sweeps of grain most effectively.

Paul Beckett came to ski and stayed to turn wood. He bought a railway cottage and moved it on to a section in Rangataua. Behind the lace curtain in the front parlour was his wood turning lathe; a plank across the doorway kept the knee-deep chips out of the hall. At the local timber yard, he would exchange a large turned bowl for timber to do up his house. One of his urns would go to a farmer for a side of beef. Now he's sold that place and is doing up another in Ohakune. But he still comes out to Rangataua to turn wood.

Steve Denford also came to ski and now divides his life between the snow and the wood. He has just held his first exhibition — at the prestigious Dowse Gallery in Lower Hutt; an impressive first exhibition of 22 large turned pieces. His style and techniques have clearly been influenced by Paul, but there are differences — use of the rough bark and of metal, bone and coral inlay which are Steve's own.

I talked to the two men in the front room of the cottage Steve and friends rent — next door to Paul's old house in Rangataua. As we talked and drank coffee, people came and went, stamping the mud off their boots (it rains as often as not in Rangataua), greeting us casually, perching to listen for a while or tramping on through the house. It was never quite clear if they lived here or were just thoroughly at home.

Steve is in his early 20s, dark,

lightly built, quick smile. Paul, 34, is taller, heavier framed, with a slow careful way of talking. He thinks about what he's saying.

"I don't know about this being in a magazine," he says. "I suppose the publicity is good for our work. But you might get me wrong. I don't know that I can say what I think." He grins. "You might make me seem dumb."

"Dumb" is certainly not what Paul seems. A personal philosophy is obviously important to him.

"I've been a vagabond really — a bit of everything. Mainly I taught myself on the lathe with a bit of looking over shoulders here and there. Dave Ray — he taught me a lot. You must've heard of him. An amazing guy on Waiheke. And I've been around a fair bit. Spent some time in England. And India — two years there. . . on a sort of personal search you could say."

But he likes it here near the mountain.

"It's a good life. You're close to the ground and important things — living things. It's worthwhile making beautiful bowls out of wood that's



Left: Urn by Paul Beckett. Photograph: Errol J. Vincent.

Above: The lathe used for turning the inside of bowls.

Right: A series of bowls by Steve Denford.



just be treated as rubbish and burned otherwise."

The two get their wood from all around the area. Sometimes they'll hear from a farmer whose tree has come down in a storm. Then there are patches in the native forests that are being cleared or have been wind-blown.

"You have to be fast," says Steve. "In the forests they take out what they need and then burn the rest. I got one log out from a storm blown block they were clearing, but by the time I came back for more it was burned. Good natives. It's a real waste."

Swamp wood and burls of rimu and beech have beautiful grain. Steve had some dramatic swamp kauri in the Dowse exhibition.

"You get an eye for what's useful and what's too rotten," he says. "You can waste a lot of time otherwise. But if you live in an area like this, people get to know you're interested and word gets around when there's good timber down."

Steve came here as a seventh former to ski. He went back to Auckland University but dropped out and returned to ski and turn wood. He'd learned to work a lathe at school and Paul taught him his techniques for working the big logs. During last summer, Steve worked regularly in the market gardens. Now that winter's come, he divides his time between skiing and wood turning.

"I try to get three or four days' skiing and then work at the wood the other days. You can live pretty cheaply here. There's just the money for my ski pass. Then I hitch up the mountain and don't eat till I get home again. And the wood costs nothing."

Neither can make a full living at wood turning. There's not the market for it yet. And also, it's hard work turning the big pieces. You couldn't keep it up every day.

Paul dreams of building a big workshop and designing a lathe that will take over some of the heavy manual work and speed up the process so that he could be more

commercial.

"That way I could go on working till I was 80 instead of being burned out at 40," he says with a rueful smile.

It's not just a dream, either. He mentioned casually that he had bought an old railway shed at Karioi and shifted it, in bits, to Rangataua.

"If I can only buy a bit of land here then I'd be right." He looks at me hopefully. "You haven't got some money you'd like to invest, have you? The DFC will provide a loan for the workshop and plant, but not for the land." Unfortunately for Paul, the ski boom has sent land prices in Rangataua rocketing.

Next day we walk down a dirt road to a derelict house, a room of which serves as a workshop. I'm surprised to see, in another bare room, coloured glass and lead laid out in the beginnings of a circular stained glass window.

"That belongs to another guy down the road," says Paul. "He was into stained glass for a while. Don't know where he's got to."

Steve has a big piece of matai on the lathe and is turning the outside of an urn. The shavings from his outsize chisel pour out over his hands and on to the floor.

"I took out eight wool sacks of shavings yesterday," he says. "We'll



Bowl by Steve Denford.

soon be knee deep again."

In another corner by the old carved fireplace, is a slice of tree trunk on legs, fixed with a circular plate and motor. When the outside of the urn is turned, its base will be clamped to this plate and the heavy work of carving out the interior will begin.

"The idea", says Paul, "is to get the shell as thin as possible. Then it's less likely to crack. The whole of this piece of matai is on one side of the centre of the log — so you're looking for pretty big logs. If you centre the bowl on the centre of the log you'll probably split it. Even so, we get three failures out of four as often as not. It breaks your heart when you've been turning for two or three days and then it cracks or you go through the wall."

What then?

"Oh well. Maybe you can make a smaller bowl with the bottom half. Not much use for the top end. A nice wooden lampshade? Anyway, you need a lot of firewood up here in winter."

Paul watches Steve working.

"He's good. It's satisfying to see him using my techniques. I don't know why more people aren't doing the big stuff like this. Steve can't work such big pieces as I can yet. Maybe it's his size. Maybe experience and control. But he's got ideas of his own; he might get better than me."

Paul rubs his shoulder, thinking about carving out the inside.

"You have to be careful. If you've got the end grain running straight it can come out beautiful and smooth all the way. But with a curly bit of burl the blade can buck in and out of the grain and give your shoulder a real belt. If I can just get my workshop set up it'll be easier."

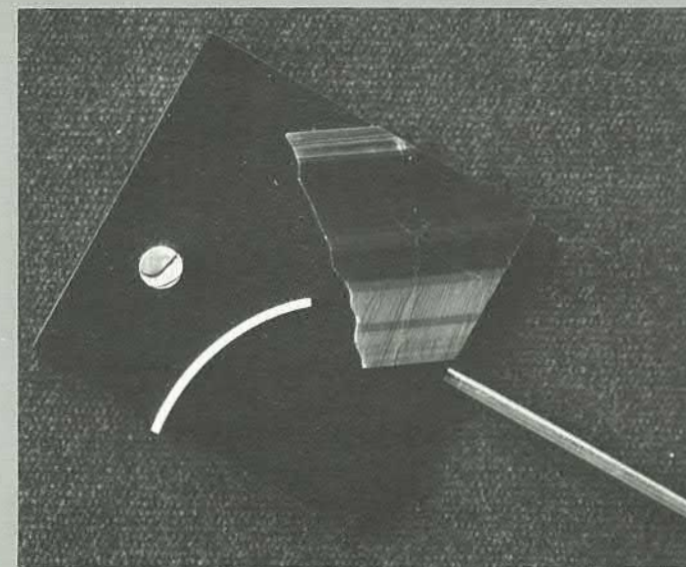
Paul has a customer in Auckland who is keen to export his urns to Japan, but this project needs the more streamlined production of his new workshop.

It is perishingly cold in the derelict house. Steve looks up at the mountain with relish.

"It's snowing up there," he says. "I think I'll go up tomorrow and see if I can find a patch to ski."

As we walk back down the lane, big soft flakes of snow start falling on Rangataua. Propped against a hedge, the great angled roof struts, beams and ironmongery of the Karioi railway shed are waiting to become Paul's dream workshop.

Jenny Patrick



LIVING CLOSE TO REAL THINGS

Paul Mason

Paul Mason is one of New Zealand's finest craftsmen.

Where Paul Beckett and Steve Denford delight in handling massive chunks of wood, Paul Mason's work shows a feeling for the small scale and meticulous.

His pendants, containers, paperweights and bowls are superbly designed and almost unbelievably intricate in execution.

Traditionally he has used hardwood as his base and inlaid with any material that takes his interest — paua shell, silver, other woods, stone and bone — even egg shell.

Paul's original intention when he set out eight years ago to become a full-time craftsman, was to make fine tourist souvenirs using New Zealand timbers and paua shell. Now he ad-

mits that the tourist is a hard animal to educate.

"I honestly don't think they like well designed pieces. Nor do the souvenir shop proprietors. They don't believe in my work, or try to promote it," he says. "My best customers are the Crafts Centre and Foreign Affairs. But important presentation pieces won't keep you in bread and butter!"

Paul has twice tried to go into production, employing other craftspeople to make his designs in cheaper materials — resin base with inlay, and later New Zealand wood with inlay. Both ventures failed, leaving Paul a lot wiser and very wary of trying again.

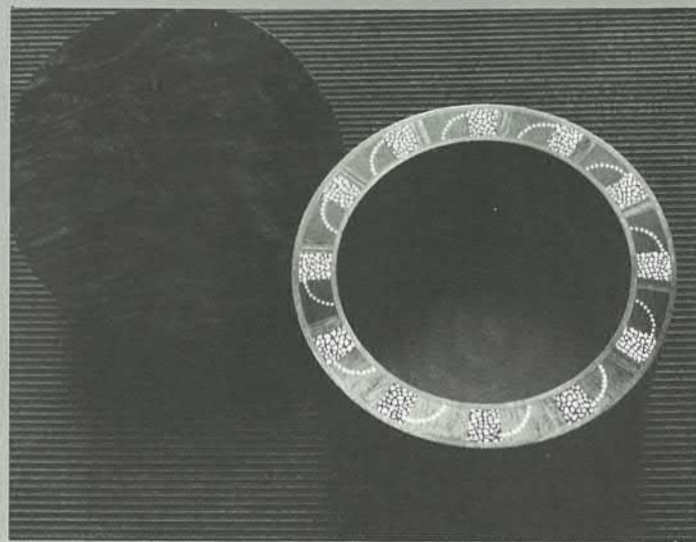
"It was largely lack of capital," he says. "You'd need \$50,000 to start

the simple operation I was trying. You've got to be able to carry the wages and overheads for a year and pay yourself something until you get good markets established. The second time, I had \$25,000 and that still wasn't enough."

Paul found he was spending all his time sorting out money matters and marketing problems, and designing for his employees.

"I wasn't getting my hands on tools at all. I can tell you I was glad to get back to the country and start working myself again."

Paul, like many New Zealand craftsmen, is self taught and has moved around in a variety of jobs. Since taking up his craft he has lived in Mangaweka, Waiheke Island and is now on a farm near Ruahine



— in the middle of the North Island. For two years, he lectured part-time at the Auckland School of Fine Arts — a very good time for him.

“There was all that marvellous equipment and when I wasn’t lecturing, I had a free run of the machinery. I learned a lot there, and my students learned a lot from me. It was a good arrangement all round!”

At present, Paul has a wonderful workshop, originally a set up by a cabinetmaker, in which there is plenty of room to house Paul’s many tools and pieces of machinery. One large table is spread with materials waiting to be chosen.

Paul’s favourite wood is *lignum vitae* — a Venezuelan hardwood with a dark centre and yellowish

sapwood. *Lignum vitae* is the densest of all woods, being 4 on the scale — the same density as steel.

“It’s just the perfect working material for me,” he says. “Smooth, oily, doesn’t shrink or warp. I love it.”

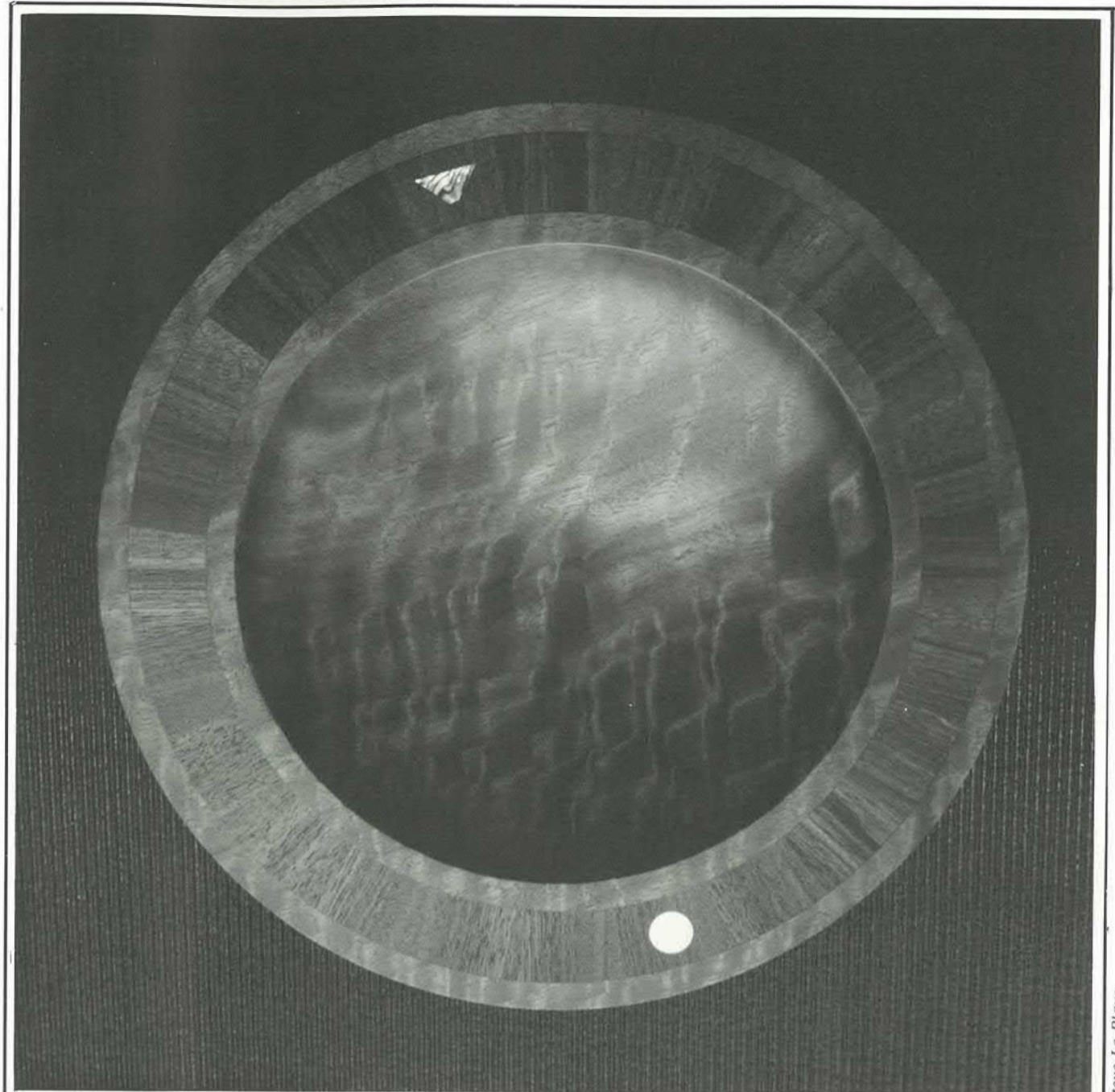
I asked him where he found it. “It’s funny — it just kind of comes to me. It’s special to me. I can’t explain it. Once, on Waiheke, I kicked up a little ball of it — like a tennis ball. It was just sitting there under the ground, waiting for me.”

Old bowling balls were made of *lignum vitae*, and some ships’ bearings that needed to withstand heavy wear. Paul reeled off other names of exotic timbers — the names exotic in themselves — that were his favourites: wavy red *cocobolo*,

zebrano (striped, of course), *patanga*, *grenadilla*. For his precise inlay work, the hardwoods are what he needs. The densest New Zealand woods are *maire*, *puriri* and *rata* in that order — *maire* being 62 on the density scale — not nearly as dense as some exotics. After these three, there’s quite a drop in density to other New Zealand woods.

“Beech is quite hard,” says Paul. “The softer woods I use for inlay. The flecked *horoeka* (lancewood) is lovely — not many people use it, and yellow *tawapou* looks good. I only use *kauri* and *matai* knots and burls. The straight grains are boring unless you’re putting two grains against each other.”

Paul is currently working on pieces for a one man show at the



Dowse Gallery in June of next year. He is also supplying some pieces for an important exhibition of the work of some New Zealand craftspeople at the Renwick Gallery of the Smithsonian Institute in 1985. Some of his turners’ standards. Recently, the Arts Council purchased from him a lidded cylindrical box to present to Joan Kerr on her retirement as chairperson. The box — *lignum vitae* body and *cocobolo* lid — looks simple and plain.

“Open it,” says Paul with a grin, and I gasp, as of course I am meant to, at the dramatically inlaid lid that is revealed. These beautiful surprises are almost a trademark of Paul’s. This particular rim is inlaid with different woods, arches of silver points and, stunningly, tiny squares of egg shell

mosaic set in black resin. Paul explains how he broke the egg shell, then pressed the broken pieces down on a spot of glue, thus re-breaking the pieces into smaller sections. These are carefully spread with a dental tool until they are evenly spaced. The whole process — transferring these pieces to a board, covering them with black araldite, grinding, cutting to fit the inlay and polishing, took hours. Paul admits he has a good eye. After years of practice, he can grind a piece by eye and come up with a narrow strip that is completely accurate.

And what is he working on now? “I’m really into stone at the moment. I’ve just got some lapidary equipment (Paul has had several Arts Council grants for equipment and

business ventures) and I’m really interested in inlaying stone. Perhaps it’ll be more saleable too.”

The little stone brooches he shows me are beautiful and elegant. Paul is obviously enjoying working back in the country. The closeness to natural things is important to him and he feels he works much better there. He gives labour on the farm for his rent.

“That’s good for my mind and body. I don’t feel lonely — people always ask that. This is the right place for me, living close to the real things.”

He has echoed Paul Beckett’s words. Perhaps this is a feeling particularly strong for workers with a living material like wood.

Jenny Patrick

A New Zealand Craft Identity?

As I travelled to New Zealand via Australia in September 1982, I tried to readjust my time sense to the spring season that I knew awaited me, full of eager curiosity to know how it would express itself on the other side of the world.

It was traumatic to say the least, to be faced, within an hour of landing at Christchurch, by a sea of bluebells and daffodils in Hagley Park.

The sight reinforced a concept, suggested not only by friends in Britain, but offered by New Zealanders, and distrusted by me, that New Zealand is Britain on the other side of the world, and even, perish the thought! — some years out of date!

If this notion concerns the great courtesy, kindness and generosity displayed by a people speaking (more or less) the same language as myself, it may have a certain acceptability, but the more insights I acquired into ways of life in New Zealand, the more I wanted to reject the idea.

The reason for my visit was the conducting of weaving workshops in which I offered a way to approach originality in colour and design, through the observation and awareness of one's surroundings.

As I travelled, first in a brief tour from Christchurch via the West Coast to Queenstown, then teaching three to five-day workshops in many places in both Islands, from Invercargill to Auckland, and finally taking another short tour up to Cape Reinga, my own awareness of the unique qualities of New Zealand was stimulated, amused and excited beyond belief.

I soon set aside in my mind the small disconcerting, Anglicisations exemplified in Hagley Park and began to come to terms with the Polynesian nature of the country, expressed in the volcanic eccentricities of the landscape, in the strange and beautiful bush country, the savage mountains, and in the extreme varieties of climate. The response of a people who have only been coming to terms with this land for 150 years or so, also continually revealed itself as something special and particular. I saw it in the individuality of houses and in the spreading layout of towns where I was constantly exhilarated by the dashing use of colour and brash lettering. I felt that living in New Zealand would be a slightly dangerous, very stimulating and positive experience.

It was perhaps understandable, but nevertheless disturbing, to have so many of my students assuming an inferiority to their fellow craftsmen in Britain, and excusing it on the grounds of such things as distance from European culture, and shortage of materials and equipment. I had to point out that I would not have taken the trouble to work out over many years, the course I was presenting, had it not been badly needed in my own country, and that it was with great diffidence that I approached the weavers of New Zealand, who showed far more energy and dedication than I am used to.

I have been moved to write of my concern, lest New Zealand craftsmen and especially weavers (since I had most opportunity to see their work and weaving is the craft I best understand) should look too much to Europe and America for the vitalising of their work. It is possible, nowadays, to see international exhibitions showing work which could have come from any country, chiefly, I believe, because lack of confidence has sent artists to seek ideas, or their means of expression, in Western culture.

Of course it would be foolish to persist unnecessarily in ignorance of the work that is being done elsewhere, but it is possible to select from that only what is needed to help in interpreting an awareness of one's own

circumstances. Japanese, Mexican and Polish artists have shown how the response to their own cultural pre-occupations can produce immediately identifiable and powerful work.

The artist must learn not to take the familiar for granted. I would urge all creative New Zealanders to look on their rich and wonderful land with innocence and perception until its true qualities reveal themselves in work of real power and originality. As I fumble for words to express my very deep convictions, I would refer any readers who have followed me so far, to the President's message that opened *New Zealand Crafts* of December 1982. Carin Wilson articulated all the thoughts that had been urgent in my mind after visiting exhibitions and meeting and working with craftpersons of many levels of achievement. I could quote many expressions of lack of confidence made by those I met and worked with, mostly induced by making unnecessary comparisons with the situation that they imagined I had left at home. For instance, I had asked for visual research on the subject of buildings, and was told how difficult it was to find illustrations of the fine European architecture that I must wish to see!

Limitation of materials and techniques can stimulate rather than restrict, and many of the leading British weavers are known as innovators because they have concentrated on a narrow field in great depth. I have admired the remarkable textile achievements of the Maori who, using one unpromising plant and rudimentary techniques, have produced work of great subtlety and sophistication.

I am a firm believer in positive thinking. I always try the effect of replacing words like "problem" or "difficulty" with the word "opportunity", and I have a vision of very special and identifiable work emerging from New Zealand *because* the country is isolated from the oppressive influences of thousands of years of history and the current artistic circus.

Of course, education is important and supportive, but only if it emphasises the importance of ideas and regards the mastery of techniques only as the tool necessary for carrying ideas out. I would like to make a special plea for weavers who, particularly if they are designers of fabric rather than of tapestry and of hangings, are regarded as not requiring more than mechanical skills. I deplore any weaving course in which drawing and painting is not its foundation and basis.

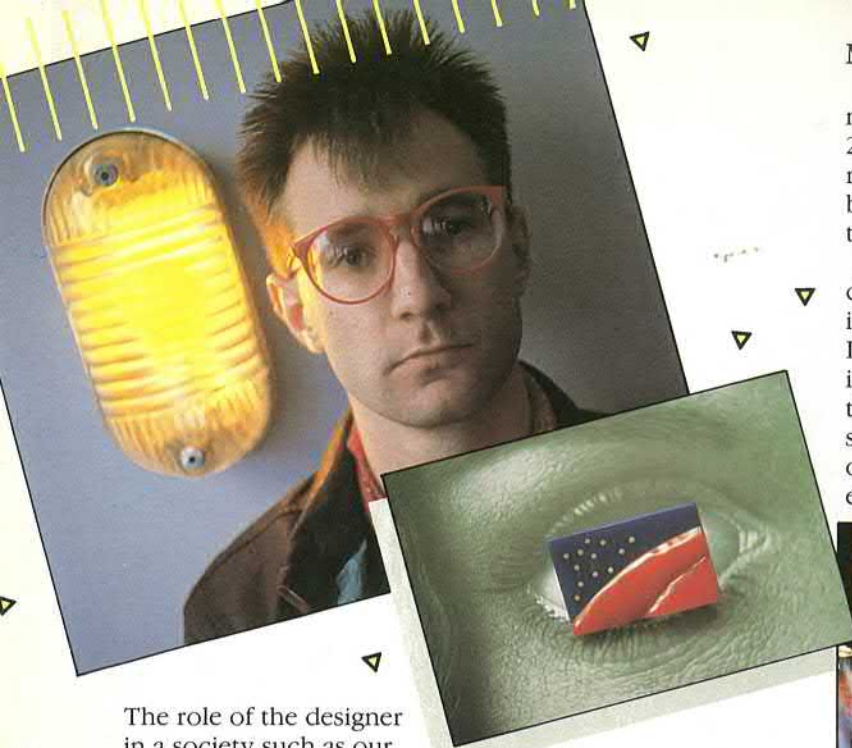
The time since my return home slips rapidly past, and as I talk to audiences here of my experiences in New Zealand and examine the slides and books on the various interests that I was able to indulge, I am filled with a great nostalgia for a very beautiful country, and moved by recollections of the energetic and enthusiastic people whose friendship I enjoyed. It seems to me that New Zealand is in a unique situation and could be the one country left, that can show through its art, what it is like to be changing and developing a recently discovered land.

Enid Russ

Enid Russ visited New Zealand on a private visit last year. She recently retired as Head of the Textile Course at Liverpool Polytechnic, and while here undertook a workshop tour co-ordinated by NZSWWS.

MICHAEL
GLOCK
DESIGN
DESIGN
Z O N E
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It's just a private theory quite unsupported by factual evidence or statistics, but I believe it possible that the designer will be one of this country's major influences over the next 20 years. Five years ago, the word design seldom reserved for the select few to whom its secrets had been revealed. I'm not at all sure where the line of demarcation between designer and craftsperson lies, but its mention amongst us now triggers off animated discussion and mixed reaction, seldom neutral or unresponsive.



The role of the designer in a society such as our own, undergoing substantial social and economic changes, is vital. There are yet only a handful known by name in this country, but as awareness of their contribution grows, so too will their reputations.

One of the most visible Auckland designers is Michael Glock. A director of design company Glock-zone and of the Ponsonby retailer Design Design, he has some interesting commentary for craftspeople to consider.

Michael believes that design is essentially a communication process, in his case often involving solving other people's problems of environment (living and working) and physical needs (furniture, accessories, decoration).

"In essence you are a problem solver, you analyse the situation, you come up with creative solutions and you implement them."

He is an all New Zealand product of a German father and Russian mother, totally unspoiled by any outside educational influences: ATI and Carrington can claim joint responsibility for this model. I talked with Michael one afternoon about his work, his environment and his recent trip to Japan.



M.G. on Michael Glock

I feel that I've hardly even started yet, and I have so much to do. Yet when I think about the fact that I'm 27 and impatient and the work I've already done, I realise that it's been done in a bit of a rush — bang bang bang — and I need to take a little time out. This trip has been about doing my homework in this area.

I've had the flack that I'm egocentric in that I really do believe in my own work. And yet I realise that that is part of the reason why I have achieved as much as I have. There is some reason why people are supporting me. . . I really respect that, and I try to live up to the faith that is being shown in me. I feel that I'm personally very very good for New Zealand, I can promote other people's work, set up businesses that can actively encourage people to produce goods. . .



On Design Design

It's taken over a year to get Design Design physically set up on Ponsonby Road and operating as a business, yet there's been very little response from people who actually produce work; like we've gone out and said 'We'd like you to do some products for us' yet there hasn't (as I was expecting) been a flood of people come to us and say 'Look, we'd like you to look at this work!'

We want to get away from being precious. We'd like to communicate our development and growth, not being elitist, which is what a lot of the fine arts has been, drawing on a narrow range. I feel that art/design/craft is part of our life, that's where we get personal satisfaction from.

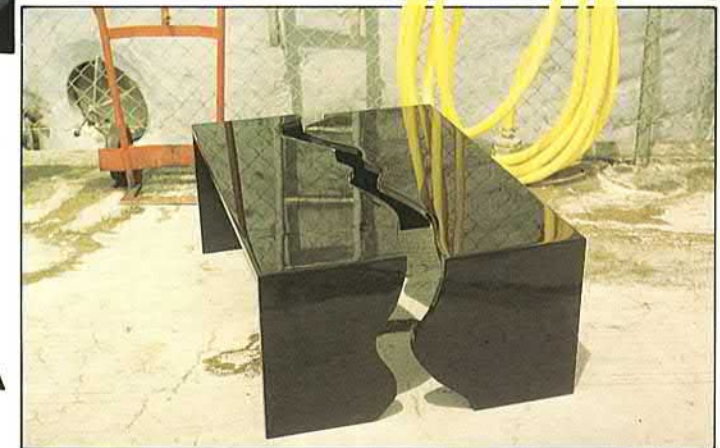
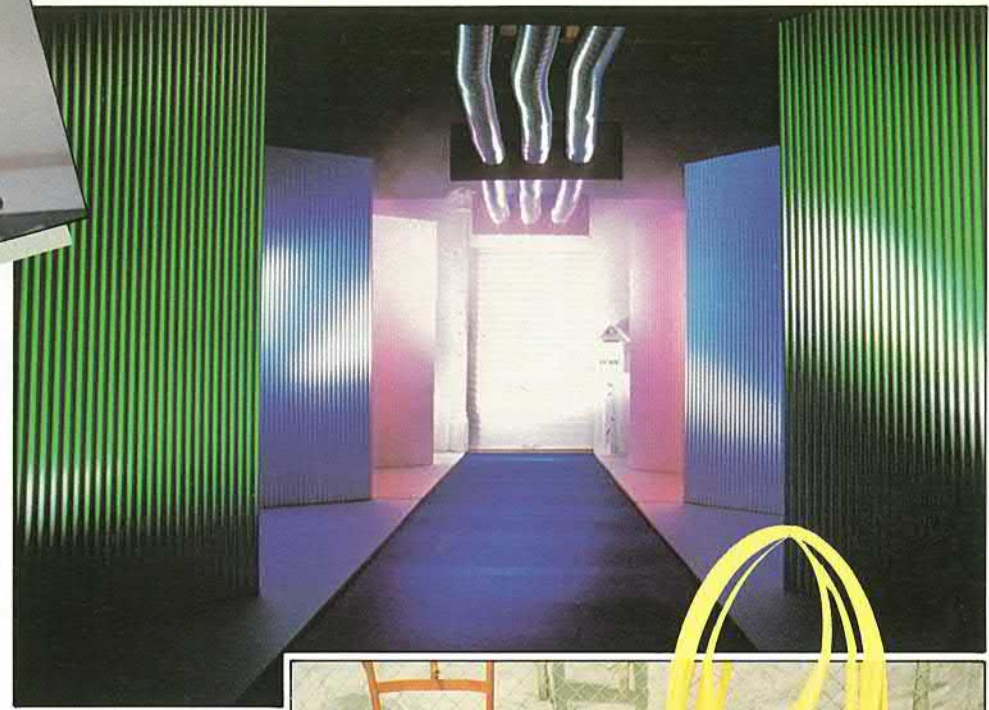


There's a tremendous warmth generated by the work that we're doing at Design Design; when we started I felt that it would be my own peer group who gave me a pat on the back and said 'Michael, you're doing well'. I haven't heard a thing! Instead, the people who I get most feedback from are into their 40s and 50s.

What I want is to display the goods, and show both tourists and New Zealanders. . . like when other New Zealanders go into Design Design and see the work and realise that there is actually something going on, that people are doing things, they're being stimulated; it's an art, it's not anonymous, there's a lot of provocative work, there's odd shapes, there's odd cuts, there's different materials, coming together like they haven't seen before. . .

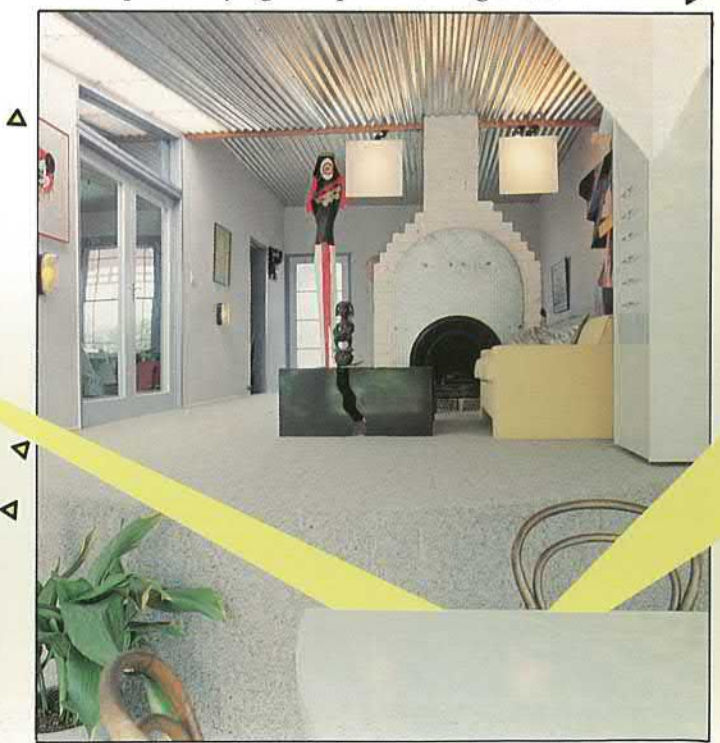
On design education

A few dedicated people in New Zealand have broken their backs to get education in design off to a good start. Generally, the Government and the Education Department hasn't really understood the value of design. All the problems of the present age — nuclear war, space research, food shortages — incorporate solutions that somebody has to design, and because there has been little emphasis on that aspect in New Zealand, we're a little behind. But I feel that my own design education has been very, very good. It gave me an indication of the manufacturing technology, of aesthetic sense, of the philosophy behind what is good and what is bad, in terms of line and form and texture and tact and most



of all, it's given me an indication of how to operate in the present situation.

I'm working in design, I have retail shops, but my heart lies in education. I feel that I'm in a good position as a designer because I have direct financial accountability. The shop that I've set up with Anna is the only retail shop that I know of with a designer as an owner; everybody else has been motivated by the dollar, by the concept of buying cheap and selling dear.



On New Zealand attitudes

Dare I say it, there's a sense of apathy, we've been physically isolated from the rest of the world, we've looked at the rest of the world as our leaders, as something to base what we do on. But there's a growing trend now to recognise that what we are doing is good, has its own style. Up until now we've been mimicking; the key to turning this process round is to become a leader rather than a follower, having the confidence to make mistakes. It takes guts to go in a direction that nobody else is going.

On New Zealand manufacturers

I feel very high in integrity in comparison with a lot of New Zealand manufacturers who have no compunction about buying or having someone buy them an original and breaking their backs to make a direct copy: I find that loathsome.

There's a saying that we can do anything out of a piece of 4 x 2 and No. 8 gauge wire. As a race we are inventive — partly because we've tamed the land — and combining that talent with aesthetic sensibility and design is the way of the future. I have quite a long range view and I feel that in 20 years, New Zealand will be in a wonderful position if steps are taken now to work toward developing our own style.

On New Zealand's place in the Pacific and the world

I believe that we are a member of the world economy and as a country, we need to interact with the rest of the world, and doing it through our own designed products and our own craft objects, I feel, is the best way.

The only untapped region in the whole world is the South Pacific. Europe and American have been discovered to death. New Zealand, Australia and Japan are on the Pacific arc and we will become powerful partners. In Japan, people looked inwardly satisfied with what they are doing. Personal ability is recognised less than is ability to work with your peer group as a team.

Here in New Zealand, we have the opposite in a sense — recognition is for personality and the ability to work as a group is not as strong. The clue to the contrast is to be found here: they can teach us a lot about working together, and we can show them about individual creativity.

On the future for Michael Glock

I have just come to realise that I need a workshop again, into which I can go to shave timber, laminate, turn a light spun aluminium cone that'll epoxy coat, do those forms that I can't have anybody else do; so that I can get that personal satisfaction of using my hands and maintain the balance.

On his own environment

The whole interior of the house is modelled around a theatre or stage set, and I can go there and set up different lighting grids and role play being different characters; being an artist and being a designer are quite different modes.

The interior is totally responsive to outside environmental conditions; all traditional houses are only responsive around the inside perimeter.

Carin Wilson



CARIN WILSON

Woodworker & President

On one of his frequent and extremely busy visits to Wellington, Glenys Christian managed to sit President Carin Wilson down in the Crafts Council office and find out a bit more about what makes him work and his concerns for other craftspeople.

It wasn't until just on ten years ago that Carin really got involved in the crafts.

"I'd felt the urge for years to do something with my hands," he said. "But I had no formal training or background to draw upon."

So this led to Carin spending "a lot of time exploring myself, and seeing just what talents I did have to put to use.

"The only one that I could identify was wood," he said. "I was drawn by the material and also, like many young New Zealanders at primary school, I'd spent a couple of years of exposure to the woodwork shop."

This was what motivated Carin to take what he describes as "the very precarious leap" into woodworking.

"It was a complete unknown to me," he said. "I didn't even give it 50% chance of success. But there was no alternative. I either had to do it or not."

Carin says that he had had "a normal middle class upbringing".

"I spent three years at University studying law and I was totally bored by it," he said. "When the boredom just became too much, I went out and found a job as a sales rep." And this was to be the important experience for him, because here he was involved in the Organisation and Methods department of a large New Zealand company as a trainee. "I learned a lot of about creative solutions to problems, and that helped me a lot later in woodcraft with no training background to call on," he said. "It gave me an analysis approach to wood craft, where I could reach solutions to problems but sometimes in unconventional ways."

After this, Carin travelled overseas, and says one of the very important influences here was seeing Scandinavian woodworking.

"I saw real quality woodcraft and it really turned me

Margaret's chest. Selected Burr Totara in door panels and drawer fronts — sides and top were ripped before lamination over preformed jig.

on," he said. "And I'm very much influenced by what I saw overseas and am constantly on visual experiences from them to lead me in new directions."

Carin was away for two and a-half years and says that when he arrived back in New Zealand "it was a real now or never type situation. My daughter had just been born and I felt that being saddled with the responsibility of being a father, I could easily get bogged down in present events and never get out of it. I'd seen friends who'd become parents and that had very much restricted their ability to make reckless decisions like I was about to go for," he said.

Carin's first step in getting involved in woodworking was to go and see the head of the Wood Trades Department at Christchurch Polytech about the possibility of "a sort of mature entry apprenticeship".

"When he heard what I wanted to do, he said that he didn't think that they could help me there, but he suggested that I enrolled in a night class," Carin said.

So he gave him the name of what he considered to be the best high school offering these courses and Carin enrolled.

"But when I took my first design to him, he told me that it would take me more than the whole year in the course to finish it," he said. "I wanted to make a sideboard for the cottage that we'd just moved into, but he wanted us to start on simple designs. Although he was sympathetic, he thought that I was being too ambitious," Carin said.

But a balance was struck, with Carin still attending the classes and doing simple design work, while at home he tackled the sideboard as originally planned.

"I didn't buy any of the materials that I used for it," Carin said. "I ripped apart some kauri tubs in the laundry and used that wood. And there have been two owners of the house since we left and now it's considered as a fixture in the place.

"Then I thought I'd make something to sell," Carin said. "And so I did."

He and another craftsman, a leather worker, booked a space at the Building Centre in Christchurch for a display to open in six weeks' time. "And we worked like crazy getting things together to show people what we could do," he said. "I made things that I'd never made before like hanging cupboards, coffee tables, chests and chairs. It was utterly absurd, but I made around 14 pieces."

When the display opened, a furniture retailer who had heard about their furniture called to see it and said that any which wasn't sold, he would buy.

"We were floating," Carin said.

After this, Carin took a room at the Artist's Quarter in Christchurch and worked from there. "But it was only a 12 by 14ft room and when I got the timber in there, there was no room," he said. "I grew out of it in six months."

It was around this time he met another woodworker, James Pockock, who "in a way was doing the same thing as me. He was in his 50s, but he'd made the same break because he was bored with being a plumber and just enjoyed working with timber," Carin said.

So the two joined forces in 1979, setting up their own workshop.

"We established a direction together, but after a time that collaboration came to its sensible conclusion," he said.

"Sometimes we would work on our own or some-

times with the other. We designed and made furniture on a commission basis, and were totally focused on woodwork," he said. "We couldn't see beyond the intense demands of needing to learn all about our craft," he said.

But then in 1979 he was asked by Vivienne Mountfort, one of the four life members of the Crafts Council, if he would be interested in going along to one of their meetings.

"I went and found myself in the right company," Carin said. "It felt really good to be with other craftspeople and I found that through my involvement with them, this extended my boundaries in my own work.

"Potters are very much concerned with form, while weavers are concerned with balance and line," Carin said. "But a woodworker can sometimes get away with bad work because of the seductive quality of the timber itself, that always looks good."

Soon after Carin got involved with the Crafts Council, he began working from home from a studio he built himself.

"The direction I'm moving in now developed from that time," he said. "A lot of things happened together then. I read the first book James Krenov had written, and from that I decided to work less to the demands of the market and more to my own criteria. That's when the philosophy of being a craftsman really began to come to me. I'd established a measure of skill, I understood my own direction and now I wanted my work to express that in a strong philosophical context."

"It's all to do with the maker's hands and mind. The mind conceives the form and the maker produces it through the hands. But getting them to connect is not easy, and there are many more things that come into it than that. There's the honest use of a material in making something to a standard which approaches the ideal. I don't think that I have ever been wholly satisfied with anything that I've ever done. But this feeds the spirit, and my development through my expression as a craftsman matters more than anything else to me — that's my motivation."

Carin likens the collective experiences of craftspeople to a reservoir from which each individual can draw on certain elements to aid their creative process.

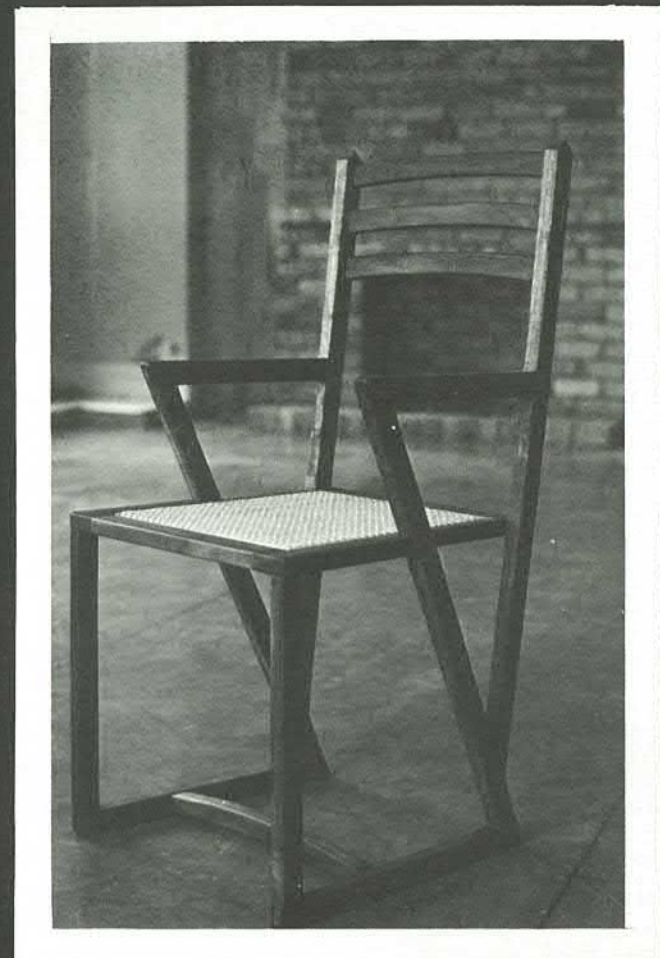
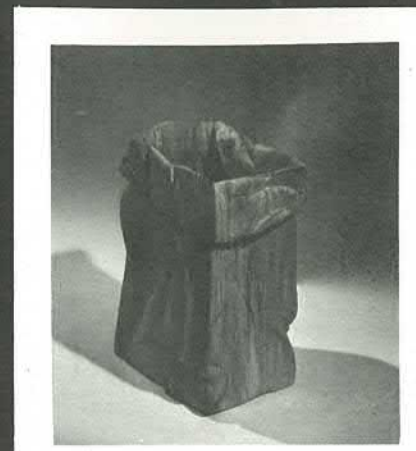
So when Vivienne stepped down as South Island representative on the Crafts Council, he was asked to replace her and was keen to further the association with other craftspeople, which he saw as being so beneficial.

He says that at that stage he had one overriding concern — "that people who had talent and showed enormous potential should have the chance, through adequate educational opportunities, to develop these talents."

But after he had become involved on a national level, he saw that this was a concern not only in this country, but also overseas where people were motivated by the same goals and their strength could be in establishing a strong cohesion amongst themselves.

"It was a frustratingly slow process though," he said. "The problems that we identified then are still amongst us, but we're poised now to lick the most glaring of them. At that time, the sales tax battle had just been won and we could see that working together, we could achieve a result which was good for all of us."

And then came Carin's realisation that these problems had been faced in older societies for many more years than the New Zealand craftspeople had been concerned with them.



"Craft is reasonably well defined here," he said. "With very new products of a new society, except for the Maori people, whose cultural richness is exactly what I was looking for. But in Asia, crafts are an essential part of life. In Indonesia, for example, 70% of the population or 500 million people, are involved in craft in some way. And the whole process has been going on for years and years, so as to be nearly perfect now. The thing is to understand the depth in that sort of craft, and in New Zealand we're fortunate to have both, in that we're motivated by our own achievements and can dive into new areas while we've still got the essence of craft, keeping the historical commentary in view."

Carin says that there are two very strong milestones in his looking deeper into Maori craft because he is "either an eighth or a quarter" Maori himself, which is "a deep feeling that I want to get more in touch with, which is impossible to express."

And the second factor is the travel grant he received last year, which he said gave him powerful impression of the total expression in New Zealand of what we are.

"There's a uniqueness to be found in our Maori heritage and I've got a burning motivation to let it emerge like a butterfly from a chrysalis," he said.

With his move to Auckland, he says he feels "more in touch with the part of New Zealand I want to associate with," with the greater Maori and Polynesian population concentrations.

But with his role as President, he says he has to be very disciplined to get work done — "it really doesn't give me time to do much else," he said. He sees some of the problems which still confront craftspeople which

he would like to deal with, as being their lack of recognition in society and still not enough markets for their work.

"I think that the role of the President is really one of seeing the ideals of the craftsman realised," he said. "Any President who is any good has got to try and get in touch with that sense of what it's all about, and try and attune themselves to the craftspeople's needs.

He sees his role largely as "getting out and saying these things when the opportunity arises" and also relating New Zealand craft to that on the international scene.

"I've come in for some criticism on this last one," he said. "But it's been essential to establish just where New Zealand lies in the international context."

When it comes to the craftsman's place in society, Carin says he would really like to see the craftsman's value acknowledged by others.

"For example, doctors, lawyers and engineers figure that their time is worth \$30 to \$100 an hour," he said.

"I've lived and worked in those circles and I know that the craftsman's effort is no less. But there are sociological reasons why those people have achieved that status by getting into groups and duping us into believing that there's a particular quality about their work in the community which deserves reward. Craftspeople's role is more important. When the buildings fall down and the grass is growing up round the ruins and society's in a state of disintegration, and everything else turns to dust, the last thing that's discovered is the work of the craftspeople.

"And that says that by that remaining, crafts is in the foundation structure of any society."

• Paper bag. Totara, laminated around a hollow centre and carved to the finished form. (Private collection — Germany) • Box. Totara, finger jointed assembly, before carving to shape after which the lid was cut free. Wrapped in manilla rope set in epoxy. (Collection — Ruth Castle). • Chair. Designed around principle of triangulation. all joints are pegged, morticed and tenon. Tasmania Blackwood and rattan cane. (One of a set of eight).

Health Hazards

This is the first in a series of articles looking at health hazards associated with particular crafts.

WOOD

Contact	Substances and Processes	Effects of Overexposure
Inhalation, skin contact	Wood and bark dusts; substances in sap and bark. Allergy-causing woods: birch, dogwood, mahogany, myrtle, pine and satinwood	Prolonged or repeated exposure to all wood dusts burdens the lungs, can produce allergic symptoms and dermatitis in susceptible individuals
	Potentially toxic woods: beechwood (gonioma kamassi), boxwood, cocobola, redwood, western red cedar	Particular irritation, skin sensitization, or poisoning. Beechwood causes sinus cancer in some workers; other wood dusts listed cause serious reactions in the respiratory system
	Dusts of compounds in or on woods: fillers, adhesives, stains, finishes, oils, wax, insecticides, preservatives	May include synthetic resins that irritate and sensitize. Other chemicals can cause allergic reactions and possibly more serious effects after prolonged exposure
	Fumes from scorching or melting wood fillers and/or adhesives during machining, sawing	Add to irritant effects of dust
	Bleaches may contain acids or caustics	Lung and skin irritants
	Stripping compounds Methylene chloride	Affects oxygen-carrying capacity of blood, considered to contribute to heart irregularities and failure
	Methanol	Skin contact can damage ocular nerve, cause blindness
Eyes	Dust, chips	Irritations from dusts, injuries from larger particles
Ears	Noise of saws and other machinery	Fatigue and annoyance, hearing loss, other physical symptoms
Hand contact	Vibration	Repeated blows or prolonged use of vibrating tools like chainsaws can cause condition called 'dead' or 'white' fingers in which normal circulation is impaired and numbness occurs. Can be disabling if stress continues

What to do

1. Develop and use exhaust ventilation for each dust or vapour producing operation.
2. Inform everyone who works with potentially hazardous wood materials and processes.
3. Wear hardware store type dust masks for temporary dust protection only.
4. Use barrier creams or appropriate gloves to prevent skin absorption of solvents and other chemicals. These measures will also prevent irritation and sensitization by chemicals that are not absorbed by the skin.
5. Paint removers and strippers may contain very hazardous chemicals. Use exhaust ventilation in all operations involving vats of these substances, or work outdoors.
6. Wear protective clothing and a respiratory device when work is prolonged. Use ear protection — muffs or stoppers — for excessive noise.
7. Use tools with comfortable handles. Keep hands warm. Rest often when using vibrating tools, chipping, or chiseling over long periods.

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GUILD OF WOODWORKERS

Canterbury

The idea for a guild of woodworkers was first suggested in February 1979, with a meeting of 11 local woodworkers from various backgrounds. By word of mouth this group grew and in October 1979, an incorporated society was formed with 21 members.

Since that time the Guild has grown, with over 70 members representing all aspects of wood craft. About a third of members are full-time.

The aims of the Guild are to provide a forum for the exchange of ideas and information, to give support to members, and to promote a greater public awareness of wood craft.

One of the main thrusts of the Guild is the annual exhibition at the CSA Gallery. The standard of work displayed has improved markedly over the last three years and the exhibitions have been well received. Another point of contact with the public has been a stall at the Christchurch Arts Centre Saturday market. As well as having a high turnover of members' work, it has provided a direct contact with people and created a lot of interest in wood and the Guild.

The Guild formed a "logging branch" in 1981 to buy trees in the Canterbury region and organise their milling. Initially, timber was milled and sold to members at a basic cost with a small margin of profit for the Guild which enabled the purchase of more trees.

Sale of sawn timber has not been as high as originally hoped. To overcome this and to keep costs down, logs or part of logs are now being sold to members. The milling is their own responsibility.

The main species that we have had so far are oak, elm, sycamore and recently, a large amount of walnut. A small amount of native species has also come from the West Coast.

In the coming year, we are planning to hold one and two day workshops with various members of the Guild. These will be held in conjunction with the Christchurch Polytechnic, who have extensive facilities.

Mark Piercey
President

Auckland

Woodworkers in the Auckland region have recently decided to form a Guild of Woodworkers. They have an exhibition of members' work in the Customhouse from 8-23 July, and their first major activity is holding the James Krenov workshop.

For further information about the Guilds, contact:

Mark Piercey President	Guild of Woodworkers, Auckland
Guild of Woodworkers	PO Box 37-157
55 Hawkhurst Street	Parnell
Lyttelton	Auckland

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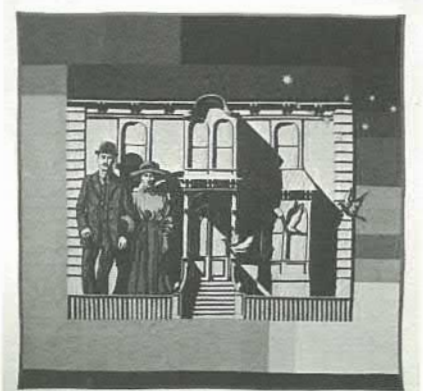
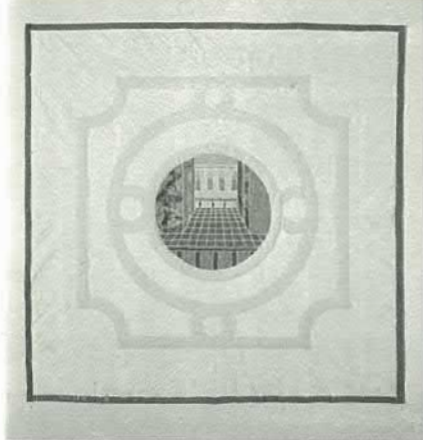
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David Puitland working on chair back



MALCOLM HARRISON

QUILTMAKER

In the short time since his first show in 1979, Malcolm Harrison has established himself as one of this country's leading quiltmakers.

At present he is hard at work on two new shows, one for Denis Cohn's Auckland Gallery at the end of this year and another for Janne Land in early 1984.

Quiltmaking is a painstakingly slow business and even Harrison is still amazed at the "phenomenal" amount of work involved.

Of his large quilt entitled "Now are Fallen Stars" he says, "I gave that one up at least five times — I absolutely loathed it!"

The Wellington exhibition will take one whole year to prepare; the Auckland one, because it involves smaller quilts, will take about three months.

Malcolm Harrison has always been involved in some kind of handwork. "I was brought up in what would now be regarded as an almost Victorian atmosphere," he says. "My father was a builder, he was always working. My mother did very neat and precise embroidery. There was always an idea that you should be *doing* something. Reading wasn't popular, you must be busy because, as everyone knows, idle hands are the devil's playground."

Malcolm was more interested in working with fabric "because you didn't need a lot of tools, saws and things — just scissors and a needle." When the time came for a career, he entered the "rag trade", designing clothes and learning everything about it.

"I quickly got tired of the coat hanger appeal and particularly the way one can't specialise in any one field in New Zealand, so I turned to

quilts. At first I just did patchwork only using scraps of fabric. That's where it all began."

He describes his methods of work as quite traditional. Firstly, he does a sketch of the final appearance of the top layer of the quilt, so that he knows exactly where he is going. Then, when he has made the top either by *piecing* (joining fabrics together) or *patching* (appliqué or the placing of bits of material one on top of the other), he layers it with dacron filling and does the *quilting* on a sewing machine. He prefers to use a machine, even though it is not strictly traditional, because it gives a harder-edged finish than does hand quilting. "In the long run, it is more difficult to do by machine but it's certainly much quicker," he says.

When Malcolm Harrison first started, he was almost alone in doing quiltmaking. Now he believes that there is a huge revival of interest in it, not always in ways he entirely approves of. "You can buy American books with patterns ready to cut out. That to me is nothing."

He much prefers to vary patterns he discovers already in existence. In fact, his work incorporates a bewilderingly diverse array of motifs drawn from ideas in contemporary painting, right back to primitive design. "I can't stand to have everything with the same look, although in my work there are certain themes which keep running through. There is an oriental emphasis for instance, but I've finished with that for the time being."

Other sources he has used have been motifs drawn from North American Indian culture, as well as those of Central and South American origin. Some of his earliest quilts

used figures such as the flute player on the sleeping gypsy drawn from the paintings of Henri Rousseau (le Douanier).

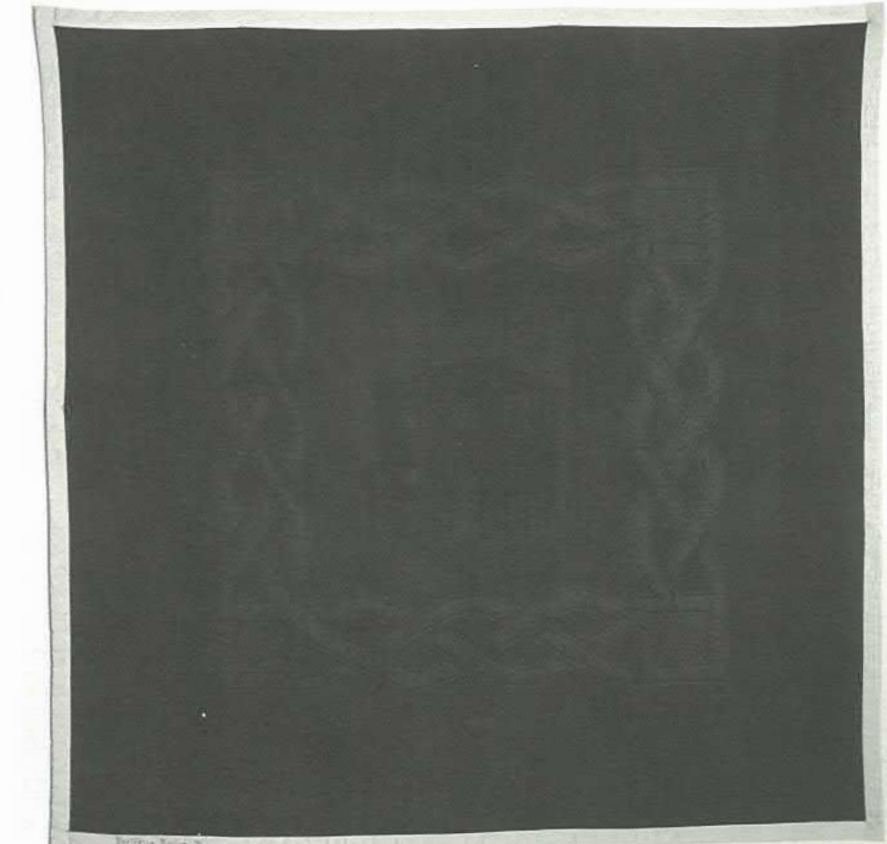
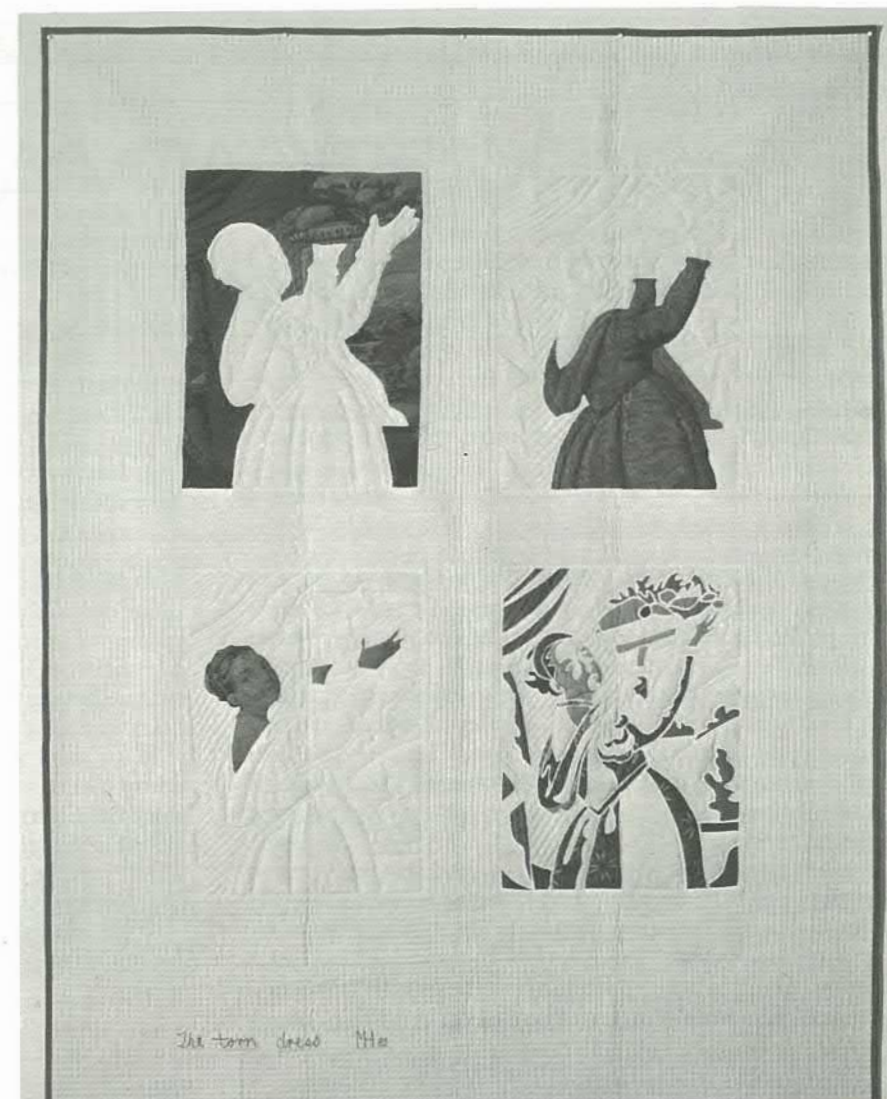
Some of Harrison's most beautiful quilts are done on a plain white background, using ideas from an encyclopaedic book of emblems produced in Italy in 1623. He found this weighty old volume in Auckland's "Rare Books" and it has remained one of his most frequently consulted source books.

Another treasure is a Victorian diary kept by one Annie Brinks Dawson, who in 1898 did a South Seas trip which she recorded faithfully and illustrated copiously. From this book, Harrison has adapted quilt designs which have certain similarities with tapa cloth in their geometric simplicity.

In reply to a question about why he uses so many different sources of inspiration, Harrison replies "Because I'm a magpie". He is continually collecting ideas as well as scraps of fabric. "I want to push the art of quiltmaking just a bit further. I don't want my quilts to be just ordinary old things lying on beds."

Now his very largest quilts sell for around \$1000 apiece and the demand for them is great. Malcolm Harrison still expresses amazement at the memory of Denis Cohn saying to him "I want quilts". "No gallery had ever done that before, but since that first exhibition they have been received very favourably." There can be no doubt that his skill and inventiveness have raised a pastime which was formerly regarded as one step up from occupational therapy to the level of an important art form.

Peter Shaw



CONTEMPORARY AUSTRALIAN CERAMICS

TOURING EXHIBITION

This exhibition brings a breath of fresh air to pottery in New Zealand. The often expressed parochial view "New Zealand has little to learn in pottery from Australia" is here categorically blasted. Most of the potters represented speak the exciting international language of art fluently and forcefully. In New Zealand, we still seem to be largely "vessel orientated" and while this is still a viable form the conceptual, painterly and sculptural statements in this exhibition show fascinating alternatives.

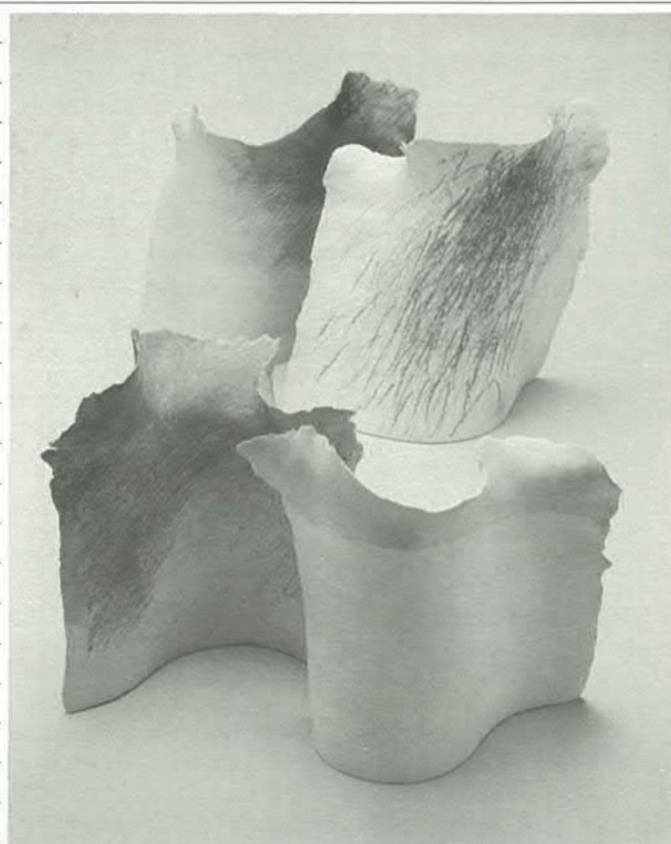
"Sky pieces" by Maggie May — undulating forms in unglazed porcelain with oxide drawing carefully carry a suggestion of the title, yet are delightful pieces existing in their own right. The vertical "Memorials" of John Teschendorff, while still employing the aesthetics of clay, powerfully combines elements of painting and sculpture.

Alan Watt also explores this form of expression in his "Platforms" building up a rich surface in gold lustre on black over moving sculptural creations. The sculptures of Bronwyn Kemp and Lorraine Jenyns demonstrate a sympathetic awareness of art international, but it seems coincidental only that the work is constructed in clay.

Many fine pots are also shown. One can't be unmoved by pieces by Les Blakebrough, Peter Rushforth, Janet Mansfield and Derek Smith. Milton Moon captures the scintillating quality of light in Australia in his "Platter 1982", while the group of "Three Lace Bowls" of Sandra Black will thrill the hearts of all porcelain lovers.

This exhibition shows the vitality of Australian ceramics today. It is a treat for all lovers of the visual arts.

David Brokenshire



Maggie May. 'Sky Piece I' 1980



John Teschendorff. 'Memorial II (Terra)' 1981

Photographs — 'Contemporary Australian Ceramics' catalogue

CRAFTS COUNCIL HAPPENINGS

Craft Marketing Seminar

On 31 May, the Crafts Council brought together representatives of craft organisations, individuals, craft retailers, Government Departments and the QEII Arts Council to meet with us, discuss craft marketing needs and decide a co-ordinated plan of action for the craft market.

At the end of the day, the Crafts Council was directed to establish a Craft Marketing Organisation. The Organisation will concentrate its efforts at first on the New Zealand market and on improving sales of craft work to tourists in New Zealand. At this stage, the Organisation will not trade, but will work toward bettering public awareness of the crafts and increasing sales through existing channels and opening up new areas. The participants at the meeting felt that a larger market for the crafts was a necessity for future development and survival. It was recognised that this is not something that individual craftspeople can do on their own, but that it is a role which fell to the Crafts Council to undertake on their behalf. By addressing itself at first to issues such as promotion of the crafts, the Organisation will create a climate for the successful efforts of individuals to flourish.

Glen Wiggs has outlined a strategy for development of the craft market in his "Craftplan" which is part of his Diploma of Export thesis and the meeting expressed support for the principles outlined in it. Glen advocates the establishment of a "Craftmark" as a symbol of handcraft and the Organisation will investigate this.

Throughout the meeting, the emphasis was on promotion of the crafts — the feeling being that not enough people know about, or understand, the crafts. There is undoubtedly a large market as yet untapped. The other theme was the need to establish an "image" of New Zealand craft, with an emphasis on quality, good design and professionalism.

All major crafts were represented at the meeting — potters, wool crafts, glass, wood, jade and bone, jewellery, leather, craft dyeing, Maori arts, embroidery — and what was remarkable was the spirit of unity. We convened the meeting so that action could be decided on by those most directly involved, and so that it would have a wide base of support. Despite the difference in craft backgrounds, common ground was quickly established and progress made. The participants were invited to sum up the particular features of their craft market and note any problems. Les Allan, Senior Lecturer in Business Administration at Victoria University, had been asked to listen and comment. He put the crafts into the perspective of other sectors, noting that many of the problems are shared by others, and suggesting some approaches. One he advocated is "piggybacking" on existing efforts. He outlined the Marketing Mix — the combination of the factors of the Product, its Price, its Promotion and its Place in the market. Each of them must be examined and balanced to achieve the right combination, which will mean that the product sells at a maximum return to the producer. Strategies should be developed to take account of this.

Many practical ideas were put forward, and the Craft Marketing Organisation will work out how to put them into action. We have established a steering committee to set up the Organisation, which will decide its own

priorities and activities. It will, without a doubt, be looking to make a big impact on the New Zealand craft scene.

Christine Ross

International Meeting on Apprenticeship in the Crafts

The need for greater opportunities for apprenticeship training in the crafts was stressed by participants at an international meeting on apprenticeship in the crafts held in Sydney from 24 to 27 May.

Organised by the Crafts Council of Australia on behalf of the World Crafts Council, the body representing craftsmen throughout the world, the meeting included representatives from India, Malaysia, New Zealand, Papua New Guinea, Scotland, Thailand, the United States and Australia.

Working on the premise that appropriate educational opportunities are the key to a proper development in the crafts, the meeting produced a statement confirming and re-affirming "the essential human quality of craftsmanship and the exercise of craft as a cultural expression and economic reality". It emphasised the need for learning opportunities in hand skills and the appreciation of their worth to be given to people from the earliest possible age. It stressed the importance of apprenticeship training for those wishing to make crafts their vocation and noted with regret its decline and even disappearance in many countries.

It defined the ideal craft apprenticeship training as one where:

- the master craftsman is suitably established and experienced;
- adequate contractual arrangement is reached;
- training content and goals are set by mutual arrangement;

and where there is a conscious inclusion in the training programme of interaction, sharing resources, encouraging professional practices, sequential development of skills, provision of complementary training opportunities, aesthetic and technical awareness; and where the training is based on the philosophy and love of craft.

This statement will be discussed by the World Crafts Council at its next General Assembly in 1984 and presented to UNESCO and to national governments, emphasising the need for appropriate action to be taken to provide greater opportunities for apprenticeships in the crafts of the standard outlined.

The QEII Arts Council gave the Crafts Council a grant to enable Carin Wilson to attend the meeting.

His findings will be incorporated in his report and discussed with the Vocational Training Council in the context of the craft education survey.

1982-83 Annual General Meeting

The 1982-83 Annual General Meeting will be held at 4pm on Sunday, 25 September in the School of Architecture Building, Auckland University. Features will be:

- a panel discussion on "The Role of Craft in Art" chaired by Heath Lees of "Kaleidoscope".
- a selected exhibition of members' work. Rodney Wilson, Director of the Auckland City Art Gallery, and Brian Muir, Curator at the Auckland Museum, have agreed to be selectors. (Write to Crafts Council for an entry form. The receiving date will be 25 August.)

The September magazine will have full details of the venue and panel discussion.

Craft Centre News

It's all go at the Craft Centre these days. Exhibitions every four or five weeks mean a constantly changing look and increasing numbers of people are regular callers and purchasers — all good news for craftspeople.

"Area" features are stimulating for regions, and for us in Wellington, to see what is going on in other places. The recent "Hawke's Bay Feature", which was opened by Sir Richard Harrison, Member of Parliament for Hawke's Bay, brought an influx of Hawke's Bay people interested in seeing work from their region displayed here in the Capital.

"100 Flowers" with some beautifully delicate, translucent porcelain bowls by Barbara Hockenull, rosy pink porcelain flower goblets by Rosemarie Brittain, vivid batik scarves, shawls and cushion covers by Maxwell Riddle and a magnificent batik silk "sunflower" kimono by Pauline Swain, as well as a host of other beautiful flowery pieces, has drawn "oohs" and "ahs" from all who have seen it. Members of Ikebana International completed the flower theme with well placed floral arrangements using slab vases by Murray Clayton and Keith Blight.

Next exhibition is the "Northland Feature", followed in September by Taranaki. It has been decided to postpone "Delights of the Table" until October and to combine the October exhibition "Toys" with Christmas Capers". Please note the revised dates for the rest of the exhibitions for 1983.

July 20-29

Northland Feature. Last receiving date 11 July.

September 21-30

Taranaki Feature. Last receiving date 12 September.

October 19-28

"Delights of the Table". Last receiving date 10 October.

December 6

"Christmas Capers with Hand Crafted Toys for Children of all Ages". Last receiving date 28 November.

Penny Harrison



'100 Flowers' exhibition. (Evening Post photograph)

Resource News

Publications

Model Contracts

The Artlaw Committee of the Queen Elizabeth II Arts Council have prepared a number of model contracts for use by craftspeople. Different contracts cover: Design Agreement (for commissions); Commission Agreement; Public Exhibition Agreement; Contract of Sale of a Work of Art.

The contracts are brief, straightforward and flexible. They have been drawn up by lawyers expressly for the use of craftspeople. All craftspeople who undertake commissions, submit designs, exhibit or sell work should be familiar with them.

The contracts are available free to craftspeople and groups from:

Artlaw
QEII Arts Council
PO Box 6040
Te Aro
Wellington.

Making Paper in New Zealand

by May Davis — Nelson, Native Forests Action Council: 1982
This small book provides very easy to follow instruction on a simple way of making paper. A press is not needed for the system Davis describes.

Available from:

NFAC or Crafts Council of New Zealand
PO Box 756 135-137 Featherston Street
Nelson Wellington 1.

1982-83 National Directory of Shops/Galleries/Shows/Fairs

Where to exhibit and sell your work, edited by Sally Ann Davis — Cincinnati, Writers Digest Book: 1982

The primary aim of this United States publication is to "list as many markets as is feasible". Articles cover topics including contracts, photography, packing work, display.

Worthwhile consulting if you intend visiting the United States.

Poster Design and Production

by Chris Lipscombe — Wellington, QEII Arts Council (Arts in Community Series): 1983

This booklet discusses various features of posters. Type, image, shape, balance, proportion, contrast and perspective. Types of poster production are described and an extensive glossary and reading list is included.

Available free to artists, craftspeople and groups.

Queen Elizabeth II Arts Council
PO Box 6040
Te Aro
Wellington

Timber Information Sheet: Radiata Pine

Timber Information Sheets on many timbers are available from the New Zealand Forest Service. They describe availability, physical and mechanical properties and uses of each timber. These papers are available from:

NZ Forest Service
Private Bag
Wellington

Catalogues

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

Towards A New Iron Age 1982

Towards A New Iron Age is an international exhibition of contemporary wrought iron that was staged at the Victoria and Albert Museum in 1982. The catalogue includes a review of the state of the craft, profiles of over 50 iron workers from around the world, black and white illustrations and a bibliography on the subject. Towards A New Iron Age is now travelling in the United States.

Fabric and Form: New Textile Art from Britain

This exhibition was selected by textile artist Michael Brennand-Wood at the invitation of the British Council and the Crafts Council of Great Britain. Brennand-Wood says "this is an exhibition about textiles as opposed to a textile exhibition. I was determined from the start to concentrate on the limitations and scope of textiles, with special attention to the "one-off" and to present works from a wide range of disciplines which show the breadth of ideas currently being explored in Britain". The exhibition features work of 12 craftspeople. Illustrated in colour. Fabric and Form will tour New Zealand in 1984.

Craft Expo '83

Craft Expo is an annual event organised by the Crafts Council of Australia. Work of professional craftspeople from individual and larger workshops who make one-off pieces and small production runs is featured.

Expo provides the opportunity for retailers, architects and interior designers to get an overview of the latest developments in the crafts. The 1983 Expo featured work by craftspeople who were not widely known. The catalogue contains profiles and illustrations of work by 34 craftspeople. Crafts covered are jewellery, weaving, pottery, glass, wood, fabric design, knitting design, blacksmithing, basketry, leather, silversmithing, screenprinting.

Exhibitions

July 3-16

Gourds by Geoff Fairburn, Raku pots by Chris Cockell. Pots of Ponsonby, 124 Ponsonby Road, Auckland.

July 4-15

Pots by Rusty Ritchie, The Spinning Pot, 197 Victoria Avenue, Wanganui.

July 14-17

Havelock North Spinning and Weaving Group exhibition, Keirunga Gardens Society, Havelock North.

July 18-23

Window display by Wendy Ronald, Pots of Ponsonby, 124 Ponsonby Road, Auckland.

July 18-29

Inca weaving by Joyce Keniwell, Kerikeri, Trappings, 91 Karangahape Road, Auckland.

July 19-29

Northland Crafts Feature, NZ Craft Centre, 135-137 Featherston Street, Wellington.

July 24-29

Porcelain, Cartooning in Clay, Weaving by Elizabeth Kelly, Margaret Brown, Elizabeth den Ouden, Gallery 242, 242 Heretaunga St East, Hastings.

July 24-August 17

BP Art Award, NZ Academy of Fine Arts, Wellington

July 27-August 7

Glass by Tony Kuepfer, Wooden Boxes by Howard Tuffery, CSA Gallery, Christchurch.

July 30-August 11

Woollie West Coasters Spinning exhibition, Greymouth Art Gallery.

July 31-August 12

Pottery by Rod Shaw, The Spinning Pot, 197 Victoria Avenue, Wanganui.

August 7-20

Ceramics by Ted Dutch, Pots of Ponsonby, 124 Ponsonby Road, Auckland.

August 15-September 4

Weaving by Anne Gaston, Tahuna Craft Centre Gallery, Tahunanui.

August 21-26

Pottery by Leo King, Gallery 242, 242 Heretaunga Street East, Hastings.

August 22-27

Window display by Tony Bacon, Pots of Ponsonby, 124 Ponsonby Road, Auckland.

August 22-September 3

Blown Glass works by Gary Nash, Whitecliffe Galleries, 381 Parnell Road, Auckland.

August 24-September 4

Canterbury Crafts Council members exhibition, CSA Gallery, Christchurch.

August 28-September 7

Glass by John Abbott, 12 Potters, 375 Remuera Road, Auckland.

September 3-18

BNZ Art Award, NZ Academy of Fine Arts, Wellington.

Workshops

July 17

1.30-3.30pm — Jewellery demonstrations, Govett Brewster Art Gallery, New Plymouth.

July 19-23: Wanganui

July 26-31: New Plymouth
Creative Spinning and Colour Design in Weaving. Tutor: Mary Beeston.

August 2-6

Colour in Spinning and Colour in Design in Cloth Weaving. Tutor: Mary Beeston, Wanganui.

August 6-7, 13-14

Stone Carving Workshop, Nelson Polytechnic.

August 9-11

Colour in Spinning. Tutor: Mary Beeston, Auckland.

August 12-14

Colour and Design in Tapestry Weaving. Tutor: Mary Beeston, Auckland.

August 19-23

Creative Arts Workshop: Colour, Clay and Wood. Tutors: Carin Wilson and Brian Gartside. Tauhara Centre, PO Box 125, Taupo.

Awards

July 15

Last day for return of entry forms to George Harrison Citrus Festival Art Award. \$1000 prize for "painting" in any medium. George Harrison Gallery, PO Box 554, Tauranga. Exhibition: August 15-September 4. Theme: "Looking at Ourselves".

Overseas Events

July 15-18

1st National Leathercrafts Conference, Canberra School of Fine Arts, Australia.

August 11-15

American Craft Enterprises Fair, Fort Mason Centre, San Francisco, USA.

August 16-17

Design in Scandinavia — a seminar on Arts and Crafts and Industrial Design. Information: Crafts Council.

September 2-10

Royal Adelaide Show Crafts Awards: Entries due 22 August. Information: Crafts Council of South Australia, PO Box 17, St Peters, SA 5069, Australia.

September

European Crafts Conference. Workshops around Ireland in Hot Glass, Pottery, Silver and Jewellery, Leather, Textiles and Lace. Crafts Council of Ireland.

September 1

Last day for entries for International Competition: "Double Sided Design in Ivory". Non-utilitarian objects showing qualities of ivory as a material. Prizes of \$4400, \$1280, \$640. Information: Crafts Council.

October 17-25

Chelsea Crafts Fair, United Kingdom.

Craft Notes

Hawke's Bay Crafts Council Members' Meeting
Thursday, 14 July, 7.30pm, at Cultural Centre, Lyndon Road, Hastings.

Report on last executive meeting in Wellington and discussion on nominations to executive.

World Crafts Council

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'Touch Wood'

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As well as pottery demonstrations, workshops, panel discussions, gas kiln seminar and trade displays, the weekend will include visits to Mt Egmont, energy projects, parks, gardens, Maori and pioneer historical sites. The 25th Anniversary Exhibition will be held at the Govett Brewster Gallery and there will be an anniversary dinner.

Registration forms will be distributed later in the year to all groups.

Any enquiries to:
Mrs M. Edwards, 2 Roto Street, New Plymouth. Phone 34-763

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3rd term begins 12 September: fully equipped studios; programmed classes; video; diplomas of art; art shop.

Write: Director, Whitecliffe Art School
P.O. Box 37-036 (381 Parnell Road)
Auckland. 1. Ph. 770-231.

Photographic Workshops, Auckland

Craftspeople interested in attending weekend workshops run by Denise Moore, lecturer in Photography, Elam School of Fine Arts, telephone Fiona Thompson, 884-855.

Lani Morris and **Jenny Hunter**, both of Wellington, were the winners of the recent ANZ Bank Fabric and Fibre Art Awards.

James Walker, of Auckland, received a Monier Architectural Design Award for his windows of the Church of Christ Scientist in Wellington. Judge's comments: '... These demonstrate the unlimited potential of close collaboration between artist, craftsman and architect.' **Doreen Blumhardt**, **Jenny Hunt** and **Neville Porteous** also have commissioned works in the Church.

The major prize in this year's Fletcher Brownbuilt pottery exhibition went to **Ray Rogers**, of Auckland, for his pit fired sphere. Merit awards went to these New Zealand potters: **John Anderson**, **Rick Rudd**, **Debbie Pointon**, **Royce McGlashen** and **John Sweden**.

Rick Rudd and **Debbie Pointon** were also among those selected by the New Zealand Society of Potters to send work to FAENZA. The others are: **Leo King**, **Jean Hastedt**, **Julia Van Helden** and **Cecelia Parkinson**.

And in the Queen's Birthday Honours list, the arts featured with an OBE to **Guy Ngan**, Director of the New Zealand Academy of Fine Arts, and a QSO to **Joan Kerr**, former chairman of the QEII Arts Council.

Executive Committee

Roger Brittain tendered his resignation from the committee as from the end of April. **Tony Williams**, the jeweller from Dunedin, has been co-opted on to the committee to fill the place left by Margery Blackman, who is overseas. At the last meeting, we welcomed Vivienne Mountfort from Christchurch who stood in for Frederika Ernsten, and Margaret Stove, Canterbury area delegate of NZSWWS who attended as an observer.

The nomination forms for the 1983-84 committee were recently mailed out to all members, so may we remind you that the deadline for their return is 20 July. The next executive committee meeting, the last for this committee, is on 24-25 July.

1983-84 grant

We were recently advised by the General Purposes Distribution Committee of the New Zealand Lottery Board that our grant from them for the 1983-84 financial year would be \$100,000. This is an increase of 25% on the 1982-83 grant of \$80,000. We do not receive direct funding from the Government, but make an application each year through the Department of Internal Affairs to the Lottery Board. It is still a worry that our funding is not assured and means that long term planning is difficult. The balance of our budget is met from our own fundraising — members' subscriptions (and we need lots more of those, please) and other things like sale of publications, slide hire etc. The announcement of the Lottery Board grant means that we can now plan with confidence for the next year.

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Application/Renewal Form

Name _____

Address _____

Telephone _____

Craft Interest _____

For groups: Number of members _____
New Member/Renewal (delete one) _____

Subscription (Financial Year begins 1 July — after 1st January new members pay \$10.) All members \$20. If a new member is signed up and cheque and form enclosed with your own, discount your subscription by \$5 (maximum 4 discounts allowed)

Return with cheque to:
Crafts Council of N.Z. Inc.
135-137 Featherston St
Wellington 1

David William Null, 28 Monro Street, Blenheim. (Woodwork)
Origin Art and Craft Co-op, PO Box 290, Kerikeri. (Pottery, Weaving, Woodwork, Leather and Stained glass)
Milly Paris, 26 Bentinck Avenue, Wellington. (Weaving)
Sheryl M. Petterson, 21 Mountain Road, Auckland. (Stained glass)
Mrs Gavin Reeves, Weston Point, Ohingaiti.
Reikorangi Potteries, RD 1, Waikanae. (Pottery)
Jan Robinson, 74 Thomas Street, Stokes Valley. (Spinning)
Sadlers Crafts, 133 High Street North, Carterton.
Mrs H. E. Schat, 42 Perry Street, Christchurch. (Spinning and Knitting)
Mrs Beth Schmidt, 15 Jalan Teruntong, Malaysia. (Pottery)
Steven Scholefield, Jackeytown Road, Palmerston North. (Pottery)
Auriel Shearer, Main Road, Kerikeri. (Printmaking)
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Suzanne Turner, Eyreton, Kaiapoi. (Weaving)
United States Information Service, 29 Fitzherbert Terrace, Wellington.
Arie and Cor Van Dyk, 42 Field Street, Upper Hutt.
Marc Vigor-Brown, 51 Charles Street, Napier. (Pottery)
R. E. Welch, 8 Cheltenham Road, Auckland. (Woodwork)
Wellington Teachers' College, Private Bag, Karori, Wellington.
Lily H. Wilcox, Essex Road, Auckland.
Penny Linda Wood, 29A Central Terrace, Wellington. (Spinning, Weaving and Pottery)
Mrs Margaret M. Hurst, 5 Donlin Road, Wellington. (Embroidery and Quilting)
Mrs Elaine Soanes, 10 Greendale Avenue, Christchurch. (Weaving and Spinning)

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Write: Director, Whitecliffe Art School
P.O. Box 37-036 (381 Parnell Road)
Auckland. 1. Ph. 770-231.

New Members

We would like to welcome the following new members to the Crafts Council of New Zealand.

Helen McLean, 48 Collins Avenue, Wellington. (Pottery)
Matiere Cosmopolitan Club, Matiere.

Ian C. Boustridge, 25 Coates Street, Greymouth. (Jade carving)

Hocken Library, University of Otago, Dunedin.

John Shaw, 156 Nile Street, Nelson. (Furniture)

Mary Lines, 21 Grafton Road, Wellington. (General interested)

Mrs P. Mitchell-Barber, 4/147 Ohiro Road, Wellington. (Knitting)

Linley Adams, 54 Marine Parade, Auckland. (Stained glass)

Peter and Faith Beard, PO Box 1524, Paraparaumu Beach.

Patricia Boyes, PO Box 120, Tairua.

Anne Buckthought, PO Box 78, Matakana. (Fabric art)

Leo and Karen Cappel, PO Box 15-582, New Lynn. (Musical instruments)

Viola Case, C/- PO, Ruakawakawa, South Auckland. (Collage)

Mrs H. Casey, 4 Lynfield Place, Auckland. (Pottery, Batik and Enamelling)

J. E. Christie, PO Box 278, Kerikeri. (Weaving)

Mrs T. J. Clark, RD 1, Pokeno. (Spinning and Weaving)

Julie Collis, 31 Tizard Road, Birkenhead. (Dye and Fibre art)

Peter Collis, 31 Tizard Road, Birkenhead. (Pottery)

Margaret Corbett, 2A Worth Street, Kaitia. (Patchwork and Quilting)

Jo Cornwall, 53 Boucher Avenue, Te Puke. (Fabric art and Patchwork)

Egmont Community Arts Council, PO Box 19, Opunake.

Mrs Veda Epplett, 409 Taradale Road, Napier. (Pottery)

Ian Firth, 209 Hinemoa Road, Auckland. (Pottery)

Mrs Margaret Fordyce, 121 Brookside Terrace, Christchurch. (Pottery)

Robert and Priscilla Galloway, Hills Road, Raglan. (Leather)

Justin Gardner, 10 Nile Street, Nelson. (Pottery and Carving)

Dinah Hansman, PO Box 26, Canterbury. (Knitting, Spinning and Leather)

F. H. Hollingworth, 249 Grahams Road, Christchurch. (Pottery)

David Huffman, PO Box 88, Maungatapere. (Pottery)

Odette M. Hulena-Leslie, PO Box 491, Hastings. (Fabric Art)

Margaret Hunt, PO, Waimangaroa, Westport. (Pottery)

Jakabs Gallery, Empire Street, Cambridge.

Julie Jarmen, PO Box 30-902, Lower Hutt. (Spinning, Weaving, Knitting)

Mrs J. Jewell, Rewa, RD, Feilding.

Gillian Kersey, 5 Brougham Street, Wellington. (Ceramic sculpture)

Georg Kohlap, PO Box 37-099, Auckland.

Mrs A. M. Lennox, 9 Waihi Road, Hawera. (Knitting)

The Little Red Shop, PO Box 1478, Palmerston North.

Mrs Lena Lovgren, Ce Soir Perfumery, Wellington.

Lower Hutt City Council, Queen's Drive, Lower Hutt.

Macmillan Gallery, 79 Point Road, Nelson. (Pottery)

David F. Manning, PO Box 73, Kerikeri. (Woodwork)

Jennie Manning-Voyce, 4 Marau Crescent, Auckland. (Knitting)

Doug Marsden, 50 Tennis Court Road, Wellington. (Carving)

Mike McDermott, 22 Rawhiti Road, Wellington. (Woodwork)

Lyn McLean and John Plisi, Waimate North Road, Kerikeri. (Stained glass)

Paul Melser, Norfolk Road, Carterton. (Pottery)

Robert G. Middleslead, 137 Hinemoa Street, Auckland. (Stained glass)

David William Null, 28 Monro Street, Blenheim. (Woodwork)

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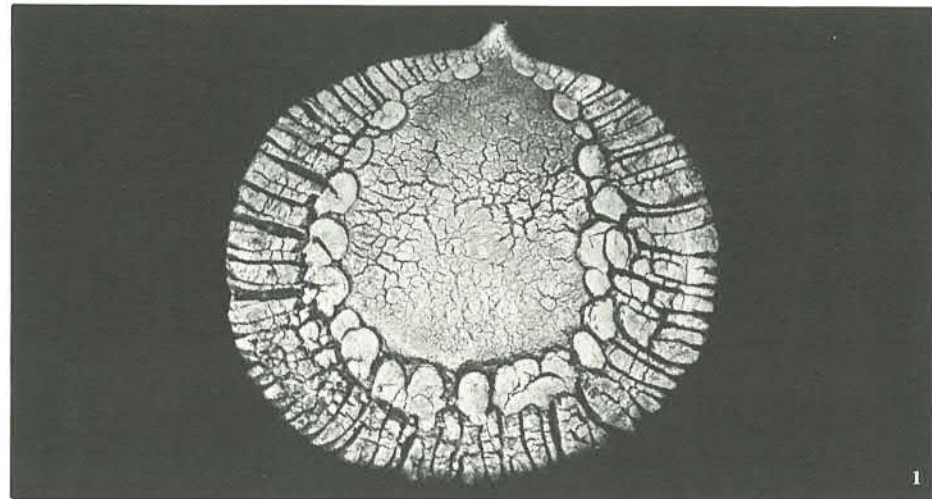
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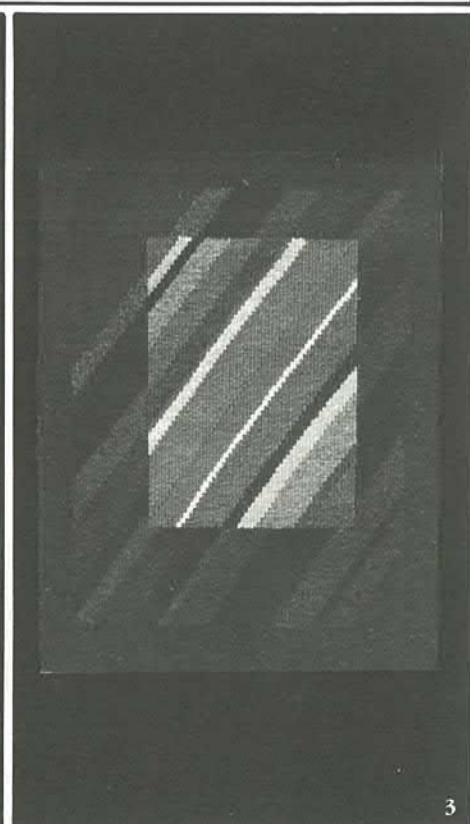
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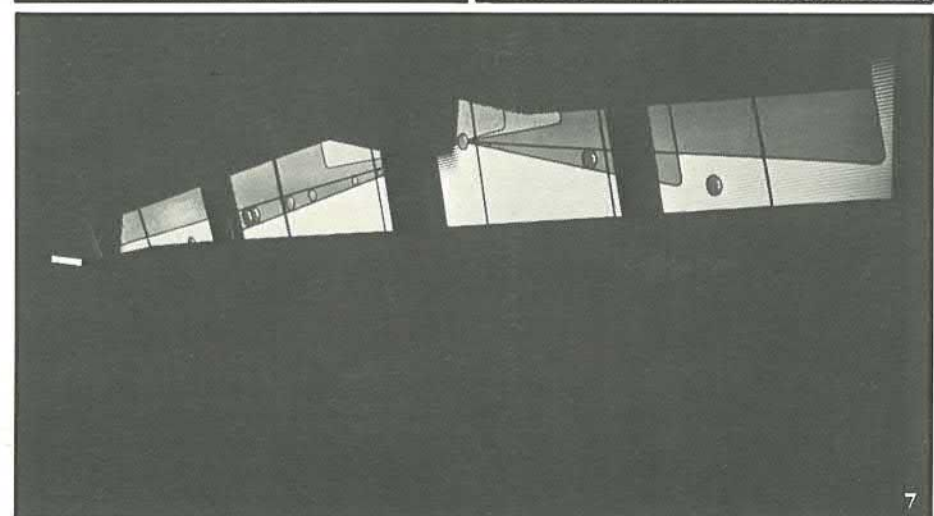
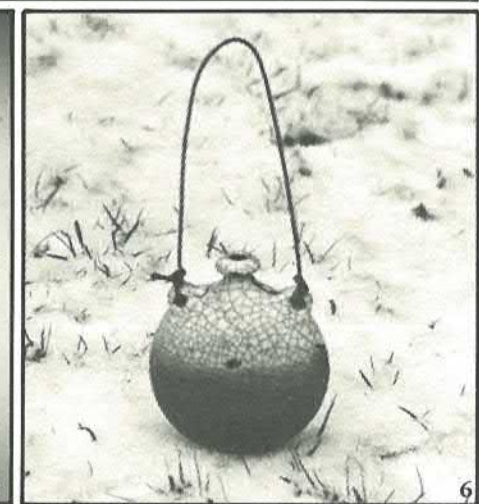
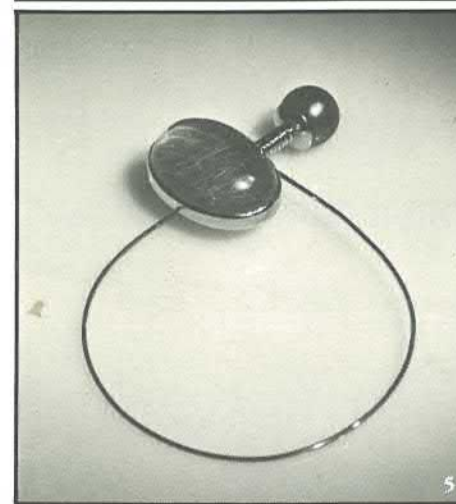
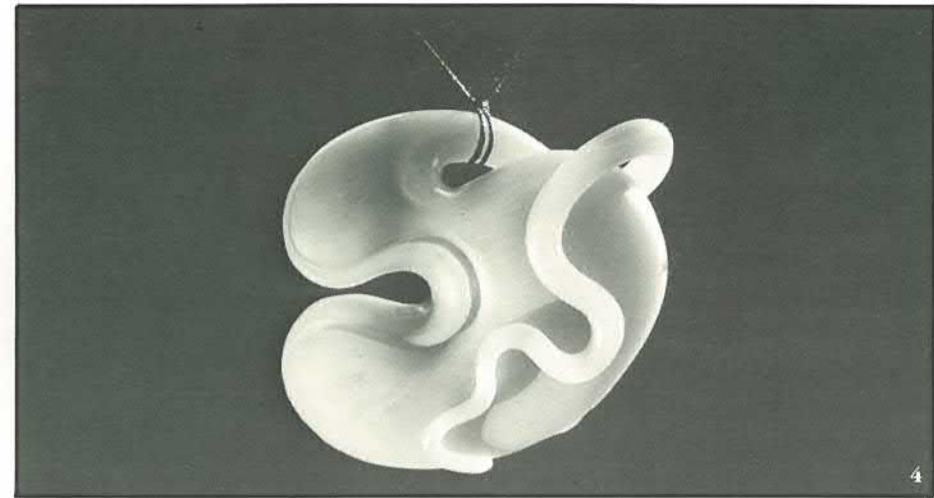
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Recent Work



1. Len Castle. Hanging stoneware vase
2. David Glegg. Two door panels for New Plymouth residence — 1.2m x 0.7m (in respect for Jochem Poensgen, artist Dusseldorf)
3. Margery Blackman. "Diagonals II", tapestry, 64cm x 48cm. 1982.



4. Donn Salt. Jade pendant
5. Anthony Williams. 18ct yellow and white gold black pearl and rutiled quartz brooch
6. Mike Searle pot
7. Linley Adams. Commissioned windows

