

new ZEALAND

Crafts



Crafts Council Magazine
9 March/April 1984, \$4.00

Soapbox

It is no accident that high on the agenda at the forthcoming Exporters' Convention there is a session on design. New Zealand products are renowned for their quality, naturalness and poor design.

When our exporters get out into the wide world all too often they find that their products cannot compete — not in price but in presentation.

We need top presentation to sell our goods but the manufacturers wring their hands in despair as they cannot get the right talent.

Where are our designers, artists, product stylists, and really creative people? We have left much of the design aspects to engineers who do their best but do not have the talent to do the job.

Other countries have successfully blended the arts into industry for the benefit of both.

Scandinavian countries are renowned for their well-designed products. They do things to steel that make them world leaders. As a result they have created a strong image of their industry and their arts.

Here in New Zealand we have a real conundrum. On the one hand, we have industry which needs well designed products and top presentation. So desperate are we that we have Pierre Cardin and Christian Dior labels on a scale unheard of overseas.

On the other hand, we have thousands of artists and craftsmen eking out an existence and seeking the odd handout from the Arts Council.

The answer — a marriage of needs and skills — seems obvious but unfortunately there are basic attitudinal problems that bar progress.

Industrialists have mentally categorized artists and craftspeople as nice — but odd — people who are unreliable, will not meet deadlines and who have no real place in industry.

Conversely, many artists and craftspeople would starve rather than be involved in industry for fear of becoming "commercial" and "losing integrity".

Somehow the same artists and craftspeople would have to acknowledge that their Scandinavian counterparts have not been corrupted.

There are exceptions of course. Jack Laird's splendidly designed Temuka pottery sells well in New Zealand and overseas to the benefit of the country, Temuka and Jack Laird.

But duplicating this example is difficult. I have manufacturers begging for well designed artistic products that they can manufacture. They are the type of product that a craftsman can easily design and make. Once the prototype is made the manufacturer can turn out replicas. What is in it for the craftsman — royalties. Monthly cheques would be \$250 to \$500 per product. What is in it for the manufacturer — profits and work. What is in it for the consumer — well-designed New Zealand goods that can compete directly with the imported lines that abound our gift shops. What is in it for the country — jobs and export dollars.

I have a dream that one day the arts and industry will get together for the betterment of both and the country. I know that one day this dream will be a reality but I do not know whether it will be in my lifetime.

Glen Wiggs

Glen Wiggs is the principal of Wiggs & Associates Ltd, author of the thesis 'The Export of Craft' and is chairman of the Central Regional Arts Council.

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In this issue we have profiles on Ruth Castle, basket maker; Penny Read, fabric and fibre artist; Jeff & Julie Healy, weavers; Adele Brandt, weaver; and Juliet Batten, feminist fabric artist.

Jeff Healy comments on the touring exhibition Fabric & Form: New Textile Art from Britain and Colin Slade talks about the Solid Wood exhibition.

An overview of the 1984 Crafts Conference plus resource information.

The next issue May/June (copy deadline 10 April) will feature the Kahurangi Exhibition going to the Los Angeles Olympics, profiles on Debbie Pointon and some of the recipients of the recent QEII grants, papermaking in New Zealand, photographing your work plus information on awards, exhibitions and workshops throughout New Zealand.

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The Crafts Council office and gallery is now located at:

First Floor
James Cook Arcade
Lambton Quay
WELLINGTON

Phone: 727-018

Please use PO Box 498 for correspondence.

OFFICE BEARERS

President : Carin Wilson
Vice-presidents : Tony Williams
 : Campbell Hegan
Treasurer/Secretary : Jenny Shearer

STAFF

Executive Director : Christine Ross
Resource Officer : Philip Clarke
Gallery Director : Penny Harrison
Secretary/Typist : Sandra McKay

EDITORIAL TEAM

Jenny Patrick, Suzy Pennington, Christine Ross, Philip Clarke.

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PO Box 498
WELLINGTON

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Ruth Castle's baskets & fibres used for basketmaking.

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Campbell Hegan

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1ST FLOOR, JAMES COOK ARCADE,
LAMBTON QUAY, WELLINGTON.



NEW VICE-PRESIDENT

Campbell Hegan, of Auckland, was elected as the new Vice-President following the election held after the recent constitutional amendment to create the position.

MAGAZINE

At its January meeting, the Executive Committee decided that the magazine would become a quarterly, effective from the 1984-85 subscription year.

It was also decided that the membership dues would increase in the next year and will be \$30, with discounts for early payment and introducing a new member.



CRAFTS COUNCIL LOGO

The Executive Council felt that it was important for the Crafts Council to develop a visual identity which can be widely applied.

The designer Lindsay Missen, who has undertaken many craft-related design projects (notably the design of the book "Craft New Zealand"), was commissioned to create the identity.

We are pleased to introduce the design which was chosen, and which will feature prominently in all Council activities and publications.

Executive and staff outside James Cook Arcade, Lambton Quay, Wellington. Crafts Council Offices and Gallery are on 1st floor (see arrow for location).

Left to right back: James Walker, Philip Clarke, Noel Gregg, Christine Ross, Frederika Ernsten, Fiona Thompson, Carole Davis, Penny Harrison, Tony Williams, Suzy Pennington. Front: Carin Wilson. Absent: Jenny Shearer.



CHRISTINE ROSS

At its last Executive meeting on 29-30 January 1984 the Crafts Council accepted the resignation of Christine Ross, our Executive Director of the past three years. Christine's resignation will take effect from 30 March 1984.

I want to take this opportunity to record my appreciation of Christine's efforts on behalf of all of us craftspeople during these three years. I am sure that in expressing these appreciations I am reflecting the sentiments of many of you as colleagues.

Christine has been our first Executive Director. She was engaged in 1981 when the first sizeable grant we received made the appointment of a full time Executive Director a real possibility rather than the dream that had been nurtured for some time. I had only been on the Executive for a short while at the time of the appointment, but I recall that the need for a permanent administrator to come in and take the helm had become plainly evident as we grappled with a growing workload and an increasingly diverse programme.

It was no easy assignment that we handed to her. A very sketchy job description, equally limited resources, and a heady and idealistic set of goals that were always just beyond our reach. Christine set about putting us on the rails, bringing the benefit of her administrative background and applying herself with considerable energy to the task. Under her direction the Council has rapidly moved to its present position as a recognised organisation that has secured a more prominent profile for the contemporary crafts and a better deal for our craftspeople.

Along with this rapid growth have come changes in emphasis and direction that occasion the need for a whole new range of skills: the Council is now having to become more entrepreneurial in its outlook as we seek a freedom from the dependence on external funding. For this reason it is imperative that our next Executive Director has a strong marketing orientation. It is not going to be easy to find that person, but we'll begin the search forthwith.

Minority movements like the crafts will always depend on the kind of willing effort and dedication that Christine has brought to her work, and we are fortunate to have had her with us for this time. I hope you will join with me in wishing her well as she moves on to her next challenge.

Carin Wilson

Letters

On signing craftwork

Dear Editor

The December issue with Craft and Architecture by Ron Sang, and Commissions by Christine Ross, arrived just after I had made a list of craft work in public places in Christchurch.

From my experience I would like to add another point for consideration. While making the list I checked visually, or by telephone, all the pieces and response to my enquiries ranged from 'Yes, there is a piece by so-and-so here. I do enjoy it' to 'No, I don't know who made it (and neither did at least five other people working in the area) but I do know how much it cost!' I am sure that everyone would hope for the first response to their work.

Part of the problem with the second was that the maker was unknown. Therefore do consider labelling or signing your work — promotion is important and your name gives you a silent salesman who is always on duty and it registers without the viewer being aware of what is happening. (Advertisers and display artists do this to you regularly). The benefits of signing/labelling are such that the question is not whether to do it or not, but which one to use.

A label as a separate item is more appropriate in a public place than in a home, and business premises fall somewhere between these, creating something of a dilemma, so a signature that is an integral part of the work seems preferable.

Whatever you choose to do it must be part of the design, it must be compatible and it must look as though it belongs. Finally I remind you that a signed masterpiece is worth much more than a similar, unnamed piece in any craft.

Helen Halliwell

Critiques

Dear Editor

Pamela Elliott's "Soapbox" (Dec. 83/Jan. 84 issue) reflects a trend which disturbs many craftspeople/artists. Nowhere is the distinction between "art" and "craft" more noticeable than in the field of critical journalism, where craft appears to be downgraded.

Surely it is time that the work of craftspeople exhibiting in galleries be shown due respect. We need informed criticism by people with specialised knowledge as well as literary skills just like any other cultural field such as music, theatre, film, etc. I have yet to see one critic try to cover classical, rock, jazz and country music — why is craft treated differently?

Art journalism and criticism is a highly specialised field. It is taught in schools like the School of Fine Arts in Banff, Canada.

My thoughts are that our expectations

of the few hardworking critics cannot possibly be met and are unrealistic.

Mere reporting of any exhibition is inadequate if we are to learn, grow and develop as craftspeople. Professional standards at all levels should be our aim and this should extend to reviews of our work.

Helen Schamroth

Dear Editor

I have read the "Soapbox" by Pamela Elliott (Compendium) and agree totally with what she is saying.

Could the Crafts Council please undertake to have more constructive reviews presented to the public, rather than simply a list of who and what is showing.

Robyn Tunstall

Christian science

Dear Editor

While not wishing to spoil the record of Dinah Priestley's tripping through Wellington's new Christian Science Church or to be pedantic, yet for the sake of reasonable veracity I must make a correction (Your Dec/Jan No. 8 issue — "A Space That Talks").

The "Christian Science Bible" is simply The Bible — the Authorised Version — which holds a central place in the church services (and the lives) of Christian Scientists. It does not make a claim, as she says, like: "Harmony in man is as beautiful as music, and discord as unnatural, unreal".

I guess she meant to quote the following statement from the Christian Science textbook, "Science and Health with Key to the Scriptures" by Mary Baker Eddy: "Harmony in man is as real and immortal as in music. Discord is unreal and mortal". The context of this statement in the textbook has to do with the beauty of the real and true.

I enjoyed the good sense in the rest of the interesting and informative article and especially its splendid photographic illustrations.

Arthur H Crawford
Committee on
Publication for
New Zealand

Standards of craftsmanship

Dear Editor

I am a self employed furniture maker, on the West Coast of the South Island and very concerned with my craft, its standards and quality.

I was therefore somewhat concerned when a full colour feature was run on Jeremy Reynolds, ex carpenter turned furniture maker. My concern is not with Mr Reynolds' designs but the apparent lack of craftsmanship required to knock out these designs. Almost every area of jointing in the furniture is butted with shelf joints

masked by a disc, butt screwed, at the end of the shelves to cover the joint. Where these are not present as in the vertical horizontal shelf joints in "Pershing" it appears in the photos as if gaps are present. The door requires no fitting (it overlaps) and the drawers, overlap front, requires little woodworking ability to fit.

It is embarrassing that this magazine promoting a high standard of craft in this country and sent to many foreign countries features such uncraftsman oriented furniture. I can understand an article of interest on this particular furniture maker but a full feature on him implies that he produces furniture with a high standard of craftsmanship and quality.

I am all for inventiveness in design but do not think a crafts magazine should promote furniture made with such a lack of feeling that it's alright with the maker if his furniture is abused.

Please let us promote quality of construction as well as design. Innovative design on its own is not sufficient without quality construction.

Marc B Zuckerman

Craft Training

Dear Editor

Not that I wish to monopolise your columns but I am disturbed by an increasingly widespread viewpoint which is crystallised in a rather extraordinary statement made by Dick Betts in his otherwise believable critique of the New Zealand Potters Exhibition at the Govett-Brewster. To say that fine art disciplines are more important than "the relatively easily acquired crafts techniques" betrays a distressing and all too common lack of appreciation of the dedication and years of experience necessary to master a craft.

This sort of advocacy is having an increasingly marked effect on the craft world today as evidenced by the concerted cries at the conference forum for more teachers, more courses, more schools etc. It results in brilliant but frustrated young graduates from Otago being eager but unable to make a living, because they haven't either the inclination or the discipline bred by experience to produce good honest domestic pots as well as the creative works of which they are so enamoured. Probably it also has something to do with the "confusion between design and function" that Mr Betts so rightly laments.

Of course, I don't deny the value of a course in art/design as an essential ingredient of a craft apprenticeship, but let's keep it in proportion. It is an adjunct rather than a prerequisite.

The discipline instilled by experienced in the workshop/studio must always come first. Not until the hands have mastered the technique can the head be free to explore the exciting possibilities of design.

Colin Slade

Guest Editorial

Vivienne Mountfort is a Christchurch weaver who is nationally and internationally recognised. She is a founder member of the Crafts Council, a life member and former Vice-President and has participated in World Crafts Council meetings.

TEXTILE CRAFTS

When I came to consider the fibre and textile crafts, it occurred to me they could be likened to a mighty, braided river. Just as the river flows seaward in an ever-changing pattern of braided streams; some wide, some narrow, ever-changing, now flowing parallel then intersecting to reappear separate again, so the textile crafts take on a similar pattern.

For centuries, the various branches of the textile crafts flowed in parallel streams, the great traditional crafts forming the principal and most permanent ones, such as tapestry, handweaving, embroidery, lacemaking, patchwork, fabric printing, batik, paper making and knitting etc. Now, with the recent revolution in the textile crafts, the former parallel disciplines have flowed together, crossing and recrossing to result in a complex mixing of media and techniques. Powerful, strong works have resulted, so that textiles will never again be a definable area.

Through these works, in which content has been emphasised rather than technique, meaningful comment has been made on the great perennial themes confronting mankind. These tremendously profound works have thrust the art fabric to the forefront of the art world, thus challenging the art versus craft controversy to be re-evaluated.

Here in New Zealand, the braided stems of our textile crafts are still mainly flowing independently. There has been a tremendous upsurge of interest in craft activity with the formation of guilds catering for and channelling this interest. This is good. If, as is often claimed, leisure is the biggest growth industry in Western societies, then all forms of creative leisure must be encouraged. The satisfaction gained and the sense of fulfilment experienced by thousands of craft enthusiasts is an important factor in the mental health of our nation.

The future of the textile crafts in New Zealand holds many exciting possibilities. Now it is time to be challenged and confronted with something of which we had previously been unaware. We have only just begun to glimpse the far horizon revealed by the ever-extending perimeter of the textile crafts. Our approach is too gentle. Where are the artists who can produce the powerful works our times demand?

Unfortunately, opportunities for these more adventurous artists to exhibit are few in New Zealand. The Bank of New Zealand Award exhibitions held at the Dowse Art Gallery in Lower Hutt over recent years gave the first impetus in this direction. Now the challenge has been taken up by the New Zealand Academy of Fine Arts in Wellington, with their Art Forms in Fabric and Fibre exhibitions sponsored by the ANZ Bank. It will be further encouraged by our being able to view the British Fibre and Form Exhibition currently touring the country.

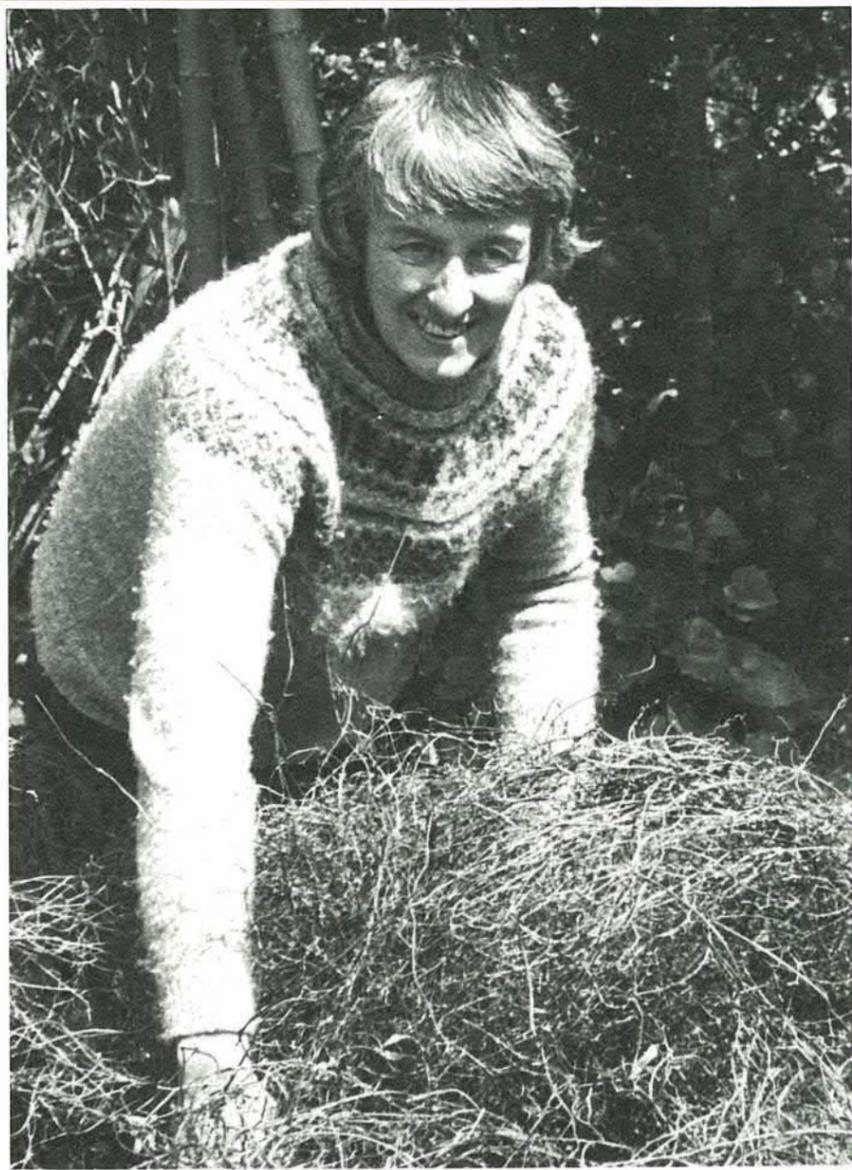
We need a more professional approach in New Zealand, willing to change as the situation demands. Not rigidly keeping in the same groove for too long, but adaptable and quick to recognise where change is required.

The British Crafts Council has discontinued holding the International of Miniatures as they felt it had served its purpose. The International Biennial of Tapestry held in Lausanne, Switzerland, every two years have changed their format to cater for a different theme over three successive exhibitions. So, here in New Zealand, we need a more dynamic approach so young, creative fibre artists are given the opportunity to express strong, challenging ideas. Perhaps the Woolcraft Society of New Zealand's "Handweaving Unlimited" should be discontinued and separate exhibitions be held for facets of the textile crafts. Its format has proved it is not encouraging "unlimited" concepts, so perhaps they should concentrate on doing what they are good at doing and leaving the more provocative exhibitions to the Galleries to stage.

We need recognised longer courses where training in the textile crafts can be obtained and pursued in depth, but we must also beware that by setting up training schools we do not put on a straight-jacket which would stifle enterprise and resourcefulness. It is possible that the strongest work can be produced by someone outside the textile discipline who uses the medium rather than be ruled by its mystique.

So I say to the Galleries: have faith in the fibre artists; they will not disappoint, and, to the fibre artists themselves: push on, have faith in the sincerity of your work, use your talents to the best of your ability, tap the magic of the human spirit and keep searching, searching and discovering!

Vivienne Mountfort



RUTH CASTLE

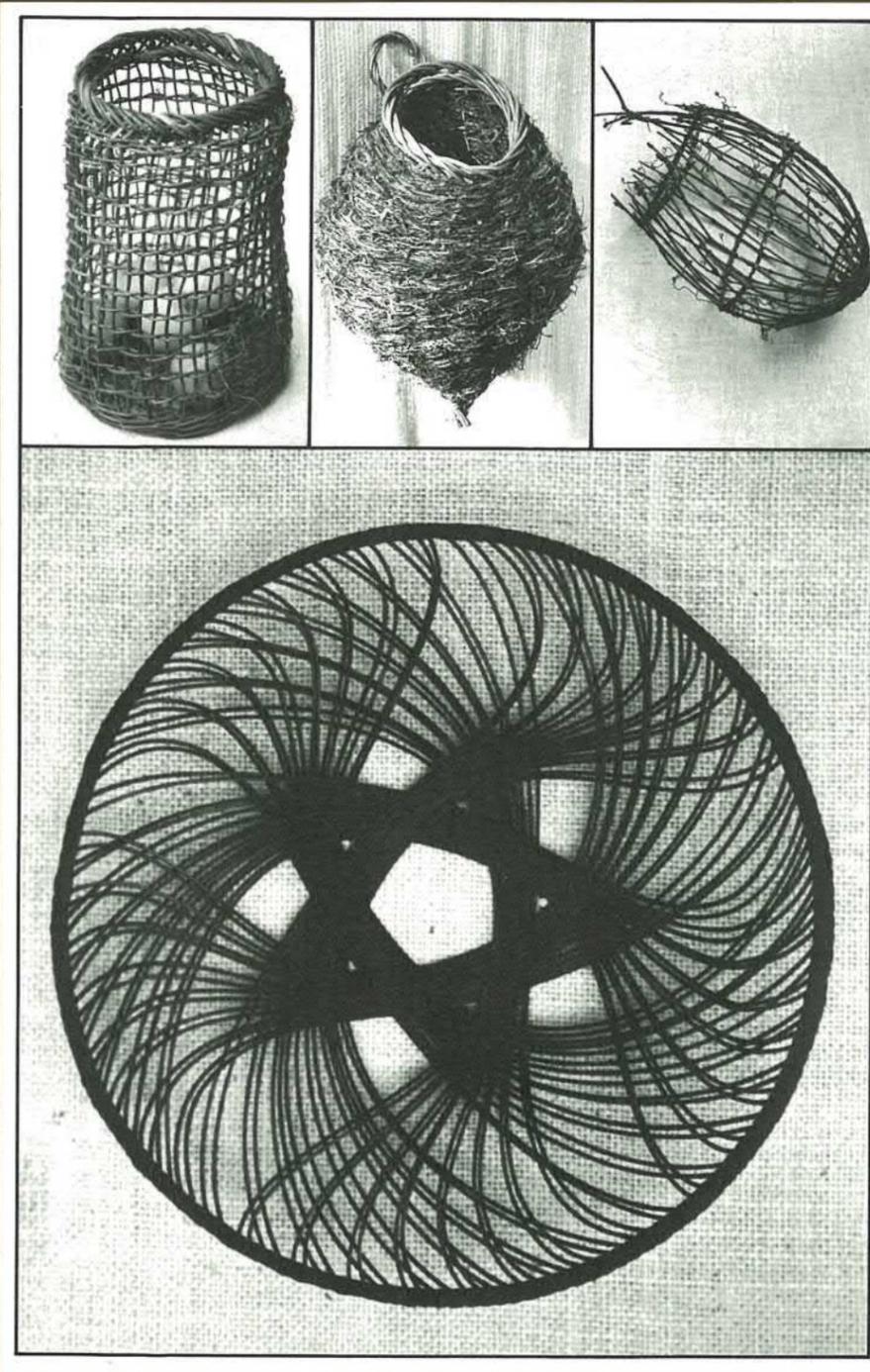
Step into Ruth Castle's beautiful home and it's as if you've brought the lovely wild tangle of the bush in with you. This is obviously a home of a dedicated and energetic professional. Baskets in all stages of production, hanks of cane, rolls of vines, bundles of dried leaves and roots are piled in a sort of orderly chaos at one end of the living room. Under every shelf are neat nests of finished dishes and baskets. Specially favoured sculptures hang against the light or on a white wall. Everywhere there are curves, swoops and coils to intrigue the eye.

Ruth Castle is herself something of a one-off. She is especially known for the swirling designs of her dishes and hanging sculptures made from fine dyed cane. No-one else in New Zealand uses basketwork in this graceful, geometric way, and Ruth says that in all her travels she's never seen anyone else employing her style.

I asked Ruth why there are not more people in New Zealand following in her footsteps.

"It surprises me too," she says. "I've been teaching and demonstrating around the country for many years. The actual mechanics of basketwork are quite simple. There are only five basic techniques and you can learn those in a weekend course. After that it's all practice and patience — and a sympathy with the materials."

Ruth Castle in her garden with Mangemange vines



Top left to right:

- Tall basket for lemons, akabi vine. Ht 35 cm.
- Hanging roots basket. 28 cm.
- Hanging basket, grape vines. 80 cm.

Bottom:

- Decorative wall basket (star pattern) fine rattan cane dyed. Dia. 28 cm.

Ruth's manner is quiet and pleasant. It is clear to see that she would make a good teacher and indeed she started her career as an occupational therapist and then an itinerant craft tutor teaching skills in a whole range of crafts.

"Perhaps basketwork doesn't have the mana of other crafts because it is often taught as an occupational therapy in hospitals," she suggests. "Also there are no mechanical aids — like a potter's wheel, or a woodworker's lathe, to speed up the making process. It's all just the materials and your hands."

Ruth's hands are strong. For the past four years basketwork has been her only source of income. She sells everything she makes ("especially if it has a handle") and there is always a demand for more.

"It may be difficult for some New Zealand basketmakers competing with the imported Third World baskets that come in tax-free," she says, "but I tend to make in specialised, luxury areas — like the openwork dishes which are in great demand especially from ikebana exponents."

Ruth developed these baskets originally because of a request from an ikebana group. They were not immediately accepted as suitable but now, says Ruth, ikebana practitioners have become much more adventurous and use her dishes in ways she had not dreamed of — two together, on end, upside-down.

Baskets are not highly priced. To survive, Ruth needs to make about \$4000 worth of baskets a year and that, she says with a wry smile, is a lot of baskets. There is not the collectors' attitude to basketwork that she found in the United States. There she saw an antique Indian basket sell for \$7000. Ruth points to the many baskets at different stages of completion.

"I have my morning baskets and my afternoon ones and ones that can be finished in front of TV. These big ones are awkward to reach around, and though my hands are strong my arms and shoulders couldn't work all day on these. So they are morning baskets when I'm fresh. The coiled rustic baskets use different muscles — a constant twisting of the material. Often the material is itself rather unruly, needing a lot of untangling and plenty of space. The smaller cane dishes can be worked in the evenings on my lap."

Another routine is the seasonal

gathering of vines, leaves, roots and fibres. Ruth is constantly looking for new materials and is aware of potential in anything fibrous. Her beautiful Titirangi home is set in bush on a promontory overlooking the sea.

"The house is on the market", she says sadly. "It's too grand for me really. I can't afford to live here. But meanwhile I walk around the cliffs every two months or so, gathering roots that have been exposed. I clip off all sorts of interesting bits and pieces."

Vines from her own bush she won't touch. "I don't like despoiling the bush. There's plenty of material available without destroying plants."

January and February are important gathering times. Dry watsonia leaves for lashing and colour in her rustic baskets; dried wisteria and grape vines are lovely and so is the hard mangemange vine which the Maoris used to use for fish traps. Winter is the time to gather willow shoots — golden willow for its colour. "I had just begun using pussy willow," says Ruth. "But now it's been declared a noxious weed and you don't find it so readily. Recently I've been using silver birch twigs with the catkins on." She shows me a beautiful rustic basket where the silver and red of the twigs and catkins are used to great effect. Stripped flax, which she buys from a factory in Foxton, is also very effective in the baskets.

But her basic material is imported palembang and cane which she dyes black. The price of this material has trebled recently but Ruth can find no good New Zealand substitute.

This creates a special problem at the moment. She has been asked to contribute baskets for the Small Treasures exhibition at the prestigious Renwick Gallery in New York.

"I'm particularly known for my openwork dishes and sculptured forms," says Ruth. "And this is the area in which I'm unique. (Lots of Americans make rustic baskets.) And yet a condition of the exhibition is that the basic materials must be from New Zealand. I've tried cutting the thorns from mangemange but the vine is very tough and curly and won't soften with water. You can't get the even curves and swirls that you can with cane. We just don't seem to have an equivalent here."

Ruth is very modest about her artistic abilities — as are many craftspeople who have not had a formal art

training. But it is clear from her work that she is thoroughly at home with her materials and has a very good feeling for its design possibilities.

"I don't draw up formal designs," she says. "But often let the material take me where it will. I'm a great believer in the happy accident and I will let my plan change mid-stream if a new idea or direction takes shape as I work. Cane and vines have a will of their own. It's very hard to duplicate my more complex sculptures."

In fact the basic shape for her sculptures arose from a "happy accident". Ruth had been commissioned to make long curved lampshades to cover fluorescent tubes in a restaurant. It turned out that the cane shapes didn't fit the tubes so Ruth was left with a great many of these shapes. She found that twisted and lashed together they made interesting sculptural forms. She has used this basic shape many times since in mobile sculptures and it has led to a recent commission for a large three-piece sculpture for the new Council Administration Building in Henderson. Ruth also attributes some of her sense of design to the years spent with potter Len Castle, her former husband. "I was surrounded by interesting shapes of pottery and these have influenced the basket shapes I make," she says.

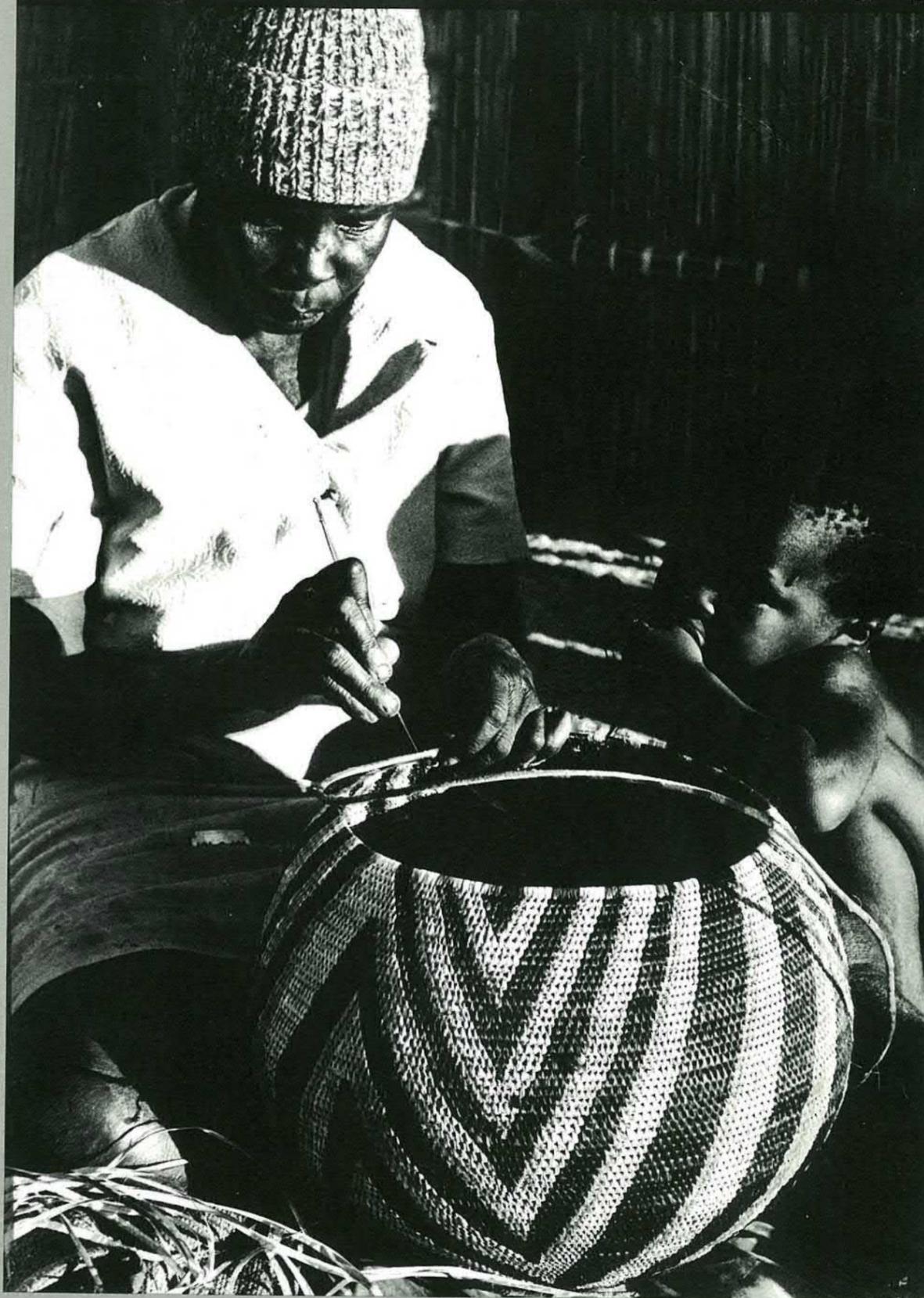
Working full time has been very good for developing skills of eye and hand. "I am constantly judging small distances and spaces," says Ruth, "so I have become accurate in measuring these effortlessly by eye, and conversely can quickly spot the slightest fault."

Ruth Castle gives an impression of stillness and care for her work. To make a living from basketmaking in a developed country obviously requires not only flair and a keen sense of design, but tenacity, strength and a lot of hard work.

Perhaps it is no accident that noted basketmakers in New Zealand are rare.

Jenny Patrick

BASKETS OF BOTSWANA



Botswana Okavango Delta. 'Granny' makes seed container with zebra motif. Core coil is vine stem palm dyed natural roots. Photograph: Mike Yaffe.

Susan Yoffe spent three years on a United Nations project with her husband, Michael, who was Botswana Handcrafts Expert. She now imports these baskets into New Zealand. Here, she writes about this traditional Botswana craft.

A RENAISSANCE OF TRADITIONAL CREATIVE BASKETRY

One of the most extraordinary creative crafts in Africa is the thriving basketry of Botswana. The basket production is located in a remote rural area, land-locked between the Namibian desert, Zambia and Zimbabwe. To reach the basket producers it is necessary to travel 1500 kilometres over the trackless Kalahari to the Okavango Delta where Yei, Mbukushu and River Bushmen (Basarwa) scratch out a harsh existence raising millet, sorghum, corn and cattle, and doing some hunting.

Basketry is still a part of traditional rural life in these remote areas of Ngamiland. Each size and shape has a specific function. Large bowl shaped baskets are used at harvest time and for gathering desert fruit and tubers. Large and graceful containers store grain. The coils of the container for beer swell with the liquid, and the basket "sweats", acting as a coolant. Elegant smaller baskets hold seeds, herbs and household articles. To prevent seed mould a basket is made with a round opening and an oval cupped lid which permits aeration. They are perhaps the finest synthesis of form and function.

The baskets are made from the doum palm which is cut, dried and dyed with root tannins before weaving can begin. The coil method is used — the core of the coil being bunched palm spines or vine. The palm straw is wrapped around the coil and is drawn through the upper portion of the coil below through a hole made by an awl. Sometimes a raised pattern

is created by threading the straw over two or more coils when the basket is complete.

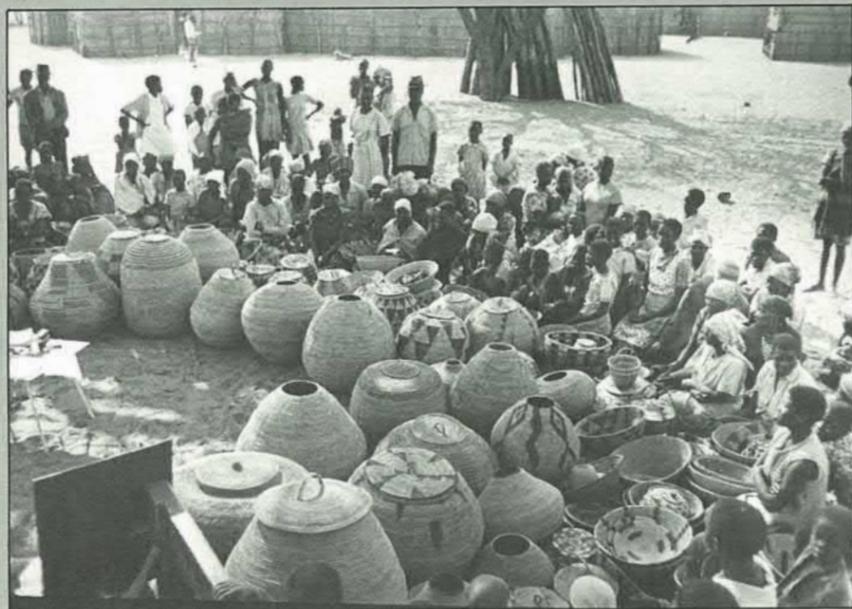
The basket makers insist that the total design is conceived before they begin work, starting from a central coil and stitching progressively to the outer rim. The choice of motifs, however, has become more eclectic as the old ways of life grow more remote, and various motifs merge into an infinite variety of patterns. It is rare to find any two baskets alike.

Motifs for the designs are ancient, symbolising events of daily life such as 'tears of the giraffe' which commemorates the tears a giraffe sheds just before being slain. The triangular pattern, 'flying swallows' is a good luck symbol as the return of the swallows signifies the beginning of the meagre rainy season. Other motifs include 'knees of the tortoise', 'bulls' urine trail' and 'face of the zebra'.

In 1975 the Botswana Government requested the United Nations (ITC/UNCTAD/GATT) to provide a handicraft expert for the development and export promotion of its crafts. This project through the para-statal company, Botswanacraft, trained Botswana people in purchasing and export management; and provides vital income and employment opportunities in very remote rural areas.

The baskets are now exported to the sophisticated markets of Europe and North America. World famous collections are held by the Smithsonian Institute, other museums and private collectors.

Susan Yoffe



Botswana Okavango Delta. Gomare crafts buying day. Photograph: Mike Yoffe.



PENNY READ A LIFE BOUND UP IN FABRIC

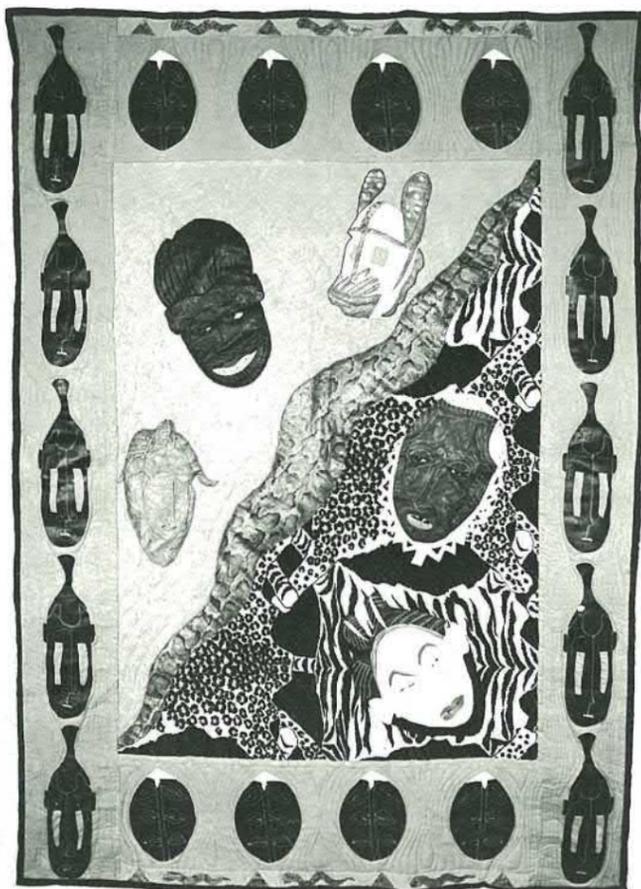
Penny Read presents a fascinating story — for she lives and breathes, fabric. Unusual this may sound but Penny Read creates in fabric, works of rare quality, all of them utilising a talent that is prodigious.

A beginning: Penny began life in Kenya where she says, her earliest memory is that of sewing. Both grandmothers quilted, embroidered, made lace and tapestry. A childhood in Africa enabled her to have ostriches and elephants as pets and this quotient of the exotic Penny Read has not left behind. Her work is constantly full of surprises. Despite her distance from Africa, Penny's daily imagination is peopled with the animals that she grew up with and cares for. She is currently working on a wildlife quilt that she plans to donate to the World Wildlife Foundation. A childhood in Africa provided Penny with a number of images that she has successfully used in her work. Living in such a vast landscape throws people on to their own resources — in her case Penny Read had plenty. And the same environment provides the opportunities to pursue those resources. The environment also had one other very important effect. To survive in such a land one must have a vision, and this quality of standing back and seeing is manifested in Penny's work and her home. Her work shows no trace of dependence on the designs and ideas of another time and place although as a skilled craftsperson she is very familiar with them. Her skills enable her to draw on the traditions of stitchery and to create images that are simply unique.

An interlude: Removed to England for her secondary education Penny Read attended the Katinka School of Fashion Design in London after leaving school, although she says she would have preferred to attend art school. Penny Read has an ability to use and conceive of fabric in three dimensions, which may have been acquired at fashion design school. After a few years fashion designing in London, Penny moved to Zimbabwe and worked for Radio Rhodesia, then to Australia where she worked in the multi-media department of a teachers college specialising in Aboriginal training.

Back to fabric: It is interesting to see that Penny has worked in Kenya, South Africa, Australia and New Zealand, all countries with "native" populations. She says she is inspired by ethnic art and this type of image constantly recurs in her work. While in Australia she was exposed to Aboriginal art, especially rock drawings and she started to make quilts inspired by these designs. Work showing both Aboriginal and African influences was exhibited at Artaffection Gallery in Auckland in 1981 and the show was a great success. Entitled "Quilts for Explorers" she says the quilts "were a sophisticated version of Aboriginal and African art" using cheetah skin, python skins and leather masks. Aside from the images in these quilts which are unfamiliar to most eyes the works have a startling originality because of Penny's use of these unusual found objects.

After Australia came New Zealand, and determined to carve a career for herself Penny started making and selling satin fruit cushions at Auckland's International Market. She then joined Tigermoth, an early seventies Auckland retail environment which sold clothes by young designers in a stylish art deco setting. Her work, although decorative, always surprises, expresses humour, and contributes positively to an environment. It has the power



'Ceremonial Masks' — 'Quilts for Explorers' Exhibition 1981.
Cottons, leather, python skins. Red, yellow, black, tan.
Inspired by the Masks of North, West and East Africa.



'El Cheeko' — 'Coat of Many Colours' Exhibition 1983.
Wool, cotton, hand beaded.

to make people stop in their tracks and stare.

About this time Penny and her partner opened Rumbelows, a shop in Takapuna on Auckland's North Shore. Rumbelows traded in hats and decorative objects from the 1920s and 1930s.

A Diversion: Penny Read has created an environment in her home that betrays the same aesthetic qualities and humour that is everywhere characteristic in her work. Her house demonstrates her ability to look, recognise and ap-

preciate all types of weird and wonderful things and then to create an exciting and imaginative whole from many disparate parts.

Fabric, toujours fabric: Penny works with fabric, plays with it, thinks about it, collects it, repairs it, recycles it and teaches some of the crafts associated with it, about sixty hours a week. To create a lifestyle as a craftsperson is never easy, for fabric and fibre artists it is extremely difficult.

While running Rumbelows, Penny would display a quilt or two. They sold fairly quickly so the gradual move into full time fabric work began. After a number of exhibitions of quilts Penny had, in 1983 at Trappings (an Auckland fabric and fibre gallery), an exhibition of quilted kimono. She said she was tired of the vast amounts of work that went into quilts for the comparatively low rewards.

Kimono were chosen as a form because they were "the simplest wearable art form to make". Her exhibition was a sellout. After a number of exhibitions Penny has developed a regular and faithful clientele. The kimono all bore the Read stamp of inventiveness and vision. "St Martins Pleasure" was made of eighteenth century Venetian embroidery and handwoven Indian silk. "Ruffles" used Chinese silk brocade and an antique Chinese embroidered collar. "Ko-ko-ka-kanga" used a Kenyan kanga print quilted throughout with a necklace of cotton reels, feathers and bone. Perhaps the star of the show was "Dear Flora, Night Lady". This kimono was made of a heavily embroidered silk velvet curtain purchased from the estate of the notorious Flora Mackenzie, appropriately lined with striped fabric reminiscent of pyjamas. Other kimono had a pronounced oriental feeling. "Thai Tech" and "Jade Garden" used bright planes of colour ornamented by geometric designs in contrasting colours.

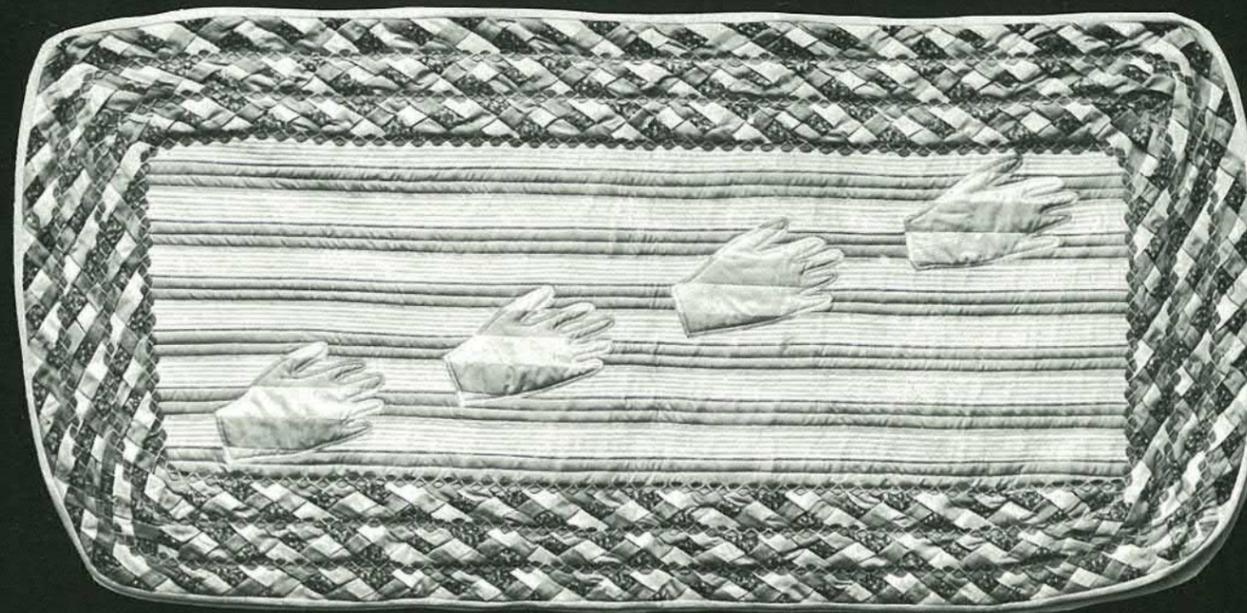
In December 1983 Penny showed *Flesh & Folk* at Denis Cohn Gallery, Auckland, an exhibition of fabric rugs. In contrast to the kimono which were expensive items for personal adornment her fabric rugs aimed to be inexpensive and functional. *Flesh & Folk* captured the feeling of native American folk art.

A chance contact put Penny in touch with the lucrative American patchwork market. Her contact sends her old American quilts that are in too bad a state to be sold as entire quilts. Penny recycles those portions she can as cot quilts, jointed toys and clothing. Interestingly Penny's US agent uses a New Zealand quilter because she feels the standard of work is higher here than in the United States. If she finds her agent has included a quilt that is salvageable she will repair and return it, refusing to cut it.

Penny naturally finds and collects fabrics — an activity that combines her love of fabric and that of finding. Often the "special" found item can be the point of departure for a whole piece. An example: a small fabric picture utilises a fragment of a Fortuny fabric that she found in Auckland and later had authenticated in Italy.

End — there is no end: Penny believes that every piece of fabric has a history, and therefore a future. She believes in the magic of sewing and creation and tries always to cut her fabric as little as possible. With a powerhouse of ideas and masses of self-acquired skill, Penny Read has created work of incredible élan and magic. Her work will be loved for many generations.

Philip Clarke



Above:
'A Show of Hands' Flesb & Folk Exhibition 1983.
Materials — cotton and calico.

Below:
'Quilts for Explorers' Exhibition 1981.
Rug cotton applique inspired by West Australian Aboriginal rock drawings. Colours — blue/grey, black and cream.



ADELE

Adele Brandt's career as a weaver spans two generations of New Zealand weaving. After being so much a member of a pioneer generation (with quite specific interests), Adele has moved into the forefront of another generation. This new generation is concerned with weaving as a vocation and quite specifically, as an art form.

"I went to summer art school in 1953 and '54 to do a course in sculpture and saw people weaving," says Adele. Subsequently she had lessons from pioneer weaver Ilse von Randow, who also taught Zena Abbott. Von Randow had a studio in the attic of the Auckland City Art Gallery at that time. Von Randow had a Bauhaus approach to weaving; excellence of craftsmanship combined with considered aesthetic content. These two qualities are most apparent in Adele's work. Ilse von Randow had been instrumental in establishing the Handweavers Guild, Auckland and in 1957 Adele joined this group and began her long association with it.

Weaving intermittently at this time she usually made small things such as table mats and perfected the complicated weaves of tartans. As time passed she became more and more involved with Guild affairs becoming President of the Handweavers Guild in 1979 and Area Delegate of the New Zealand Spinning, Weaving and Woolcrafts Society in 1980.

In 1982 Adele established a studio where she could weave full-time and it's from that time, Adele says that she has "really started to weave". Since making a wholehearted commitment to weaving Adele says that she has "grown away from the Guild" because of their emphasis on supporting the hobbyist. A number of serious weavers in Auckland have, through their regular meetings over lunch, created an alternative support group for themselves, calling it the Loose



Group because they did not wish to spend time on the set structure of committees and minutes which most societies include. The name of the group also reveals what many of its members must feel — isolated in a society that has only just accepted professional potters but hasn't shown much acceptance of fabric and fibre artists or weavers, and loose, or detached from the general hobby weaving scene in New Zealand.

Adele gets inspiration for weaving from a wide range of art, especially looking at the broad range of textile and fibre crafts. She is passionate about oriental carpets, especially those from Turkey. Her home contains a number of oriental carpets but more importantly, her studio is opposite that of Anthony Rodgers. Rodgers is an Englishman who was instructed in traditional Turkish weaving and who now weaves in that idiom. Adele reads the prestigious periodical "Hali" which is devoted to the study of modern and ancient oriental weavings. The influence of Turkey carpets is obvious in a number of recent works. Bold uncompromising colours of red, terracotta, brown and blue similar to those of oriental textiles, used within geometric frameworks that obviously use traditional designs as a starting off point. Forms also show the same influence, small rugs with the proportion of prayer rugs and long narrow runners.

Adele says she loves to weave and her superb craftsmanship is demonstrated in all her work —

BRANDT

craftsmanship that has brought her two national awards. For all her mastery and enjoyment of the weaving process Adele sees the technique as only a tool to realise her own designs.

The time she spends designing her work is just as important as the production time. She believes that if her work has artistic validity it is because she has spent much time on the conception of the work.

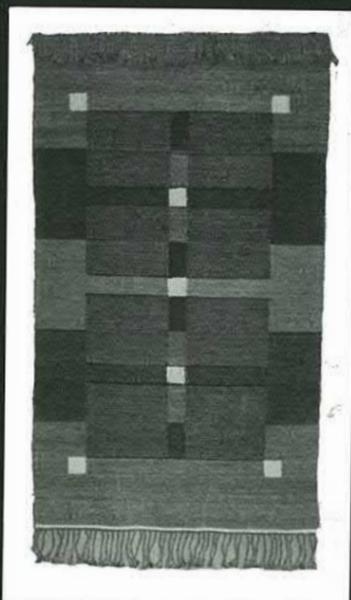
Adele has exhibited regularly in the major craft and weaving exhibitions for the last ten years with success. Work has been purchased by the Ministry of Foreign Affairs and in 1979 won an ANZ Bank Award and 1980 an award from the Wool Board. Adele is unusual in that she has executed few commissions, simply because she isn't particularly interested in this way of selling. She prefers to weave rather than to negotiate, prepare submissions and deal with clients. As someone who, in her own words is just beginning to weave, she is not interested in tailoring her ideas and designs to anyone else's. She wants to weave her own work, mostly large scale and therefore sells by exhibition.

Her first solo exhibition in 1983 at the specialist Auckland fabric and fibre gallery, Trappings, received good reviews. A number of works showed the influence in the colour and design of the Turkish carpets she so admires.

Adele says that she has lots of ideas for the future and wants to do many new things. After an apprenticeship of almost 30 years Adele Brandt is now creating some of the most impressive weaving to be seen in New Zealand, all of it striking in its resolution.

Philip Clarke

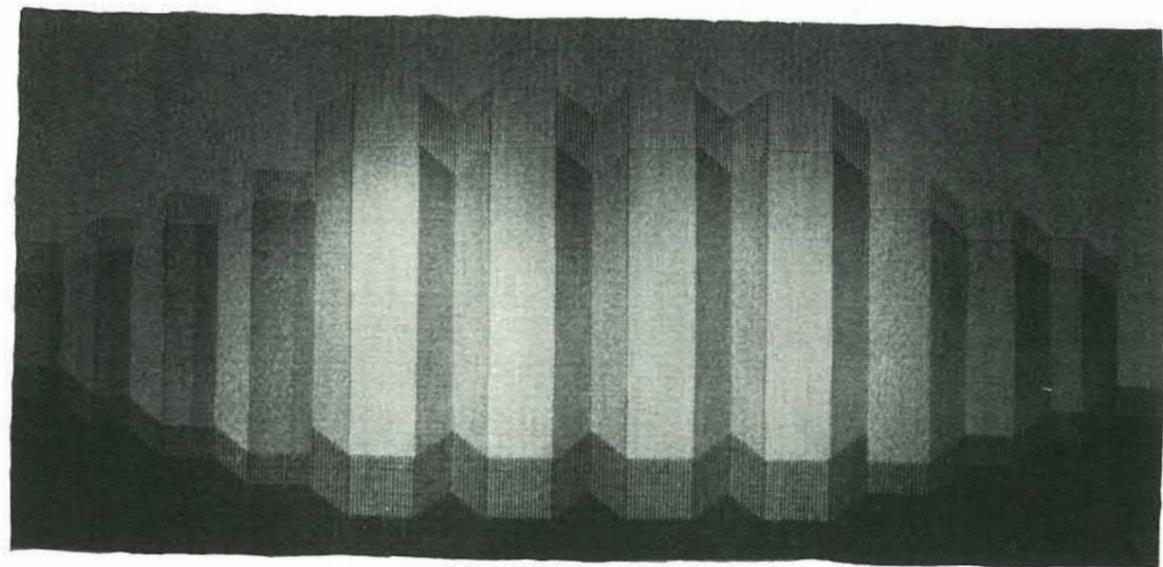
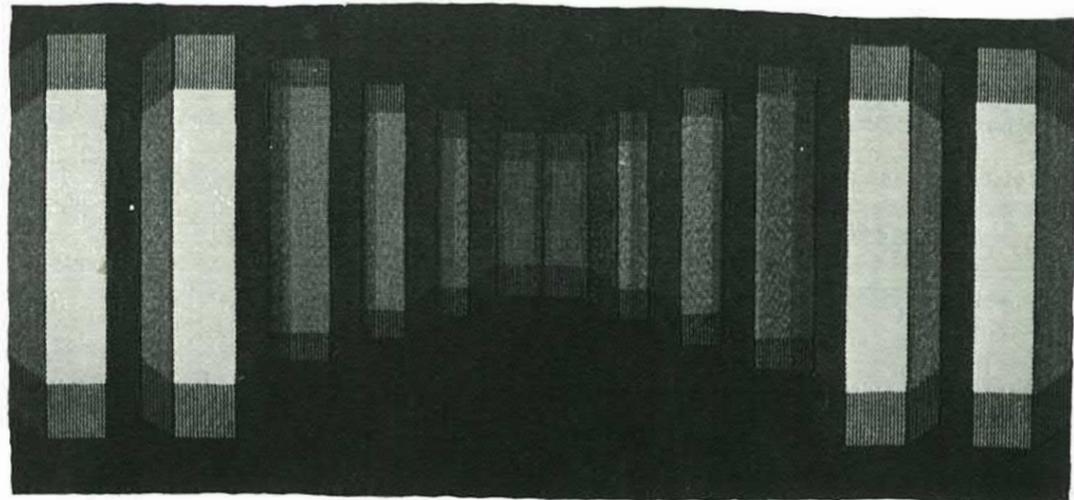
The work of Adele Brandt can be seen in the Invited Weavers Show, Auckland Museum, 5-20 May 1984.



Handspun rug — natural fleece coloured. 91cm x 140cm.

Tapestry Wall Hangings — Blue Columns Receding. 91cm x 182cm.

Tapestry Wall Hanging — Red Columns Advancing. 91cm x 182cm.





JEFF & JULIE HEALY

There aren't many people doing what they are doing. It looks very traditional in an Enzed way. Quiet street in a flat tree-ed west Auckland suburb with activity concentrated in the garage. Like other couples with a young child they have to work very hard, each having more than one "job". It looks typical but it isn't. Ask them what they do and they reply, "we weave".

CC: How did you start weaving?

Jeff: We were both studying for our Secondary Teaching Diploma at training college in Christchurch in 1974. We had started collecting pottery and our interest spread to spinning and then weaving. I had lessons with a local weaver, just dabbling really. I started reading, especially Peter Collingwood's books, but I wasn't really sure what I was doing in terms of technique or design.

CC: When did you go to Britain?

Jeff: We went to Britain in 1979, although we had been interested in going to Canada originally. Marie Abbott had told me about the programme at the Highbury Adult Education Centre in London. Highbury offered a comprehensive weaving education for only £5 per term. A whole floor of the building was jam-packed with weaving equipment. The studio was open at 8 every morning and students could weave right into the night.

CC: What sort of curriculum did the course have?

Jeff: There wasn't one! The most important aspect in the training was the students' own motivation. For two and a half years I learnt and sampled a great many techniques. Our tutor Lore Youngmark really was an inspiration. She came from a family with a five generation background in textiles and she herself had been weaving for 30 years! She really knew how to teach.

CC: Did you receive training in anything apart from technique?

Jeff: I attended London College of Furniture on a part-time basis for two years and completed the London City and Guilds Diploma in Textiles. Here the emphasis was on design. We sat two written exams and presented a folio of practical work.

CC: After your British training what do you think is important for the training of weavers?

Jeff: I believe that for textiles to really develop in this country, and you will note I said textiles and not weaving, there needs to be textile departments introduced into our art schools. I'm not the first to say it (see Dick Bett's article last issue), but quite simply there is no more im-

portant issue for all people involved with textiles. To get that fine art training, an injection of young, energetic artists would be good for textiles.

CC: It is interesting to hear you stress the art aspect of training because your own training was concerned almost exclusively with technique.

Jeff: Not quite. I was greatly influenced by the work being produced by the students from the art colleges who were specialising in textiles, also just being there with the galleries, museums etc. to go to, and I was attending an art college myself. But I've gone off technique for its own sake, it really is just a means to an end.

CC: What was it like returning to New Zealand after living and working with an international group of weavers?

Jeff: Well, weaving here didn't appear to be as exciting as I'd seen overseas — it was more craft orientated than art orientated. But in my opinion work by Marie Abbott, Yvonne Sloan, Ian Spalding, Carole Davis, John Hadwen, Gordon Crook and others is quality work. In this country guilds offer most support to the hobbyists. Thankfully, a dedicated group of people from throughout New Zealand are producing work on another level. A group of weavers in Auckland meet informally and if support hadn't been available from them I probably would have sunk in terms of weaving as an artistic activity. The Crafts Council is an organisation trying to promote professionalism which is of far more interest to me than guild activities.

CC: How difficult was it to return to New Zealand and create a livelihood for yourself?

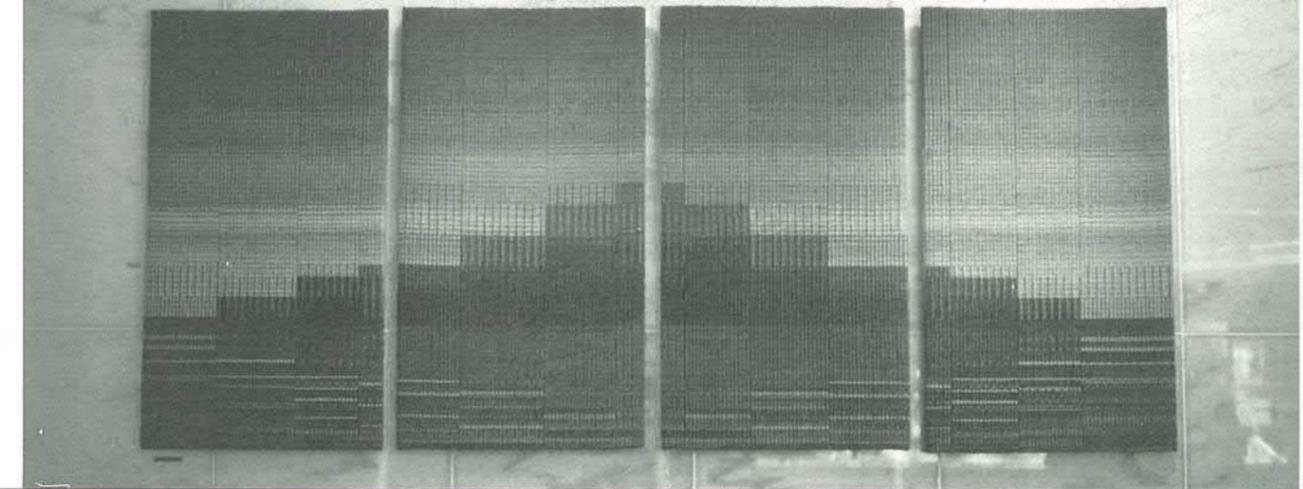
Jeff: Well to begin, I was reluctant to return and in my first year back I didn't sell a thing. My first commission came from Grace Soh, the designer who was doing the interiors for the Sheraton. I have had other commissions since then and generally I've found it impossible to make my livelihood from weaving. There is some resistance to textiles in most dealer galleries, so much that it has been difficult to exhibit weaving.

CC: Which direction is your work heading?

Jeff: I am interested in colour and texture at the moment. I dye my own yarn and I would like to achieve a more fluid colouration. Perhaps dyeing on the loom too. I'm trying to get away from flatness so I am brushing the wool to create a greater texture.

CC: What keeps you going?

Jeff: Well, one must believe in one's ability to produce a good piece and I'm still undecided on what aspect of



weaving I want to pursue in depth, so I have many ideas to work through. I try to look at a wide range of art and I try to produce a good piece of work now and then, in three years I think I've made one or two really good pieces.

CC: Julie, has your weaving career followed the same lines as Jeff's?

Julie: No. I started weaving with Jeff in Christchurch but my teaching career allowed for limited time to be spent doing my own work.

CC: Did you weave in Britain?

Julie: I had no motivation to weave in England. My environment there suppressed any motivation I may have had to weave. Only when we got back to New Zealand was any creativity reawakened. I started tapestry weaving using silks and cottons after making my own frame loom. I find working on a small scale more satisfying than working on a large scale. The fineness of the silk yarn lends itself to working in miniature — the scale seems to be just right.

CC: What influences your weaving?

Julie: Well, I love working with colour. My work is focussed on a diagrammatic impression of landscape forms.

CC: Have you found the market receptive to miniature textiles?

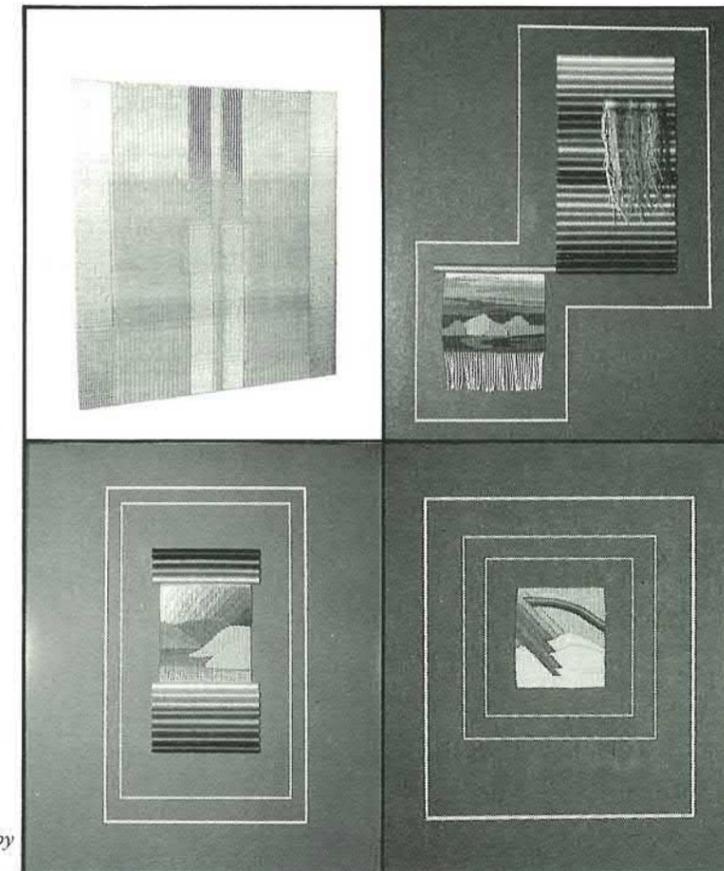
Julie: Yes, the miniatures sell well. I frame my works because I like weaving to be very well presented. Framing them means they can hang alongside other art works comfortably.

CC: How do you see the future unfolding for you as a weaver?

Julie: Well, I wish to express my work in a more abstract way, and also experiment with different ways of presentation. I still find my involvement with Jeff's work as important as my own.

Philip Clarke

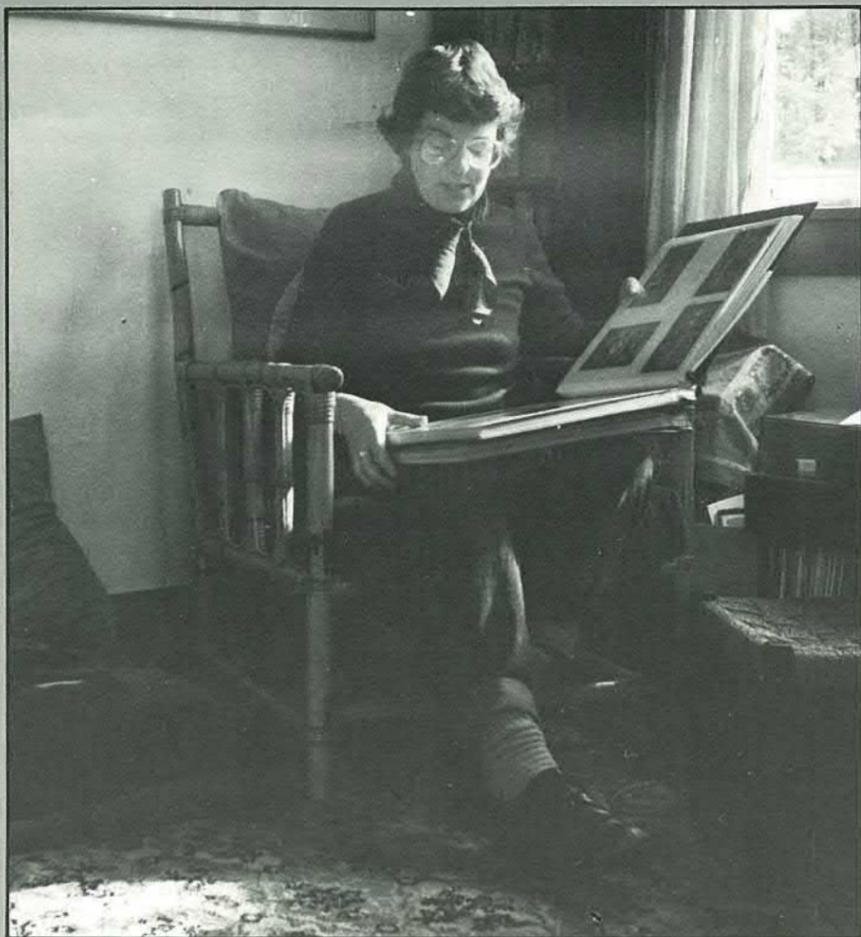
The work of Jeff and Julie Healy can be seen in the Invited Weavers Show, Auckland Museum, 5-20 May 1984.



Top of page: Tapestry for Sheraton Hotel, Auckland. Jeff Healy.

Top left (of 4): Tapestry — Jeff Healy.

Top right & bottom left & right: Tapestry miniatures by Julie Healy.



JULIET BATTEN

Juliet Batten is one of the leading artists in the New Zealand Women's Art Movement. As an artist active in the Women's Art Movement her work is about issues facing women — including nurturing, birth, sexuality and political issues. What is unusual about her work and new for Juliet Batten, is that her preferred medium is fabric.

Feminist Art has its roots in the 1970s in the USA as part of the rise of the Women's Movement. At that time feminists began creating their own art, with its own language drawing on some of the traditional skills of women, e.g. sewing and quilting. Leading figures in the US Women's Art Movement are Miriam Schapiro and Judy Chicago — the latter's *Dinner Party Project* being a seminal event and text for the movement. Juliet Batten established a Continuing Education Women's Art course at Auckland University four years ago with few resources. A Queen Elizabeth II Arts Council grant in 1982 enabled her to attend a course on Women's Art at Berkeley University, California, taught by feminist art historian Sherry Buckburrough.

After returning from the United States Juliet Batten had a solo show at New Vision Gallery, Auckland in July 1983. For the first time Juliet Batten's work was executed solely in the medium of fabric. She had worked in watercolour previously; now she is saying that she will never paint again. Her exhibition was entitled *Mending* and draws on two powerful female traditions; that of fabric mending and repair and that of emotional mending and strengthening — a traditional female responsibility.

Many of the works use visual metaphors associated with fabric which convey Juliet Batten's concerns. Prime amongst these is the softness inherent in fabric itself. This single quality of fabric makes it, for Juliet Batten, the most

expressive of media. The works are torn, threadbare, darned, worn, pulled and contain loose ends: all visual metaphors for human feeling. Included in the show were a series of banners entitled, *Banner for the Battered*, *Banner for the Burned* and *Banner for the Bleeding*. These banners had been burned and battered, had sustained wounds that left a dry-blood-like substance on the fabric. In the works concerned with *Mending* layers of fabric or gauze bandages had been stitched over the worn open parts as if to start the healing process. The message seemed implicit: the skills and strengths of women are those needed by women to strengthen their position in a patriarchal society.

The colours of the cotton used are sober with none of the contrasts that ornament traditional fabric art. The colours are reminiscent of bruises; heavy unbright blues, dull reds, dirty creams, a little green, black and brown. These bodily intimate colours create doleful, and above all, sensitive images revealing deep and sensitive emotions rarely exposed in any art form. The overwhelming feeling is that of hurt.

Implicit in the activity of mending is a reference to the circle — sewing circles, embroidery circles and circles of darning. Juliet Batten is especially interested in promoting collaborative art projects which are in themselves, circles, and in the context of the Women's Art Movement mending or learning circles. Since her return from San Francisco she has set up a project involving women in Auckland and San Francisco. Circles reaching across hemispheres in a mending, learning process.

Mending attracted a number of traditional embroiderers and Juliet Batten said she was delighted that skilled craftswomen were interested in what she is doing. Although she had a little training in embroidery at a young age she has had no formal tuition. For Batten, techniques of embroidery are a tool for communication and she picks up various techniques as she requires them. For her the tradition of embroidery as a female occupation is the aspect of embroidery that offers her the most. Traditional fabric art is decorative, often rejoicing in colour — an extension of the traditional female role of creating an attractive environment. Batten's work is not decorative in intention, although it attracts because of its integrity. It is a political statement.

Despite the difficulties that some traditional groups may have in coming to terms with her work, Juliet Batten has found that women do understand her work. She insists that the works must be "read" as one would a painting. To many women who wouldn't read a painting, her "fabric paintings" are accessible.

Juliet Batten finds that her work presents a challenge to critics, to the orthodox art institutions and to men. She points out that one major difference between male and female art traditions is that women's work has been devalued and the artists made anonymous. "Anonymous was a Woman" is the apt title of one book on women fabric artists. Juliet Batten's use of fabric as a medium for serious art is challenging. As a painter who has 'moved' to a medium usually associated with craft, Juliet Batten has encountered the prejudices against works executed in craft media. Many artists are now working with traditional craft media; paper, fabric and fibre — creating works with a pronounced ephemeral nature. Perhaps this is a reaction against the investment oriented male dominated art business which trades in investment com-

modities. In this regard Juliet Batten's art is just one small part.

When *New Zealand Crafts* contacted Juliet Batten she was surprised but 'thrilled' that craftspeople may find her work of interest and relevance. For she is not a crafts-person, she is a political artist who has created some haunting fabric art. Not only does it succeed powerfully on an individual level but on a universal level. She creates in order to express and communicate. She has found fabric the most expressive medium for her work and in her work she has achieved depths of sensitivity probably hitherto unseen in New Zealand fabric art.

There are lessons in this:

Lesson 1: Fabric is a very expressive medium and this quality should be fully utilised. Fabric artists start "writing".

Lesson 2: Fabric art watchers. Start "reading".

Philip Clarke

Women's Art: A Short Bibliography

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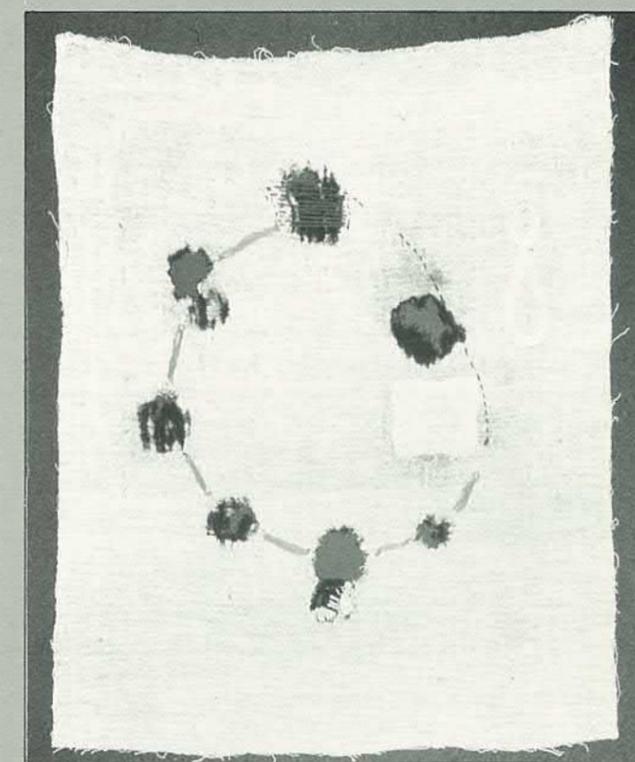
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"Mending Circle I", 1983. 640 x 490 mm. Burning, stitching, threadbare.



Juliet Batten

Left Top:
Mending Circle II 1983.
640 x 490 mm.
Fabric, feathers, paint,
stitching, patching.

Bottom Left:
Mending Samples 1983.
490 mm x 350 mm.

Right:
Banner for the Burned II
1983.

FABRIC

Fabric and Form is an exhibition organised by the Crafts Council for England and Wales at the request of the British Council, to tour in Australia, New Zealand and Zimbabwe from September 1982 for two years.

This exhibition has been planned and selected by Michael Brennand-Wood who studied fabric work and embroidery at Bolton College of Art, Manchester Polytechnic and Birmingham Polytechnic, and now makes work that defies the borderline which has been arbitrarily created between painting and crafts. His current work is based on wooden grids, stained and painted with acrylics to which are applied cotton stitchery and collage of paper, fabrics and other materials. Three of Brennand-Wood's own works are included in this exhibition.

Work from a further 11 artists has been selected by him for this show, demonstrating circumstances in which artists and craftspeople have chosen to use thread or fabric as the medium for their work. All the work selected is abstract, and the only exhibits which could be said to have any 'practical' application are the two knitted scarves by Barbara Brown.

The methods by which the fabric is used or worked are determined by the visual result required, and it is interesting to note where a traditional textile technique has been found appropriate, for example, in Ingunn Skogholt's wool and linen tapestries or Mary Restieaux's obscure but traditional dyeing techniques. Sometimes a decision has been made to create a new technique, such as Stephanie Bergman's adaptation of patchwork, where she makes work which is both a textile object and a painting out of dyed, cut and stitched cloth, or Diana Harrison's stitched hangings which have departed completely from the original function of quilting.

There are also examples of work where the nature of the fabric has been changed completely, as in Brennand-Wood's own work where the fabric is shredded and torn, or transformed by tearing and burning as



Above:
Zig Zag Edges 1981. 120 x 125 cm. Diana Harrison from 'Fabric & Fibre' Exhibition.

in the work of Katherine Virgils.

The show as a whole provides a concise and revealing examination of the many approaches to the use of fabric and thread in the work of some contemporary British artists and craftspeople, and will raise debate about the present position of the boundary lines between fine art and craft.

EXHIBITION DATES

Dowse Art Museum:

28 February - 25 March

Dunedin Public Art Gallery:

11 April - 6 May

McDougall Art Gallery:

15 May - 10 June

FABRIC AND FORM

Jeff Healy highlights views of various critics, and gives some personal views regarding the British Textile Exhibition "Fabric and Form" which is at present touring New Zealand.

Mr Page in his review for the *New Zealand Herald* found the show "stunning, stimulating and exciting" but cautioned the public that they would be in for a shock if they expected to see a show of weaving. He related the works more to painting and sculpture than to loom work.

Could I suggest that *Textiles* is/are not synonymous with weaving and that the exhibition was about textiles and ideas not weaving and technique.

Michael Brennand-Wood states in his introduction to the catalogue, "In an effort to understand the circumstances in which our work has developed, I realise that apart from traditional examples of textiles, it has been the study of painting and sculpture which has exerted the greatest influence".

On the other hand it seems that

& FORM

Peter Fuller (Crafts No. 59) in his review of the show failed to appreciate the very wide bounds within which textiles can exist when he states, "This exhibition made me very angry indeed. Most of the works selected by Michael Brennand-Wood were appalling".

In an effort to understand better, the background of these artists and their work, I would like to give you an insight into the British textile scene. Firstly all these exhibitors are the product of art colleges. They have been stimulated by an education system that encourages *Textiles* (a textile department is an integral part of almost every art college).

I became familiar with the work of these and many other artists during my stay in Britain — the college diploma shows are full of work like that selected to tour New Zealand. In Britain shows are generally well patronised — the viewing public expect to see innovative and creative work by students who have all the tools of an artist's trade on hand to experiment and create with — (not just a loom and thread).

There are a few people in New Zealand doing work of this calibre, but they will remain few and far between as long as we have an education system that excludes textiles from our art schools.

Commenting on the exhibition of New Zealand Society of Potters, Dick Bett, Director of the Govett-Brewster Art Gallery had this to say, "In addition, some lobbying needs to be done within the Education Department and art schools in an effort to establish a number of worthwhile fine art courses in ceramics. A course that instils fine art disciplines first, and the relatively easily acquired craft techniques second, is urgently required by all areas of the craft industry in this country. In this respect, art schools in New Zealand have a lot to answer for."

Indeed, but while Mr Bett suggests that ceramics need this approach to training, could I suggest that textiles need it even more.

SOLID WOOD

The Alternative

An exercise in Self Promotion

The current attention that the Crafts Council is giving to exploring a wider market for craftwork is welcome. It is however an area that has concerned a few Canterbury furniture makers for some time, and at the end of May 1983 their concern turned into action in the form of "SOLID WOOD — The Alternative", an exhibition of individually made furniture.



*Ann Thomas
Interior Design
Consultant*

For some years now the Canterbury Furniture Manufacturers Federation has mounted an extravaganza known as the "Canterbury Furniture Fair" at the Christchurch Town Hall, each year in May. This show, although primarily a trade orientated event, but nevertheless it regularly draws up to 30,000 visitors during its three "public" days. Conversations between furniture maker Iain Wilkinson and myself regarding this event and the fact that many of our clients are people who were disappointed by what they saw there, led us to consider promoting an alternative show. After all, we reasoned, since a solo furniture maker's major problem is marketing and publicity, there must be many more disappointed potential buyers who don't realise that there is an alternative. Finally after two years of procrastination, in September '82 we made the decision to become entrepreneurs.

The first task was to choose a suitable venue. After some

searching, Iain stuck his neck out and paid a deposit on the Canterbury Horticultural Hall, a modern, capacious building which is only a couple of stone throws from the Town Hall. We were committed!

The next problem was to get sufficient furniture makers interested enough to join us and save Iain from going bankrupt. Through our membership of the Canterbury Guild of Woodworkers we knew a few who would be interested and word of mouth led to others. An early meeting of 15 interested people soon sorted out those who were unwilling or unable to contribute up to \$500 each, the figure estimated to be needed to mount the show, and those lucky few who were fully occupied with existing work. One or two more dropped out along the way and things looked bleak for a while, but eventually a hard core of nine committed themselves by signing an agreement.



*Iain Wilkinson
Furniture Maker*

*David Putland
Cabinet Maker*

*James Doule
Maker &
Designer*

*David Thurston
Cabinet Maker*

*Colin Slade
Chairmaker*

*Caroline Fitzgerald
Interior Decorator*

*Geoff Wright & Co.
Makers of Colonial
Furniture*

*Ken Le Compte
Traditional Upholstery
Furniture*



One of our original ideas was to include interior designers in the show as we felt that part of the task of persuading the public to appreciate good furniture was to educate them in the field of interior decor generally. Such a combination had been a notable omission from past furniture manufacturers' shows. Additional benefits of this idea, however, were that interior decorators would add much needed colour and valuable practical assistance with the design of the exhibition format. In any case their inclusion would help spread the expenses! Two interior decorators and one design consultant were approached, and all three accepted with alacrity. This was our first indication that we might really be on to a winner and not just an ego trip. The immediate active and enthusiastic involvement of these people provided a shot in the arm for the project and the practical concept of the show began to take shape.

THE PLANNING

We had budgeted a figure of approximately \$2500 for advertising and while this seemed an awful lot to us, it is in fact small beer in commercial terms. With advertising playing a crucial role in the success or otherwise of the show we decided to employ a consultant. This became a contentious issue especially when we discovered that advertising consultants make much more money than furniture makers! However, we were fortunate to meet Jeanette Elliott, a newly established Christchurch consultant who was so enthused by the venture that she agreed to prepare and co-ordinate the whole advertising plan at a much reduced fee.

At this point it's fair to say that Jeanette was assisted in no small way by the "piggy back" nature of the enterprise. At the outset we calculated that by running our show concurrently with the manufacturer's fair, we would arouse considerable public and media interest and with Jeanette's skilful management this was to prove entirely correct.

Having thus offloaded to some extent the worries about advertising, we were free to concentrate on the practical layout. We had decided on a separate display stand for each maker, with all stands being of uniform design and construction. Screens of unbleached calico tacked over a timber frame bordered two sides of a seagrass matting rectangle, and each of these was joined in sawtooth fashion the length of the hall. This proved to be a highly effective and economical setting for the exhibits. The "Solid Wood" motif was screen printed on each calico sheet and the maker's name was stencilled on similarly after assembly. This understated uniformity lent a "professional" air to the whole show and this we felt was essential in order to woo the visitors.

We decided to hold an official opening on the Tuesday evening, to which we would invite as many relevant and influential guests as we could think of. In addition to invitations, press releases were sent to all sections of the media.

Meanwhile, Jeanette was doing her stuff with the advertising, the main thrust of which took the form of a combined leaflet and poster. This bore a photograph of most of the exhibitors standing in a group beside a couple of very obviously hand made pieces of furniture. A short summary of the nature of the show and a list of the exhibitors names underlined the visual message. The impact of the poster (designed by Gordon Minns) was immediately apparent. Its form captured the essentially human element of the product we were marketing. Ten thousand leaflets were printed, most of which were distributed to selected mailboxes and the balance handed out in the streets and displayed wherever possible.

Jeanette secured us a 15-minute spot on 3ZB's Tuesday morning Talkshow (the first five of which were the most nervous of my life!). After that all we could do was install the furniture and see what happened. We didn't have long to wait. Following the radio interview the Christchurch Star scuttled in, followed in quick succession by radio news reporters, and then a TV news crew. The show was opened that evening by the Mayoress of Christchurch, Lady Hay, before a large and enthusiastic audience which was further encouraged by copious supplies of wine and cheese. The show was off to a promising start, but would the public turn up . . . ?

SUCCESS!

At 10.30 the following morning, a few tired exhibitors were chatting away in the kitchen while half-heartedly washing wine glasses, when a highly excited colleague burst in shouting, "Leave that stuff and get on to your stands — there's people swarming all over the place!" And there were. They didn't stop swarming for the next three days from 10am to 9pm. It took two days to finish those wine glasses! As admission was free, there was no way of accurately assessing the number of visitors, but from headcounts taken at various times it was estimated that up to 20,000 people passed through over the three days.

And the results? Predictably, most business was done by those working in the more familiar traditional forms. Sadly, but perhaps equally predictably, the more original and exciting designs, while attracting much interest, were slower to sell. In all, something like \$100,000 worth of sales or orders (sorry, commissions!) were handled at the show. And of course the effect is still being felt.

How much did it cost? The total outlay (excluding exhibitors' time) was \$5100 split between 12 exhibitors. Of this figure, \$800 was later recouped by selling off the seagrass matting. All without exception, agreed it was money well spent and have backed this opinion by committing themselves for this year's show. Not surprisingly, there is also a queue of aspiring additional participants.

WHAT MADE IT WORK

The human element: Individual makers were in attendance at all times, thus emphasising the personal and therefore unique nature of their work.

Advertising: The value of advertising cannot be ignored. The market (i.e. people) is, willingly or not, daily affected by its message. It is part of our world today and we have to, willingly or not, make use of it if we are to survive. There is no doubt that the employment of professional

advice was a major factor in the show's success.

Pertinent to the craft world in general is the fact that not once in the advertising was the word "craft" used. "Hand made", "Individual", "Design" were all repeated often. We feel that by using the label "craft", all sorts of pre-conceived ideas are aroused amongst the public and a large proportion will reject it as being somehow "unsafe". Too often leaky pots and collapsible furniture made by bandwagon amateurs are wrongly labelled as craft and do immeasurable harm to the real craft movement in the eyes of the great uninitiated. These uninitiated are the people we must convert if that movement is to grow.

The venue: No disrespect or ingratitude was intended to art gallery directors, most of whom are extremely generous in their attitude to the crafts, but this show needed to "go public" — and in so doing provided extensive viewing hours thus enabling and encouraging thousands of people to see it, many of whom wouldn't dream of setting foot in an art gallery — or craft shop.

As a result, an enormous number of people found themselves for the first time in the presence of craft and were unable to resist touching, sitting on and exclaiming about the things they were seeing. Like kids in a toyshop for the first time, their obvious delight was shared by the makers, only these kids had money to spend and a good few of them parted with it!

Commercialism? Does the whole enterprise smell too much of that innocent little word which seems to be anathema to so many craftworkers? Consider these lines from the Christchurch Star reporting on the show: "The furniture at the alternative fair was superbly made. Moreover the builders stood by their work eager to talk about it. Selling their furniture, one gathered, was merely a by-product of making it." Nuff said?

Finally, the key word. Co-operation. The venture could not have got off the ground without it. The gains went beyond the material, however. The bond that was forged between us, the satisfaction of making it together, was real, rewarding and endures. The message is clear: Join together and move mountains. Don't sit on them alone crying for help.

This year a stand has been set aside as a 'guest room' for furniture makers not already in the exhibition. The resident Interior Designers will be furnishing this stand as a library. Appropriate entries are invited from students and professionals alike and will be selected by the Interior Designers.

Write to: Colin Slade, 282 Cashel Street, Christchurch. Phone 65-145.

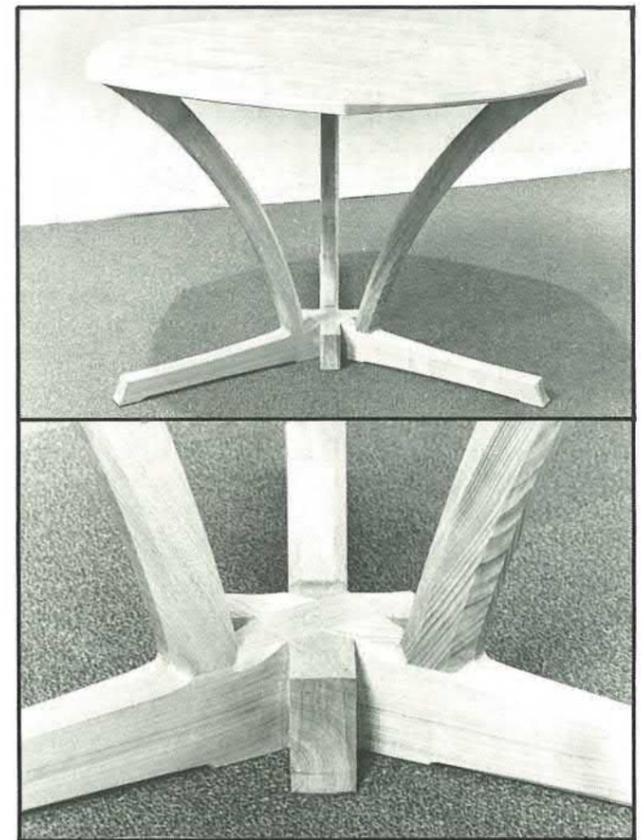
Colin Slade

Colin Slade is a Christchurch chair maker who after eight years' struggling without outside help to establish himself is now a strong advocate of mutual assistance within the crafts — the strong assisting the weak in enterprises such as this.

Also Exhibiting:

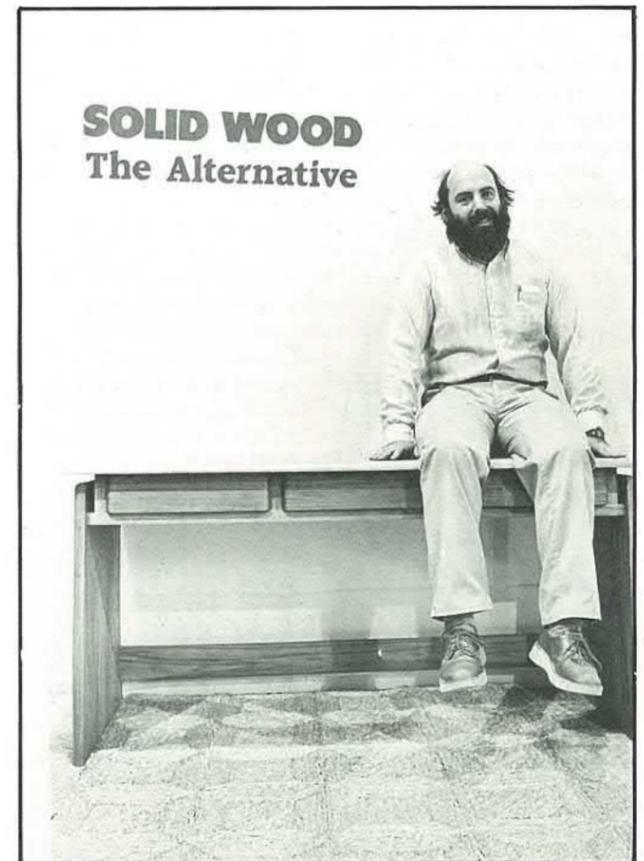
- Sandalwood Design Studio
Interior designers and colour consultants.
- John Shaw
Furniture maker and designer.
- Marc Zuckerman
Specialising in original designs and commission work in contemporary furniture.

ALTERNATIVE FURNITURE 1984 will take place at the Horticultural Hall, Christchurch, from May 23 - 25.



• Dining Table in English Cherry. John Shaw 1983.

• Dining Table — detail of base. John Shaw. Photographs: William Wallace.



Marc Zuckerman atop rimu desk. Photograph: William Wallace.

WAS IT WORTH IT?

Jenny Patrick gives a personal view of the National Crafts Conference.

Why do we have conferences? The National Crafts Conference is a lot of work for the organisers, and a big expense, in fees, travel and accommodation for those who go. Is it worth it? The question loomed large as I wrote the cheque last December. Now, with the conference over, it's time to look for a few answers.

"It's the casual contacts," people frequently say. "The real value of a conference is not in the courses you take but in talking to the people who share interests with you." This is true up to a point. It can also be something of an excuse — a cover-up for lacklustre workshops or badly run seminars.

I look for fresh impetus when I go to a conference. And I expect to find it everywhere: in the casual conversations, certainly, but also from watching others working, from learning new skills myself, and especially from listening to the ideas, philosophies and wisdom of the respected guest speakers.

Here are some of the moments that caught my attention at the third biennial National Crafts Conference at Lincoln College in January. Some of the thoughts I didn't agree with, but all of them made me think; helped clarify in one way or another the exciting and often bewildering job of trying to be a craftsman.

— Carin Wilson, President of the Crafts Council, ended his opening address with a quote which said, roughly, that you can only appreciate good design if you are educated to it. (*Does this mean that we can't naturally recognise and respond to beauty?*)

— Kate Coolahan, lecturer and paper maker carried the argument further over dinner. She was bent on proving that economics was a prime factor in determining aesthetics and design. She used tapestry weaving as an example, where the economic necessity of reducing the number of threads to the square inch led, last century, to a change in design. Gently curving lines and subtle gradations of colour were no longer possible. (*Surely sometimes it's the other way around? An artist needs to gain a certain aesthetic effect or design and so invents a new technique to achieve his vision.*)

— James Walker, flat glassworker, showed a group of us a photograph of his new window. The photograph was going to a prestigious exhibition in Munich — by invitation from a famous master there. Suzy Pennington, fabric artist, cried out in mock horror and amazement when she saw the design.

"James, it is so like my panel you wouldn't believe it!" It turns out she has been commissioned to do a work for the same building in Auckland and has designed along the same lines. (*Can a building print its own shapes into the minds of different artists so they come up with similar designs?*)

— There is a (not very) impromptu exhibition. At the opening Gavin Hitchings, jeweller, discusses the problem he and Jens Hansen are facing in Nelson. Should they move their workshop/shop to a more central, high pedestrian location and face high costs in rent and setting up? Or should they spend a lesser amount on a big promotion of their present place and their own work?

Catherine Lomas from QEII Arts Council comes in on the conversation: "What you need, Gavin, is to get your work known more in other centres. We need small travelling exhibitions going round the country spreading the reputations of craftspeople — especially of those who work in small population areas." (*I enjoy commission-work best; where I make for someone I meet and get to know. Is this lazy? Should I exhibit away from my home patch more often? — where my reputation is not made and my work has to make an impact unaided?*)

— Alan Peters, guest woodworker from England, talks about his home, his workshop, his countryside and his stores of wood. To understand his work, he says, you have to see how he lives. His surroundings are vital to him. He needs that particular South of England countryside for his inspiration. He works slowly and carefully and knows each slab of wood from the tree which he cuts, to the finished piece — five to eight years later.

"If a customer tries to hurry me up", he says, "I tell him to go to so-and-so down the road. My pieces of furniture will last a hundred years. How can you fuss about an extra month or two?"

With Alan, integrity is all-important. He designs the piece so the wood can move comfortably as the atmosphere changes. "Our English central heating is playing havoc with our valuable antiques," he says. "They were made for the moist English climate. Put them in the artificial constant dry heat and they start to fall apart."

— Aya Nakayama, guest jeweller from Japan, shows the same passion for integrity and slow, patient work. She is well up in the highly structured, competitive hierarchy of the Japanese art world. "I think in New Zealand your craftwork does not show the same interest in careful finishing and fine presentation that we have in Japan," she says. (*Is this because we are a nation with a history of beewing a home fast out of the bush? Or is it because we learn piecemeal: a bit here, a bit there, a bit from a book, and never absorb the careful, slow habits of a master to whom we are apprenticed for years? Perhaps this makes us innovative. But Aya Nakayama is innovative and meticulous.*)

I think our best craftsmen are developing that care and love. Perhaps it's a matter of time.)

— Outrageous James Mack, gallery director and prima donna is very entertaining at the evening panel discussion on design and selection. He says many thought provoking things, but his manner of delivery is such a performance that I remember that rather than the content. All three gallery directors agree that beyond all the technical excellence and superb design, a good piece must have a certain magic and its maker a total commitment.

— One afternoon a bodger is working away under a tree. He operates a pole lathe using a supple pole and a foot treadle to power the lathe. In the old days a bodger went from house to house with his lathe and his stack of sycamore stakes and turned new legs for chairs on the spot. The old bodgers could do a nice turned leg in two minutes. This 1984 one was pretty fast too and turned out a beautiful smooth leg. (*Perhaps we try to master new techniques and change our styles too often. There's no reason to frown on someone who works for years to perfect a single skill.*)

— Aya demonstrates a complex braiding pattern. Her work is a combination of traditional Japanese techniques and her own designs, which have grown from a strong tradition. (*What are the traditional techniques and designs that we can draw on? It's not really acceptable for us pakebas to use Maori design and yet English or European traditions don't quite fit us either.*)

— The design seminar by Graham Bennet was a well presented and coordinated bit of teaching. "Look, observe, recognise shape, texture, colour, line, movement. Let a decoration be complementary to the shape of the piece it decorates". Our teacher was quite prepared to show us recent craft works by well known makers where he felt good design was lacking. No-one identified the makers aloud but the air was suddenly electric with unspoken opinions! We drew the outside line of our seed heads or leaves; and then the movement of the inside shape. We dutifully screwed up our drawings as we left. (*A good introduction for many of us who had no formal design training — but where can we continue what we have started?*)

— All day there were kites in the air. "Will you please hold my kite while I try to launch it?" asks a child. I trip over another string as I try to oblige. Peter Lynn must have a well organised workshop — some people have made three kites in one day. Several well known craftspeople have come to the conference especially for the kites. Peter's huge kites are strikingly beautiful when flying. Mary Fyfe from the Wairarapa notices that her kite, batiked on silk is too subtle to be effective up in the air, while Peter's bold designs in bright primary colours contrast well against the bright sky. One of the giant Lynn kites attacks another — settles on the first like a hawk on its mate, and majestically brings it to earth.

— An art teacher tells me she has come to the conference to learn paper making. "Next term all my classes are going to make paper," she says. "It's ideal for the classroom."

— Handmade felt hats are suddenly all the rage. A group of feltmakers are slapping their wet slabs of felt on the concrete in the sun, like a group of washerwomen round a village well.

— Over lunch, Judy Thomas, a fellow jeweller from Dunedin makes a working drawing for me on her serviette. It's a simple box for photographing jewellery. I missed the photography seminar and Judy is keen to share what she has just learned. (*What a good mixer a dance is. Aya, who has been rather distanced from us by language barriers, is alive and transformed in the country dances at the Saturday night bluegrass bop.*)

— Opinions get laid down in all directions at the Open Forum on the last day:

"The most valuable education we get is seeing lots of craft, and meeting craftspeople who are masters, like Aya Nakayama and Alan Peters and Peter Lynn."

"Teaching is not just passing skills on. Too often this happens in New Zealand and you get a rash of clones following today's in-tutor." (James Mack is particularly fierce on this subject and many agree.) "Good teaching should instil attitudes and ideals and help a person develop what's inside."

"If we want something from Government we must know what, first." (*It's clear that this meeting as a whole doesn't know yet.*)

— When craftspeople were talking the opinions were very diverse, often blunt, sometimes vague but somehow always alive and interesting. The departmental speakers seemed different: not so direct; well-intentioned, but not really important. Of course they are important to us, but the complex compromising life they have to lead perhaps has an effect on the way they speak and think — as our straight-forward manner reflects a more single-minded life.

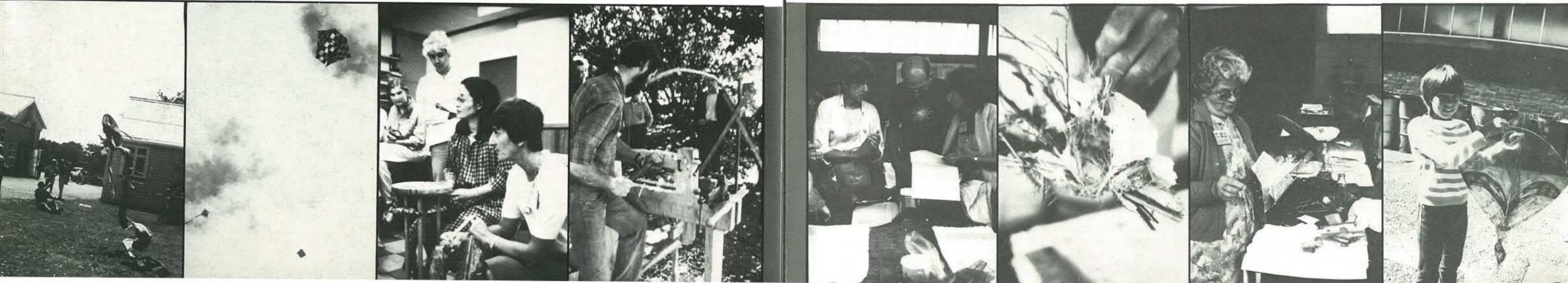
— Carin Wilson says, "The administrators with our interests at heart must work in their slow, convoluted way, and we must work towards the same ends in our blunter straight lines." He calls for an elite group of craftspeople to be a pressure group and a standard-setter. Perhaps, he says, we should take the uncomfortable step of adopting a craft mark which is granted on merit. (*Growsls of unrest from the masses.*)

He asks the meeting to call for a Government task force to be set up. No one is quite sure of the function of this task force; to study marketing? education? the whole craft scene? The concept is adopted in rather bemused fashion.

— The bodger thumps the table excitedly. "We are managing to have a craft explosion with very little Government assistance or money. Why can't we just go on doing it ourselves as best we can? Come on, let's get on with it!"

I reckon I got my money's worth.

Jenny Patrick



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Gallery News

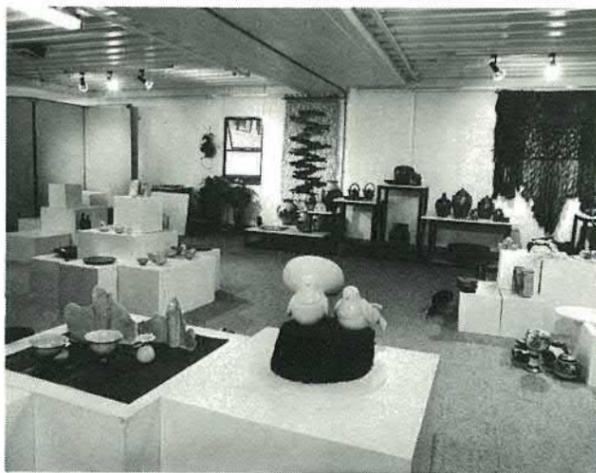
The year 1984 has begun well with plenty of visitors to the Gallery. A display in the James Cook Hotel brings tourists to see the range of work available at the Gallery. As well a promotional display in the new Wellington Savings Bank with demonstrations by carver Norman Clark and potters Jenny Shearer, Gulielma Dowrick and Edna Shepard created much interest with many Wellingtonians seeking out our new premises.

The Gallery exhibition programme is underway; the first, which opens on 13 March is "Presentation Pieces", a selection of crafts suitable as gifts for influential overseas visitors, as recognition for special or long time service, or for presentation from one group to another. If you wish to have your work included in the exhibitions please submit photos/slides for consideration.

Recent rising overheads have reluctantly forced us to reconsider the commission rate for work sold in the Gallery. As from 29 February the commission will be 25% (wholesale plus 1/3) for members, and 40% (wholesale plus 2/3) for non members. All work held in the Gallery will be repriced to cover this increase in commission so craftspeople will not suffer a loss.

Penny Harrison

- | | | |
|----------------|---|---|
| March 14-23 | : | "Presentation Pieces" |
| April 11-20 | : | "West Coast Show" |
| May 16-25 | : | "Office Environments" |
| July 4-13 | : | "Double Exposure" Work in different media investigation. Same theme or subject. |
| August 7-17 | : | "Spring Flower Show" |
| September 5-14 | : | "Deep South" Crafts from Dunedin and south. |
| November 1-16 | : | "Small Packages" |
| December 4 | : | "Christmas Crafts" |



Crafts Council Gallery, 1st Floor, James Cook Arcade.

ERRATUM

In the last issue, we omitted to note that the photos on pages 13 and 14 of the NZSP Exhibition at the Govett Brewster were taken by Paul Johnson. And the ceramic panel on the Recent Work page attributed to "Johnston" was by him.

CRAFT NOTES

Philips Studio Glass Exhibition

Philips Electrical Industries Ltd has just announced the establishment of this new award. One prize of \$1500 will be awarded to a single entry "on the basis of innovation and artistic merit".

The award has been negotiated between Philips and the New Zealand Society of Artists in Glass with the Crafts Council acting as advisors.

Entry forms available from:

Philips Electrical Industries Ltd
PO Box 1041
Auckland.

Craft Affairs Promotions

Is a new venture in craft selling. Based largely on US type craft fairs their aim is to promote "high quality events for the professional artists and craftspeople. We select exhibitors based on quality and

craftsmanship, with diversity and balance in each category to create a show atmosphere that is interesting and attractive ... These shows are the first of their kind in New Zealand, where the craftspeople has an opportunity to sell directly to the public (commission free), to take orders and to make contacts for the future. Craft Affairs are therefore held to support and encourage the work of New Zealand craftspeople through exposition and sales".

Craft Affairs held their first fair at Canterbury Court, Christchurch 1983. The fair attracted 7000 visitors in two days. Participating craftspeople have reported they all sold their work well, some exceptionally well. Planned for 1984 are Craft Affairs in Hanmer Springs, Auckland, Wellington and Christchurch.

Craftspeople wanting to participate should write to:

Fiona Dunkley
Craft Affairs Promotions
PO Box 7231
Wellesley Street
Auckland.

Crafts Council Hawkes Bay

The Crafts Council's Hawkes Bay group are organising an exhibition of members' work at the Hastings Cultural Centre. The exhibition will be just one part of Hastings' Centenary Celebrations. The selected exhibition is opening on 13 May and going through to 27 May. The exhibition will feature the work of a guest exhibitor from outside the region.

Export Opportunity

Mrs W F Toobey
26 River Avenue
Monmouth Beach
New Jersey 07750
U.S.A.

Is interested in hearing from weavers who could supply woven panels (11 1/2" wide or 20" wide x 45/46" long) preferably in

homespun wool. These panels would be incorporated into garments. Some details available from Crafts Council or write to Mrs Toohey.

Craft Survey Report

The report of the craft education survey (official title: 'Craft New Zealand: a study of the craft industry, craftspeople and their training needs.') was released at the Conference and plans for further action were unveiled.

It is proposed to establish a Task Force to work as a catalyst to carry out the changes highlighted in the report. The Task Force would comprise the Crafts Council, the Vocational Training Council and should include government departments and agencies who have a commitment or an interest in establishing a dynamic

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and evolutionary producer-consumer-marketing strategy for the arts and crafts industry in New Zealand. The need to involve craftspeople in the process is recognised — the Task Force is in danger of being bureaucratically top-heavy.

The Task Force sees two goals:

1. to establish an artist-craftsperson capable of producing works of international excellence and quality reflecting a uniquely New Zealand character.
2. to establish a sensitive, knowledgeable and aesthetically aware consumer of quality art-craft products in New Zealand and overseas.

It commences meeting in early March. Copies of the report are available from Crafts Council for \$9, or alternatively it may be borrowed from the Resource Centre, which has a number of copies available for loan.

Jack Laird OBE

An OBE was conferred on Jack Laird in the New Year. Jack Laird has been involved with pottery all his life and has spent much of this time teaching and sharing his skills. He and Peggy established Waimea Pottery in 1964 creating the only recognised pottery apprenticeship system ever seen in New Zealand. Paul Laird now runs Waimea Potteries, Jack maintaining his own independent studio. He is currently a design consultant to Temuka Pottery.

Congratulations Jack Laird.

Noah Morris

Noah Morris, United Kingdom musical instrument maker and would-be New Zealander has recently had a six month extension of his stay in New Zealand. The reason for the extension was the fact that Morris is teaching the first course in Medieval and Baroque

Musical Instrument Making ever conducted in New Zealand.

In 1983 despite support from the Crafts Council, Arts Council and the Minister for the Arts, Noah Morris' application for permanent residence in New Zealand was declined.

Morris comes to New Zealand with impressive credentials. He was commissioned by composer Peter Maxwell Davies to design and build 12 unorthodox instruments for the Camden Festival, 1965. These instruments later toured the world with the composer. He has conducted a number of workshops and has for the last ten years, been on the International Register of Luthiers.

Let's hope that someone in the Department of Immigration realises that Noah Morris is already a big asset to New Zealand.

QEII Grants

The Queen Elizabeth II Arts Council recently announced grants totalling \$60,000 to the following craftspeople.

Melanie Cooper (potter), Wellington.
Gail Weissberg (potter), Wellington.
Margaret Finnerty (fibre artist), Christchurch.
Marian Fountain (bronze caster), Auckland.
Sandra King (woodworker), Auckland.
Leo King (potter), Auckland.
Dennis O'Connor (potter), Auckland.
Trish Dibble (potter), Palmerston North.
Ross Mitchell-Anyon (potter), Wanganui.
Julie Peterson (glass artist), Marlborough.
Richard Rudd (potter), Auckland.
John Shaw (woodworker), Nelson.
Howard Tuffery (woodworker), Taranaki.
Jos Vos (tapestry weaver), West Coast.

A grant of \$2000 was approved for Harold Barton, Paul Christian, Lynda Kerry, Adrienne

Patterson, Victoria Smith and Brett Smoutt to enable them to construct a salt-glazed, woodfired kiln.

The Crafts panel comprising Len Castle (Chairman), Para Matchitt and Jenny Patrick agreed that the criteria for an award should take into account excellence in craftsmanship and design, successful resolution of ideas through the chosen craft medium; and the importance of the project to be undertaken in terms of the craftsperson's own professional development as well as the contribution that the project might make to the development of the relevant craft medium.

National Woolcrafts Festival 1984: 28-31 May

Tutors and workshops include:

Exploring the potential of the rigid heddle loom, Anne Field; fine spinning, Margaret Stove; warping methods, Gudde Moller; fun and facts with fabric, Esther Nitschke; traditional fair isle knitting, Christine Sheard; hand knitting know how, Rita Scorgie; how to weave linen, Betty Booth; spinning other fibres, Elaine Soanes; potential for design and colour in the double warp method, Brigid Howitt.

Guest Peter Collingwood. Lectures on rug weaving, tablet weaving and sprang.

Information: Southland Guild PO Box 1058 Invercargill.

Waikato Craft Training

The Waikato Society of Arts is to pioneer a craft training programme this year. The new course will provide a broad basis of craft experience, drawing, design and colour. It is intended for both the practising craftsperson and the person just starting craft work.

Students will complete five units of craft in two or more different crafts. The certificate course will link up with either a WSA

diploma course or proposed advanced craft studies at Waikato Technical Institute.

Nelson Potters

Report that they have had 20,000 Nelson Potters Maps printed for the forthcoming year. This phenomenally successful marketing tool for some reason hasn't been taken up by other craft groups. Why not?

Nelson craftspeople have announced the publication of an area label about the size of a ten cent coin. It reads "NELSON HANDS MADE ME".

New Zealand Art Workers' Association

A group of people working in the arts have discussed the desirability of establishing a united body of those who work at all levels in the arts and in arts administration. This group have issued the following statement:

"The creative energies and the economic contribution of art workers in New Zealand are undervalued. Therefore this steering group aims to form a New Zealand association of art workers, to develop a united and independent voice for art workers in New Zealand, and to ensure that we and our work are valued and accepted as essential to the balanced growth of New Zealand."

Those interested in becoming involved should contact Thelma Tyler or Dale Hunter, C/- Manukau City Council, Private Bag, Manukau City. Phone 278-0900.

National Ceramics '84

Is the annual convention of the New Zealand Society of Potters and the occasion of the 26th National Exhibition. The convention will feature raku firings, films, visits to the Otago Polytechnic, Otago Museum Ceramics Collection, demonstrations and a two-day workshop with United States potter John Glick.

Glick is in New Zealand

exclusively for the conference. He makes hand thrown utilitarian wares, dinner services being a speciality.

National Ceramics: 20-23 April at Larnach's Castle, Dunedin.

Enquiries: Audrey Shearer 8 Glengyle Street Dunedin.

Fibre Interchange '84

Fourth Biennial Conference of the Australian Forum for Textile Arts. Canberra 13-18 May 1984.

Workshops still with vacancies are:

Paper as a Casting Medium — tutor Gaynor Cardew. The workshop will explore shaping handmade paper into sculptural forms.

Weaving with Imagination: Garments — tutor Colleen Mattiske. Workshop will focus on simple weaves that emphasise special effects through exquisite colours and unusual textures.

Fabric Printing and Printing over the Woven Fibre — tutor Rosemary Draper. Techniques to be explored will include colour mixing, stencils, lacquer film, blackout and possibly photographic work.

Advanced Tapestry Design — tutor Garry Benson. The workshop will introduce tapestry weavers to a new range of design stimuli which is sympathetic to the woven visual imagery of tapestry.

Creative Exploratory Knitting — tutor Deidre Brocklebank. This workshop will explore the creative potential of knitting for utilitarian and non-functional purposes.

Creative Knitting on the Domestic Knitting Machine — tutor Helene Hollingshed. This workshop will increase awareness and appreciation of the knitting machine as a creative tool.

Self Portraits — tutor Liz Jeneid. Portraits will evolve from a number of design exercises.

Explaining Fabric —

tutor Margaret Perry-Carter. Workshop will help participants discover their own philosophy of craft and creativity.

Setting up Simple Weaving Structures — tutor Sue Trytell. Use of primitive fibre techniques.

Fabric Manipulation — tutor Karin Edin. Students will look at the following techniques: semiole, mola, applique, collage, machine embroidery, pleating, folding, cutting etc.

From Fibre to Form — tutor Janet Brereton. Workshop will explore the techniques of sculptural tapestry, knotting and related aesthetic concerns of design, scale and motif.

Applique — tutor Dawn Fitzpatrick. From Plants to Paper to Collages. Workshop will teach basic paper making skills. Finished papers will provide the inspiration to make unique collages.

Body Sculpture — tutor Jenny Banniser. Participants will make garments from a diverse range of materials.

Contemporary Batik Printing — tutor Jeff Service.

Natural Fibre Basketcraft — tutor Enid Williams.

Drawing with the Sewing Machine — tutor Joy Clucas.

Costs: \$125 plus accommodation at \$30 per day.

Last day for registration: 30 March.

Enquiries: Fibre Interchange GPO Box 159 Canberra 2601 Australia.

4th National Ceramic Conference

The Conference Committee is calling for papers for presentation in Melbourne, May 1985 around the theme Tradition & Diversity. Sub-themes and content being considered are:

- Clay as Personal Expression — diversity: earthenware, stoneware, porcelain?; diversity: form and finish; saying it: social comment and

expressionism in clay.

- Technology and Technique
- Nebulous Materials — approaches of ceramic artists/sculptors.
- Alternative Creative Mediums
- Getting There — Studio management, philosophic approaches, interactions with official Craft bodies.
- Australian Design — domestic ware, architectural ceramics.
- The People Who Shape Us? — critics, galleries, collectors.
- Your Rights — legal aspects re studio location, galleries, copyright.
- The Self-sufficient Ceramist
- Historical Developments
- Is It Going in the Right Direction — training and educational aspects; student forum.
- 2001: A Clay Odyssey — source and direction; home computer, solar energy applications.

Other sub-themes and/or content suggestions are welcome.

Should you be interested in presenting a paper, we require titles and brief outlines by 30th April 1984.

Proposals and further information requests should be addressed to: Theme and Content 4th National Ceramics Conference 146 MacPherson Street North Carlton, Vic., 3054.

Invited Weavers 1984

The Auckland Museum will host an exhibition of work by eight invited weavers from 5-20 May.

The Museum has invited Ian Spalding, Yvonne Sloan, Marie Abbott, Zena Abbott, Adele Brandt, Margaret Norriss and Jeff and Julie Healy to produce four pieces of work each.

Together with a catalogue, which will include background on each artist, and a video on the weavers and their work, it adds up to an exhibition not to be missed.

Clay and Glass Az Art 1984 and 1985

New Zealand potter Mark Chadwick has attended the last two Clay and Glass Az Art Conferences in the United States of America. There is now substantial interest in holding the 1985 Conference in New Zealand.

To whet the appetites of United States potters the organisers of the Clay and Glass Az Art 1984 Conference have issued an invitation to New Zealand potters to exhibit at that conference.

Potters wishing to participate should send photographs or slides of their entry with their name, address and telephone number plus a description of the entry including composition and weight. Slides and photographs should be sent by mid March to:

Mark Chadwick
C/- Post Office
Maketu
Bay of Plenty.

Selection will be carried out "by competent selectors".

CRAFT MARKET

Gingerbread Gallery and Craft Shop.
15 The Esplanade (State Highway 1) Paremata, Wellington, N.Z.
Ph (04) 331-832
The Gallery offers fine handcrafts and pottery and paintings. We are open 6 days a week. Closed Wednesday (except during holidays). Tour parties, holiday makers and overseas visitors especially welcome.

Craftspeople
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Contact Robyn (04) 502-870
NZ Emporium Co
PO Box 18-004
Glen Innes
Auckland

Spinayarn Crafts, Manapouri Fiordland. Ph 667

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Southern Ceramic Import Co.
Potters Supplies, mail order or Shop at Moba Bush Rd (just off S.H. 1 near Kennington) Send for catalogue No.1 RD Invercargill Ph 394-875

RESOURCES

ARTICLES

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

Craft Business — Commissions. Craft Australia "Cross Currents" 1983/3 p86-8
Fibre artist Bindy Bridgstock describes some of the pressures that face craftspeople who undertake major commissions. Problems associated with execution and with managing the other demands that a craftsperson faces.

Craft Business — Packaging
Fibre Forum "Packing & Shipping Data for Textiles" v2 no3 p36-37.

Furniture
Crafts "Animeubles" no64 p28-35. French furniture maker Gerard Rigot makes and paints furniture with beaks, paws and faces.

Metalwork
Metalsmith "Photoetching for the studio jeweller" v3 no4 p34-6. Description of how to photoetch. Includes bibliography.

Pottery — Glazes
Craft Australia "Crystalline Glazes" 1983/3 p33-9. Two Australian potters using crystalline glazes talk about their work.

Wearable Art
American Craft "Art to Wear" Oct/Nov 1983 p14-20. This review of an exhibition of wearable art also traces its recent origins and discusses its function as art or clothing.

Weaving — Techniques. Ikat.
Surface Design "South East Asian Techniques" v8 no1 p26-30. Brief survey of

Ikats from a number of South East Asian countries.

Weaving — Tapestry
Fiberarts "11th International Biennial of Tapestry" Sept/Oct 1983 p35-36. Review of the premier fibre show of the world. The 11th Biennial is the first thematic show since 1962.
Fiberarts "A Brief History of the International Biennial of Tapestry". Sept/Oct 1983 p43-5.

CATALOGUES

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

JEWELLERY

Jewellery Redefined
This catalogue was produced for the 1st International Exhibition of Multi-Media Non-Precious Jewellery held at the British Crafts Centre 1982. Works in the show were submitted from 22 countries in August 1981. From almost 2000 submissions, 220 pieces by 80 jewellers were selected. "The sort of makers and designers we are looking at in this exhibition are offering different jewellery, for different people in a different age; for people who probably wouldn't have worn jewellery at all a generation ago. Experimentation with shape, form, function, concepts, images and materials has thrust jewellery makers into the front line."

1983 International Jewellery Art Exhibition. The 5th Tokyo Triennial
1983 was the first time that the Tokyo Triennial had accepted submissions from overseas jewellers. The 1983 exhibition showed more work from overseas than it did from Japan. The catalogue illustrates works by almost 300 jewellers working in a wide diversity of styles in mostly black and white, and colour.
Also available are

catalogues of the 1979 and 1976 triennials. These catalogues were donated by Aya Nakayama during her visit to New Zealand.

KNITTING

Creative Knitting by Mary Walker Phillips
Mary Walker Phillips is a well known United States textile artist who visited New Zealand in 1981. Her recent knitting is executed in linen, wool, silk, metallic yarns and wire. "After so many years of knitting, I feel that I have just begun to explore the possibilities of this technique in producing a work of art. My hope is that those who view this exhibit will enjoy it and look at knitting in a new way."

The Knitwear Revue
The British Craft Centre organised the Knitwear Revue in 1983 to promote "the wealth of exciting knitwear currently being produced to the largely unaware domestic market. But what still comes through most strongly is the knitters' boundless and infectious enthusiasm for the materials and technique. Just as the process itself holds irresistible fascination for the designer-maker, so the finished garments display a life and richness which makes them equally irresistible for the wearer". The catalogue is described as a source book and contains profiles of British knitters, advertisements for knitting packs, lists of United Kingdom suppliers for yarns and accessories, information on outlets, courses and books.

WOODWORK

Fine Woodworking Design Book Three
In late 1982 Fine Woodworking magazine asked its readers to send photographs of their best work executed in recent years. From 20,000 photographs 558 were selected for publication. Fine Woodworking Design

Book Three is "a broad photographic survey of the state of the woodworker's art in the early 1980s". All illustrations in black and white. A directory of woodworkers, mostly United States is also included.

BOOK REVIEWS

The following books have all recently been reviewed in magazines and have received good reviews. This list is intended as a guide to some really good books for those bewildered by the large number of titles on the market. You might as well start with the good ones — here are some of them.

EMBROIDERY

The Needlework Doctor: How to solve every kind of needlework problem by Mary Kay Davis, Prentice-Hall, 1982.
This volume is filled with ingenious solutions to problems faced by experienced and beginner embroiderers.

FABRIC & FIBRE ART — QUILTING

The Complete Book of Machine Quilting by Robbie & Tony Fanning, Radnor Penn., Chilton Book Co., 1980. Book is informally written but scholarly. Extensive bibliography, glossary and well illustrated.

JEWELLERY

Jewellery Concepts and Technology by Oppi Untracht Robert Hale 1983. A big expensive book designed for those already practising as jewellers. Information on techniques, people and the historical and ethnic contexts of jewellery is provided.

LEATHER

The Complete Handbook of Leathercrafting by Jane E. Garnes published by TAB Books Inc., Blue Ridge Summit, PA 17214, 1983. This text presents an extensive

survey of techniques for shaping, joining, colouring, ornamenting and using leather in combination with other materials. Aside from technique there is discussion on health hazards, tools, tanning and dyeing, design and aesthetics. Highly recommended.

METALWORK — IRON

Wrought Iron by Fritz Kuhn, Harrap. The introduction discusses the relationship of ironwork to architecture. This is followed by photographs illustrating the potential of traditional techniques.

POTTERY

Handbuilding Ceramic Forms by Elspeth S. Woody, London, John Murray Ltd. Photographs illustrate various forming methods such as pinch, slab, coil, press, hump or drape mould. Section on basic shapes. A good selection of work by craftspeople using handbuilding techniques is included.

Papua New Guinea. The Traditional Pottery of Papua New Guinea by Patricia May and Margaret Tuckson, Bay Books (1983). A magnificently produced book that is highly recommended. "Wonderful source of technique, form and pattern".

WEARABLE ART

Quilts to Wear by Virginia Avery, Charles Scribner Sons New York 1982. One of the topics of this book is the adaptation of patterns for quilted clothes. The author gives ideas on developing new ideas for garments plus clear illustration on quilting techniques.

WOODWORK

Hand Tools: Their Ways and Workings by Aldren A. Watson. WW Norton & Co. 1982 New York. The author explains both by written word and with illustrations how the

"29 basic tools work and how to sharpen them". In addition to information on tools and their use, information on tool makers, and workshop design is given.

CERAMICS TODAY SERIES

Ceramics Today is a series of monographs presenting work by ceramic artists throughout the world. The Crafts Council is the New Zealand agent for *Ceramics Today*. For further information re subscription, contact: Crafts Council of NZ PO Box 498 Wellington. Ph 727-018

Pompeo Pianezzola

Pompeo Pianezzola is a ceramic artist. He has the experience, capability and knowledge of any fine artist yet still calls himself a potter. To me his work is proof that the fine line between the fine arts and ceramic artist no longer exists. His biography, although condensed, shows no hangups or egotistical strains, but is honest and down to earth, as most potters are.

His work expresses his great interest in hieroglyphic writings and language. As shown by the excellent colour plates he shows his versatility from small pieces (the ones I particularly like are shown in Nos 3, 7 and 23) to the large ceramic mural shown in photo 12, which would adorn any Board Room or public building anywhere in the world. This artist potter would certainly get a captive audience if he were to hold a workshop tour of New Zealand, particularly in the ceramics in architecture field.

James Romberg, USA

The work in this book is all raku. The expert use of slips, glazes and smoking is very evident. The self-expression and mastering of the art and craft is shown in the many excellent photographs of wheel thrown platters or handbuilt sculptural pieces. Platters (photo Nos 3 and

21) are soft and subdued whereas others (Nos 8 and 14) are bold and expressive.

The slab and coiled forms have poise and balance and again the photos highlight the subtle use and complete mastery of the smoking effects.

James Romberg shares with us in the book the recipes of slips and glazes and his firing and smoking techniques. At the end of the book there is a stage by stage photographic sequence of the making process, slip and glaze application and smoking and firing which makes this book a good reference to any potter who is raku firing with similar techniques.

Aline Faure and Florent Zeller, Switzerland

The work in this book shows these two potters working in porcelain, fireclay and stoneware. The use of coloured clays to get multicoloured

effects is very strong in their work. Photo No. 6 reminds me of a zebra-skinned coracle. The slab formed porcelain bowls have softly formed introverted or extroverted rims with excellent use of confidently expressed brushwork. I particularly like the bowl in photo No. 12 and the shell-like quality in photo No. 13. The techniques used in their work are also explained.

In all three books, the numbered photographs have a coinciding index explaining how the piece was made, what glazes or lustres, or how the textured surface is created.

I found the three books full of thought provoking ideas to stimulate one's work on the days when potters feel stale and used up, and for that alone a subscription would be worthwhile. If the others to follow are half as good, the money would be well spent.

Chris Cockell

1st Annual

AUCKLAND ARTS & CRAFTS AFFAIR

Westpac Pavilion—Auckland Showgrounds
May 25th–27th, 1984

Craft Affair Promotions invites all interested artists and craftspeople to enter the first annual AUCKLAND ARTS & CRAFTS AFFAIR.

This is an opportunity for approx. 75 of New Zealand's finest artisans to:

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- Meet and learn from fellow craftspeople

There will be live music, entertainment, good food and refreshments making it an enjoyable, festive weekend.

COMPLETED APPLICATION FORMS MUST BE RETURNED TO US BY MARCH 30th 1984.



For information write to:
CRAFT AFFAIR
PROMOTIONS
P.O. Box 7231
Wellesley Street
Auckland

SLIDE SETS AVAILABLE

Slide sets are available from the Resource Centre for hire. \$4 per set for Crafts Council members and \$6 per set for non-members.

New slide sets include:

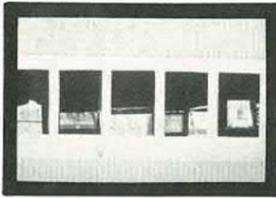
Set 78. *Advanced Techniques for the Fabric Printer — Photostencil Making.*

Kit details the steps necessary in producing photostencils for the fabric printer. Suitable for anyone with basic fabric printing knowledge. Not for total beginners.



Set 80. *Ideas & Inspirations* Kay Lawrence.

Kay Lawrence is an Australian tapestry weaver. Slides show finished works. Kay Lawrence describes the method in which she interprets "the subtleties and nuances of paint and drawn marks into weaving, controlling the richness of the surface, the challenge of working within the constraints of the weaving process".



Set 82 *Some Australian Baskets*

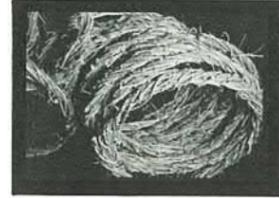
Contemporary baskets made in Australia.



Set 83 *Floating Forest — An Environmental Sculpture.*

Doug Fuchs is an American

basket maker. While in Australia he created a monumental basketry environment entitled *The Floating Forest*. "This environment sculpture is concerned with the concept of forest as a symbol".



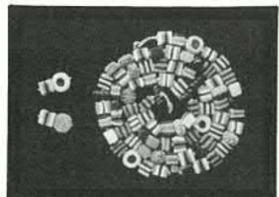
Set 84 *Wollombi Farm Series: The Place* by Heather Dorrough.

"These embroideries are an attempt to convey my love for a particular place, through the medium of fibre... I have attempted to illustrate some of the many aspects of this particular place that go to make up the whole." Techniques used are: machine embroidery, fabric dyeing, fabric applique, padding, quilting and trapunto.



Set 85 *Robyn Gordon's Jewellery*

"By using thermo-setting plastic as the anchoring medium for my pieces I am attempting to exploit a slice of 20th century technology to express something of my own environment".



Set 86 *NZ Society of Potters 25th Annual Exhibition.*

Set 87 *Elsa Rady: Recent Porcelain.*



The Great NZ Box Show

A national multi-media craft exhibition open to all craftspeople. The exhibition is being organized by the Crafts Council and the Wellington City Art Gallery, the exhibition venue.

'The Box' is the theme to follow a previous exhibition of 'The Bowl'. Both represent provocative interior/exterior form/space relationships commonly considered in the crafts media.

Entry is by entry form available: Crafts Council of NZ
P.O. Box 498
Wellington, 1.

Deadline for works to arrive at WCAG, May 7.



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RESOURCES

Winston Churchill Memorial Trust

Fellowships are for investigation or some other activity in New Zealand or overseas which will contribute to the advancement of any occupation, calling, trade, business or profession or will in some way be to the benefit of New Zealand, or will aid the maintenance of the Commonwealth as a beneficial influence in world affairs. Fellowships are not intended for the gaining of academic qualifications.

Applications for 1984 must be with the Board by no later than 31 July 1984.

Applications and enquiries:

The Secretary
Winston Churchill Memorial Trust Board
PO Box 12-347
Wellington. Ph 738-699

Words on Paper

Is a newsletter produced by and for Australian paper makers. Two issues have been produced commenting on the growth of paper making in Australia, the International Paper Conference Kyoto 1983, and Fabriano, Italian Paper Making Centre.

Those responsible for putting together *Words on Paper* are planning to: arrange events for paper makers, compile a register of paper makers and begin to bulk purchase materials.

Those interested in receiving *Words on Paper* should write to:

Penny Wells
Jabberwock Paper Mill
PO Box 252 C, Hobart
Tasmania 7001, Australia.
\$A4.00.

EVENTS

February-March 25

Wellington '84 Part II. Work in all media. Selected by Director, Wellington City Art Gallery, Victoria Street, Wellington.

February-March 28

Fabric & Form: New Textile Art from Britain. Dowse Art Gallery, Lower Hutt.

March 3-18

Fibre Hangings. CSA Gallery. 66 Gloucester Street, Christchurch.

March 3-17

1984 Christchurch Festival Pottery Exhibition. CSA Gallery. Guest exhibitors: Chester Nealie, Ray Rogers, Sue Clifford, Barry Brickell, Jean Hastedt, John Anderson, Gloria Young, Alan Watt, Maria Kuczynska.

March 5-17

Brian Gartside at New Vision Ceramics. 8 Durham Lane East, Auckland.

March 5-23

Jewellery, Pottery and Painting. Jewellery by Elsa Morrah, Pottery by Jeanne Vandermeer, Ian Phillips, Ian Judd. Wellington Cultural Centre, World Trade Centre, Sturdee Street, Wellington.

March 10

Open Day Wellington Potters rooms, Hansen Street, Newtown. 10.30am to 4pm.

Open Day Christchurch Guild of Weavers and Spinners. Exhibitions, sales and demonstrations. Arts Centre, Christchurch.

March 11-17

Happy Families by the Britains. Twelve Potters, 575 Remuera Road, Auckland.

March 12-31

Artefacts from China. Square Edge Arts Centre, Palmerston North.

March 13-23

Presentation Pieces. Crafts suitable for presentation gifts. Crafts Council Gallery, James Cook Arcade, Lambton Quay, Wellington.

March 15

Wellington CAC AGM. Wellington Cultural Centre. 7.45pm.

March 16-April 2

ANZAS 1983 Woven Tapestries Exhibition. Kaikoura Art Group.

March 18

Search For Style Lecture. Textiles 1870-1930 by Valerie Carson. Dowse Art Museum, Lower Hutt.

March 18-31

Wood Sculptures by Ric

Swain. Alicat, 52 Jervois Road, Auckland.

March 19-30

Joan Fletcher & Anita Berman. Miniature Weaving, Wheel & Loom, 146 Manukau Road, Auckland.

March 19-31

Te Ao Maori — The Maori World: Work from leading NZ craftspeople in flax, bone, jade and wood. Compendium Gallery, 49 Victoria Road, Devonport, Auckland.

March 23-31

Window display of porcelain by Robin Paul. Pots of Ponsonby, 124 Ponsonby Road, Auckland.

March 26-April 8

'84 Projects — Installations. View the artists at work for the first days and their finished works afterward. Wellington City Art Gallery, Victoria Street, Wellington.

April 2-14

Wearable Art. Compendium Gallery, 49 Victoria Road, Devonport, Auckland.

April

Auckland Handweavers Guild exhibition. Elephant House, Parnell Road, Auckland.

April 3-15

Juliet Peter and Roy Cowan. C.S.A. Gallery, 66 Gloucester Street, Christchurch.

April 5-23

Holly Blair — batik. Juliet Peter and Roy Cowan — pottery. CSA Gallery, 66 Gloucester Street, Christchurch.

April 6-8

Art & Craft '84. Zonta Club of Manawatu.

April 6-23

ANZAS 1983. Woven Tapestries. CSA Gallery, Christchurch.

April 11-20

'West Coast Show'. Crafts from the West Coast of the South Island. Crafts Council Gallery, James Cook Arcade, Lambton Quay, Wellington.

April 13-27

South Canterbury Potters Annual Show. Aigantighe

Art Gallery, Timaru. Guest potter Len Castle.

April 16-18

Arts & Business Seminar. To examine arts marketing and the relationship between arts and business. Limited places. Enquiries: QEII Arts Council, PO Box 6040, Wellington. Phone 851-176.

April 21-May 13

NZ Society of Potters. 26th National exhibition. Dunedin Art Gallery.

April 27-May 14

ANZAS 1983. Woven Tapestries exhibition. Riversdale District Arts & Crafts.

April 29-May 12

Tiles and Murals '84. Group exhibition. Alicat, 52 Jervois Road, Auckland.

April 30-May 9

Autumn Harvest: 4 Wairapa Craftspeople. David Marden Pottery, Phillipa Gee Silversmith, David Kelly Basketmaker, Mary Fyfe Fabric Printer. Turnbull House, Bowen Street, Wellington.

April 30-May 11

Domestica Exhibition. Exhibition by invited domestic ware potters. Organised by the NZ Society of Potters and the Crafts Council. Antipodes Gallery, Dixon Street, Wellington.

May 5-20

Invited Weavers. Auckland Museum. Ian Spalding, Yvonne Sloan, Marie Abbott, Zena Abbott, Adele Brandt, Margaret Norris, Jeff & Julie Healy.

May 7-13

Halswell Potters exhibition. CSA Gallery, Christchurch.

May 11-13

Central Regional Arts Conference. "Self Sufficiency". Southward Museum, Kapiti Coast.

May 14-27

Crafts Council Hawkes Bay Group Exhibition, Hastings Cultural Centre. Selected exhibition coincides with Hastings' centenary.

May 15-June 10

Fabric & Form: New Textile Art from Britain. McDougall Art Gallery.

May 16-25

Office Environments — Crafts to enhance office foyers and working space. Crafts Council Gallery, James Cook Arcade, Lambton Quay, Wellington.

May 18-June 4

ANZAS 1983 Woven Tapestries exhibition. Queenstown Art Society.

May 22-June 3

Mark Piercy — Woodwork. CSA Gallery, 66 Gloucester Street, Christchurch.

May 27-June 9

Wellington Potters Annual Exhibition, Turnbull House, Wellington.

May 28-31

National Woolcrafts Festival. Queenstown. Special guest: Peter Collingwood. Information: Southland Guild, PO Box 1058, Invercargill.

May 27-June 7

ANZ Bank Fabric & Fibre Awards. NZ Academy of Fine Arts, Wellington.

September 3-5

National Council of Adult Education Conference. "Learning for our Future". Workshops, seminars, exhibitions, participation. "Learning for our Future", PO Box 12-114, Wellington North 6038.

OVERSEAS**May 13-18**

Fibre Interchange '84. 4th Biennial Conference of the Australian Forum for Textile Arts.

Judy Pearce
Crafts Council of ACT
Australia 2602

May 20-29

Australian Pacific Embroidery Festival. Information:

University of Sydney Embroiderers Guild NSW
167 Elizabeth Street
Sydney, NSW 2000
Australia

May 16-20

Glass Art Society (US) 14th Annual Conference, Corning, New York.

Secretary
Glass Art Society
Box 1364, Corning
NY 14830, USA.

June 12-14

Society of North American Goldsmiths Conference. "Jewellery: Art & Industry". Workshops, exhibitions, post-conference events.

Fashion Institute of Technology
227 W 27th St, New York
NY 10001, USA.

June 20-24

Convergence '84. Handweavers Guild of America biennial conference.

Information:
1403 Alleghany
Arlington
TX 76012

August 11-15

10th World Crafts Council, Voksenkollen, Oslo, Norway. This meeting is limited to officers and member country delegates.

SELECTION

At the last Executive committee meeting of the Crafts Council, the Council adopted a policy of selection, or recommendation. Up till now we have provided information on unselected craftspeople to a wide range of national and international enquirers. We will continue this activity where such information is required. However, to reflect the great strides made in the development of all crafts it was decided that the makers of the excellent required, and deserved, greater promotion. For this reason it was decided that the Crafts Council should adopt a policy of recommendation.

The Executive agreed that it is not the role of the Crafts Council to select where there are strong and active specialist craft organisations.

The Council intends to establish, with the assistance of the existing craft organisations, a selection mechanism over the next few years. The initial stage of implementing a selection policy is the compilation of a list of recommended craftspeople.



Many thousands of New Zealanders and overseas visitors have said of New Zealand Craftworks . . .

"It feels good here", or "This has got to be the nicest craft shop anywhere", or "You have the best selection of Pottery and Glass in N.Z."

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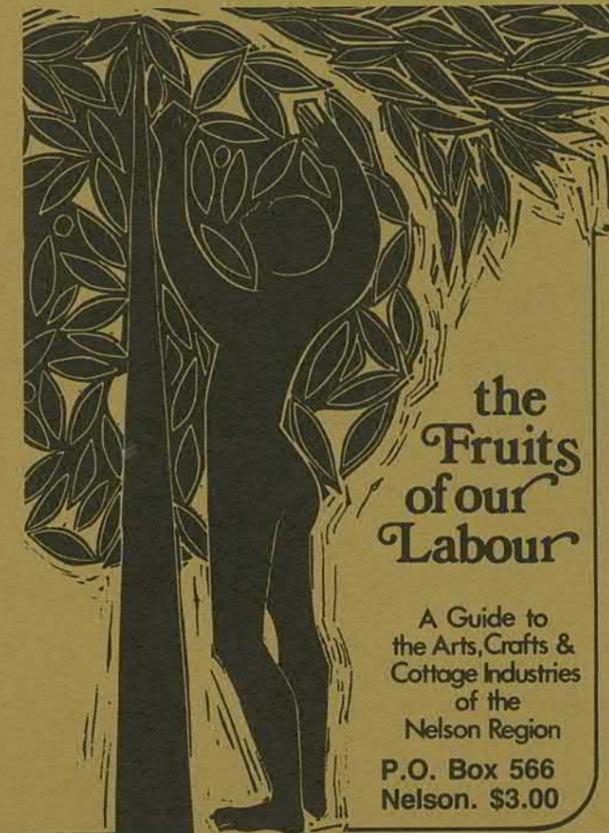
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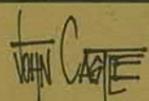
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• Firework Helicopter. 1.5 m long by R.L. Ansin, L. Holms — Design. Nov. 1983, 8 Mile Beach. Photograph C. Martin.

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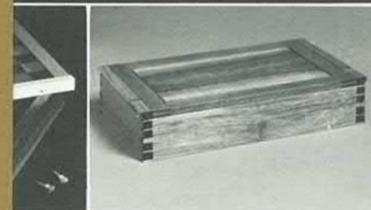
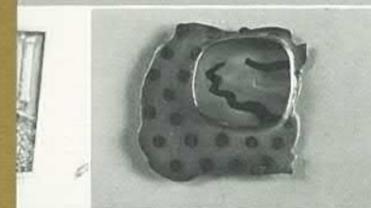
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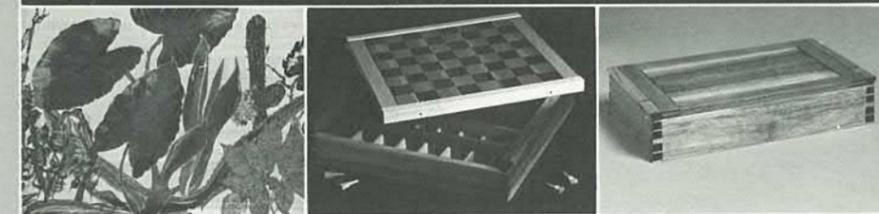
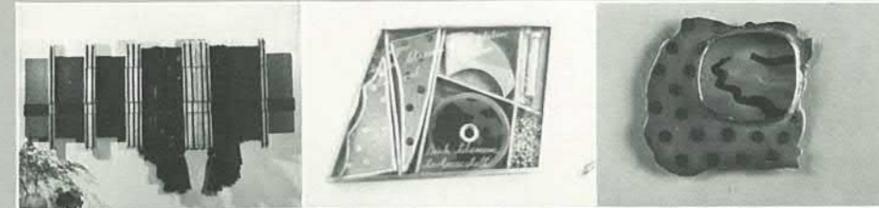
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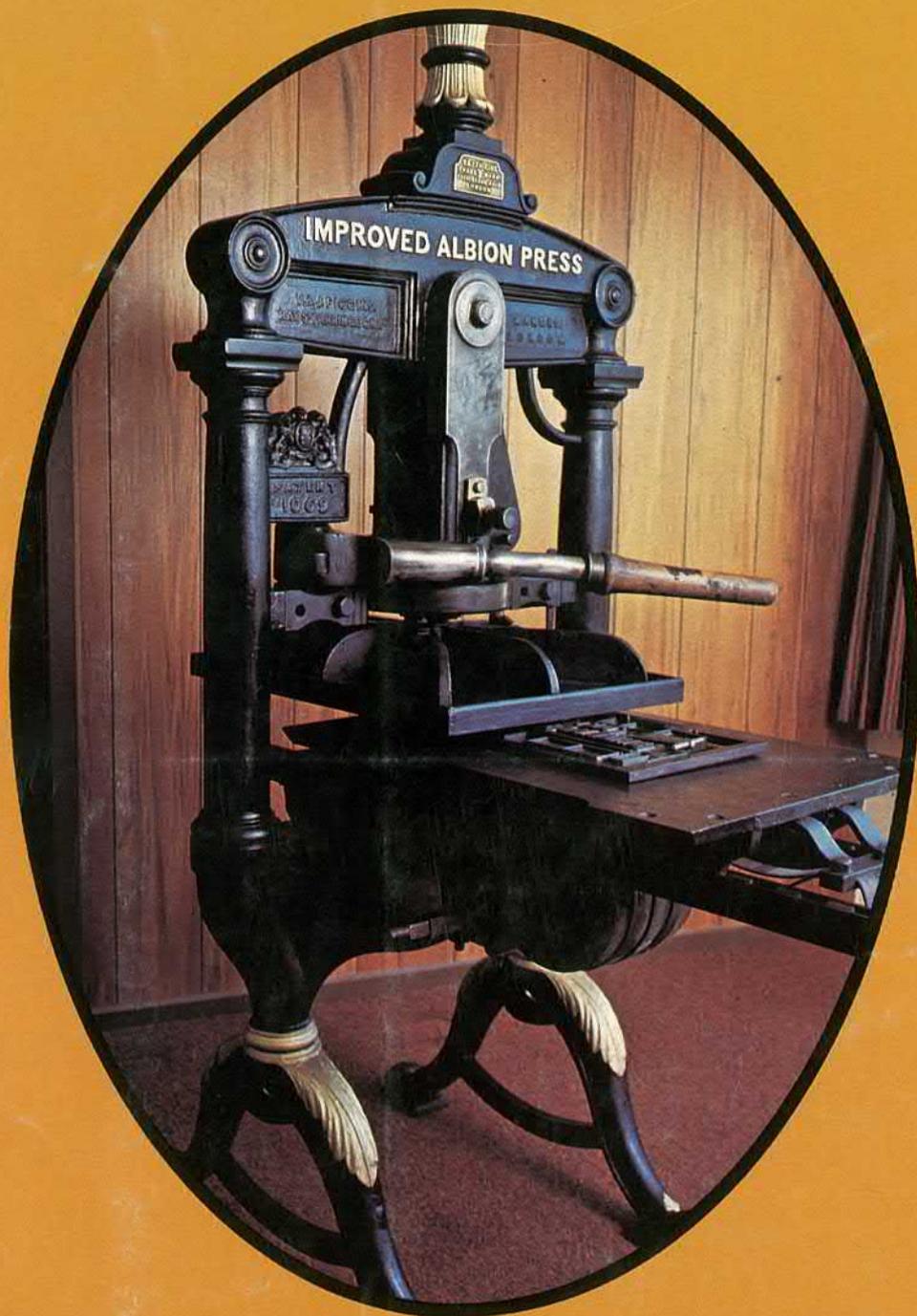
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