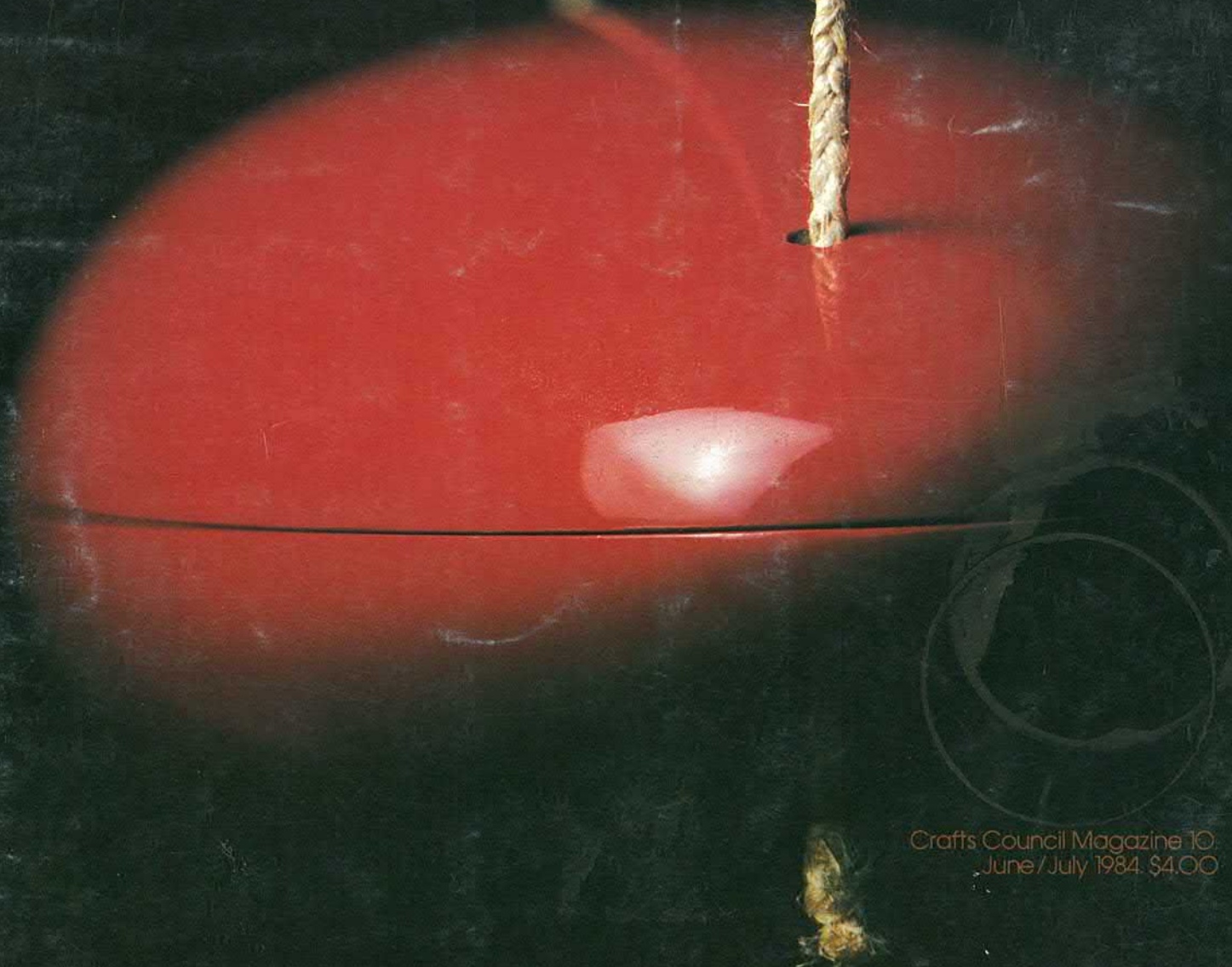


NEW ZEALAND  
Crafts



Crafts Council Magazine 10  
June/July 1984. \$4.00

# Soapbox

*I've given myself the task of writing about standards and the first thing that occurs to me is that when craftspeople sit down with each other to talk about standards how often it is that they seem to be talking 'about' some things out there apart from us with a life all of their own. Well they're not you know. Standards apply to every part of every thing that we make, and in talking about them in abstract ways we're denying responsibility for our own creations.*

*It's appropriate that the ostrich and the kiwi have a lot in common as I believe that as a race of people we are readily prone to burying our heads and pretending that everything is O.K. In fact it's not O.K. at all. Certainly not as far as New Zealand crafts are concerned. We are so ready to applaud the splendid standard of crafts in New Zealand without really thinking about what we are saying. The reality is that there are very few people in New Zealand producing truly superb craftwork. There are a large number doing quite good work and there is a very long tail of work that's not very good at all. But, WHERE ARE THE CRITICS? The obvious place to look for them would be amongst the craft faculties of universities and tertiary institutions — but that's another story. Forget about the newspapers. They're far too busy with their pages of racing form and football results — matters of great importance I'm sure. So we're going to have to do the job ourselves, and to do it well we're going to have to grow up a little.*

*Informed critical opinion is necessarily, firstly, inclusive before it can ever be exclusive. To really see everything that a craft work has offer us we must have our channels as wide open as possible. To see the merits and faults of a work we must be able to put it in its own context and this often means going outside the confines of our own ideas and looking at and learning about other media, disciplines and milieu.*

*Finally — and this is the important bit — we've got to be more ready to take the plunge and offer our observations and criticisms to each other.*

*I'm a potter and can almost count on the fingers of one hand the number of times that other potters have looked carefully at my work and offered me their critical observations. It's worth considering that the few times that it has happened I can remember almost verbatim what was said, and the criticisms without exception have proven helpful. How marvellous it is to have someone look at your work with clear eyes.*

*If we have any real integrity as craftspeople we must surely welcome such critics and be ready to bear what they are offering. To be a really fine craftsman is not easy. It takes a great deal of integrity and honesty about ourselves, and we must ultimately take total responsibility for setting our own standards.*

*But we can help each other, and we must do this if we're to fully realise our potential.*

*So how about it. Let's take a few risks and offer each other a bit of the hard stuff.*



In this issue we focus on projects in New Zealand and overseas. Cover story is the Great New Zealand Box Show held at the Wellington City Art Gallery (opening just as we go to press); Kahurangi: Small Treasures from New Zealand, currently on show in Los Angeles; Warwick Freeman and Alan Preston report on their Fiji Jewellery Project; Northland Craft Trust; Catherine Lomas describes how Queen Elizabeth II grants are made and profiles some recent recipients of craft grants; Margery Blackman reports on her QEII funded study in "Textiles Abroad"; Jenny Patrick profiles Debbie Pointon and Graeme Storm in "Singlemindedness".

In the September/October issue we will provide indepth reviews of the 1984 Fletcher-Brownbuilt Exhibition (congratulations to Merrilyn Wiseman — it's just been announced!); the Philips Studio Glass Award (as yet unselected, Philips have recently announced three year support for this award); Pacific Adornment at the Dowse Art Museum; a focus on New Zealand instrument makers; profiles of overseas guests Peter Collingwood and Marlise Stachelin; coverage of the Woolcrafts Festival and the Embroiderers' Conference.

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*But we can help each other, and we must do this if we are to realise our potential.*

*So how about it. Let's take a few risks and offer each other the hard stuff.*

*Carroll Hegan*

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Philip Clarke.

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#### DEADLINE FOR COPY FOR NEXT ISSUE

1 August 1984

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#### Erratum

The photographer of the cover photograph of the MARCH/APRIL issue of 'New Zealand Crafts' was erroneously referred to as Tony Savidan.

The photographer was Murray Savidan of Savidan Productions Limited, Auckland.

I apologise for this mistake:  
Suzy Pennington.

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#### Photographs

Michael Langford: SPECTRUM.

# Letters

## Marketing. Where is it?

### Dear Editor

The September/October issue of *New Zealand Crafts* just arrived, and I am more and more impressed with each issue. This really is becoming a superb publication, and reflects the maturing of the crafts movement in New Zealand about which Carin Wilson writes in his Guest Editorial.

I noticed the announcement about the Crafts Council Conference and was struck by the absence of a key ingredient of a successful crafts movement today, namely some attention to the "business and marketing" side of being professionally engaged in crafts. I know that artists and arts organisations have been reluctant to talk about "money" — as though that is somehow in conflict with "art" — but if we accept the premise that artists are also entitled to eat three times a day, then the subject of marketing and management would seem to have an appropriate place on the agenda of a conference such as yours.

What I'm leading up to is that perhaps we can think a few years ahead by which time I should be ready for a return visit to New Zealand. The two weeks I spent in your country last year really wasn't enough time, and I made a number of friends I'd like to see again. If you are interested in having me participate in such a programme and can let me know some general dates far enough in advance, perhaps I can schedule a trip at the appropriate time.

All good wishes for a successful conference and

an enjoyable holiday season.

**Sincerely**  
**Michael Scott**  
Editor, *The Crafts Report*

US magazine of Marketing and Management for Crafts Professionals.

## History of NZ Crafts Council

### Dear Editor

Christine Ross, Executive Director of the Crafts Council, in her editorial in the December/January issue of your magazine, makes some pertinent observations on the development of the craft movement in New Zealand and, in particular, draws attention to the comparative youth of the representative organisation. To illustrate the point she claims "the Crafts Council was established only seven years ago". This statement is incorrect. The NZ Crafts Council was founded in 1965, only a year after the parent body, the World Crafts Council was formed. The first New Zealand President was Nan Berkeley. Many prominent craftspeople served on the committee in those formative years . . . Muriel Moody, Dorothea Turner, Jenny Hunt . . . to name but a few.

During the 60s and 70s, the Council sponsored many exhibitions including one featuring international craft and another representing craft from the Asian region of the WCC. In 1976 Council took a major step forward. Crafts, and other interested people, met at the Dowse Gallery to look at the role of the Crafts Council and its place in New Zealand cultural life. A steering committee was elected and the recommendations from this group became the guidelines and goals of the new executive. The first

priority was the establishment of a resource office. In the setting up of this national office we were encouraged by the interest and co-operation of the Crafts Council of Australia. In the beginning, office equipment was donated and the office completely staffed by volunteers but eventually we were able to impress on Government the need for a paid administration. Although we assembled what records were available, I can but agree that the very informality of the early organisation meant that Minutes and other records were limited. This, and perhaps the fact that the Crafts Council did not become an incorporated society until about 1976, could explain why, in recent years, both the president and the director speak as if the Crafts Council had no history before 1975.

Christine Ross further comments . . . "In looking for directions and signposts for the future it is not a bad idea to look backwards from where we have come" . . . a laudable idea indeed. To do this effectively the present Crafts Council should give urgent consideration to the need to talk to pre-1976 office bearers (and their nominees). Hopefully when the complete history of the crafts movement in New Zealand is written, there could be much more useful material available than limited records and mere conjecture.

**Dorothy Pascoe**  
(Past President)

**Christine Ross replies**  
*I don't want to be pedantic and split hairs but . . . pre-1976, the organisation was called "World Crafts Council — New Zealand Chapter". In that year the name was changed to "Crafts*

*Council of New Zealand" and an incorporated society was formed. Therefore, the Crafts Council as it now exists was established in 1976.*

*I am sorry that my statement has been construed as dismissive of the visions and efforts of those involved in the early years. This was certainly not my intention. In my time as Executive Director, I found inspiration in reading the records of that formative period and in talking with those who had the visions and aspirations. The Crafts Council owes them a great debt.*

## Handcrafted Publicity?

### Dear Editor

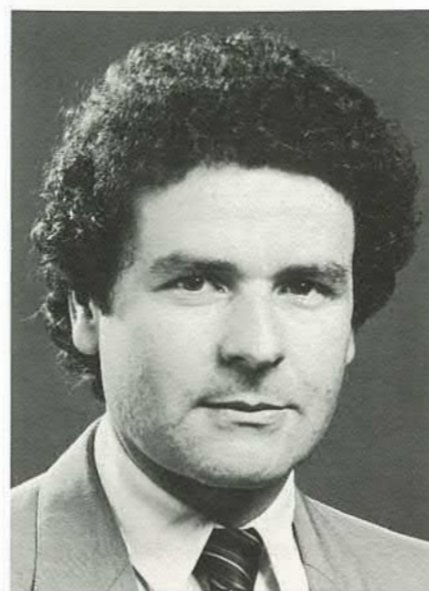
Refreshing as it was to read the article "Solid Wood, The Alternative" which was at once practical and alive, there was just one note that jarred: the avoidance of the word "craft" in their publicity, which in the author's view, gives to the public an image of "unsafe, leaky pots and collapsible furniture. . ."

Sure, there are an awful lot of "bandwagon amateurs", but it is no different for the artist who has to shoulder his way through all the Sunday painters. In one sense everyone is an artist and a craftsman, for we all have a certain sense of proportion, but the Artist, with a capital 'A' is a rare bird. Come to that, so is the craftsman.

There is, of course, not only the badly constructed but also the other extreme, the arty/crafty, so pretentious as to be way above the heads of all but the "in" set. Either will repel the public, and thank goodness!

Between these the artist and the craftsman has the task of creating and of "finding" his public.

**John Stevens**



# ... INTRODUCING JOHN SCHIFF

John Schiff is the new Executive Director to the Craft Council. He took up his appointment on 5 June and we extend a very warm welcome to him. John was selected from more than twenty applicants for the position, many of whom had impressive credentials. From a short list of nine John emerged the clear favourite of the small committee appointed to make the selection. We were impressed by his qualifications, and the appropriateness of his background, but particularly by his eagerness to turn his experience to the needs of our craftspeople.

In confirming his appointment we emphasised to John the changing nature of the activities of the Craft Council. We pointed out that it needs to adopt a more entrepreneurial stance, not merely acting as administrator of the interests of the craftspeople, but further, to actively assist our members with finding new markets, exhibition opportunities, commissions, and pressing for the highest of standards.

We have asked John to talk a little about himself, and to outline some of his plans.

**Carin Wilson**

Last Christmas I spent some time showing an overseas visitor around New Zealand. I wanted to give an impression not only of the countryside and the people, but also some of the things special to New Zealand. The areas we visited soon came to be determined by the location of potters, woodworkers, weavers and other craftspeople. We were very excited about the quality and variety of the crafts we saw. Questions raced through our heads — why are the high quality crafts so difficult to find in the larger centres, why isn't the craft industry taking greater advantage of the growing number of tourists coming to New Zealand, why do the crafts in New Zealand not have a higher profile etc., etc? I would never have imagined at that time that I would be working for the Crafts Council five months later!

I am very much looking forward to committing my energies to, what for me is a completely new area of work. I have always enjoyed the crafts although as little more than an observer. I was able to see some local crafts during my time in Europe and Scandinavia and it was interesting for me to make a comparison with New Zealand crafts. The more I saw overseas, the more convinced I became of the uniqueness and relatively high standard of New Zealand crafts. This belief has been strengthened by what I have seen since my return to New Zealand last September.

There are several major issues on the boil for the Crafts Council at the moment — crafts training, the marketing of crafts and pressing for the removal of the sales tax restrictions on crafts operations, to name but a few. No doubt there are many other issues of concern to craftworkers and I want to get a feel for those issues quickly. I have no intention of being office-bound in Wellington. I plan to get out and meet as many craftspeople and crafts groups around the country as possible so that I am directing my efforts to those areas of real concern.

This is an exciting and challenging area to be working in, and I am glad to have the opportunity to work towards the further development of the crafts in New Zealand.

**John Schiff**

## Annual General Meeting

The Crafts Council Annual General Meeting will be held at Fairfield House, Van Diemen St, Nelson on Sunday September 30 at 4pm. The meeting will be preceded by a show of slides from the Resource Centre starting at 3pm.

A panel discussion with members of the Executive will take place at the end of the meeting and following the discussion we invite all members to meet the Executive.

**THE GREAT  
NEW ZEALAND  
BOX  
SHOW**

The Great New Zealand Box Show is the second Crafts Council/Wellington City Art Gallery collaborative exhibition. The show was selected by Carl Andrew, Deputy Director of the Museum of Applied Arts and Sciences, Sydney. He selected Philip Heath's WakaHuia (featured on the cover) as the winner and describes it as "an object of extraordinary refinement which is based upon a traditional art form but is interpreted in another material. The concept and the execution of the piece are perfectly in harmony and result in an object of serene and timeless beauty".

The Crafts Council would like to thank the following companies for their sponsorship of the exhibition and award, Winstones (Wellington) Ltd, NZ Forest Products Ltd and Bright Building Supplies.

The Crafts Council gratefully acknowledge the assistance of the QE II Arts Council in bringing Carl Andrew to New Zealand.

it. If a hundred hours of stitching are judged as wasted time then one must see that as part of the creative process.

The selected works which make up this exhibition say much about the high levels of achievement of craftspeople in New Zealand. The work of many of these people is of the very highest quality and deserves to be much better known abroad. I hope that major exhibitions of contemporary New Zealand crafts will tour internationally over the next few years.

I want to express my thanks to the Crafts Council of New Zealand and the Queen Elizabeth II Arts Council for having made my visit to New Zealand possible. It has been, in every way, a most enjoyable and stimulating experience."

**Carl Andrew**

Philip Heath is a young Auckland interior designer. Since obtaining his Diploma in Design in 1982 Philip has been involved with a number of major projects. During 1983 he designed the interiors and the displays at the Waitangi National Trust Visitor Centre and Forest Headquarters Waipoua, Waipua Forest. His interests are diverse; industrial archaeology, book illustration, natural history painting, special purpose furniture design, stage design and model construction.

A number of entries were highly commended by the selector and some of those are featured here.

The Crafts Council would like to thank the following companies for their sponsorship of the exhibition and award, Winstones (Wellington) Ltd, NZ Forest Products Ltd and Bright Building Supplies. The Crafts Council gratefully acknowledge the assistance of the QE II Arts Council in bringing Carl Andrew to New Zealand.

Carl Andrew made the following comments on the entries and his selection.

"The selection of an open exhibition is always a challenging and exhausting experience. The first stage is easy — those works which are obviously of no merit and those which are conspicuously excellent can be put at opposite ends of the room. But the larger number which need careful individual consideration constitute the real task of the selector.

If the selector is an outsider, as I have been, then he or she has several advantages. Personal friendships and loyalties can play no part at all and the aftermath is dealt with by others. The outside selector must judge the individual works submitted without knowledge of their context within the maker's history of achievement. And so a major figure might be rejected because she or he didn't take the exhibition seriously enough and sent in a minor work at the last minute. A local selector, aware of that person's high standing would possibly have included that minor piece.

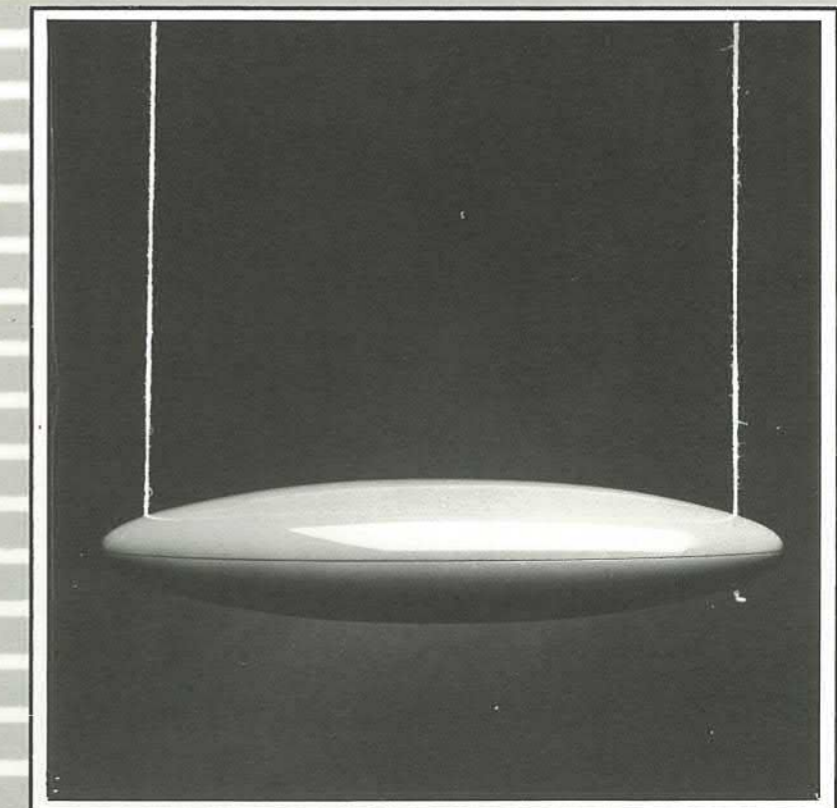
In selecting this crafts exhibition I have looked for quality, concept and design and then for appropriate levels of execution. As with any work of art the concept of the work determines the criteria by which it must be judged. A hard-edge painting must be immaculately executed and will be judged in accordance with that requirement just as a silver box of classical geometric form must have a tight-fitting lid if it is to satisfy the requirements of its own concept. Entirely different criteria apply to the execution of an abstract-expressionist painting or a raku ceramic form.

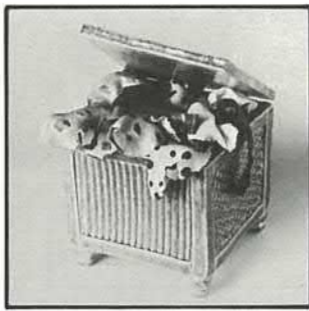
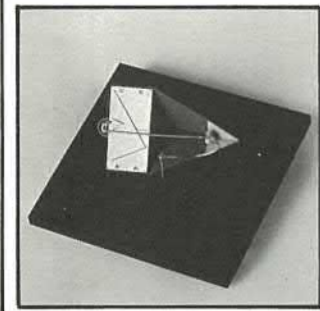
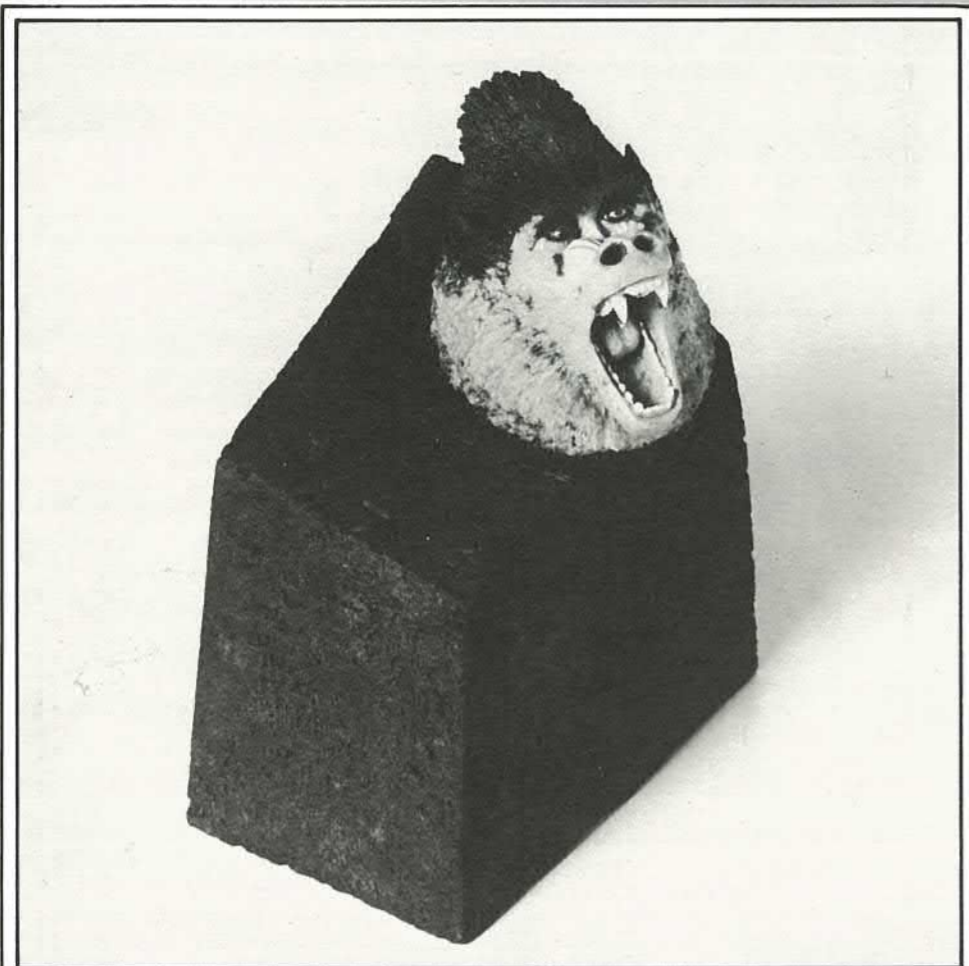
Many of the works which were not included in this exhibition were well conceived but inadequately executed. Others were poorly conceived but wonderfully well made. In some crafts media, embroidery and jewellery in particular, the demands of the medium in meticulous work and time spent have often been disproportionate to the quality of the creative concept. The execution has become an end in itself.

The crafts media are now demanding, and rightly, that they be taken seriously by public museums and galleries, by critics and by collectors and that they be accepted as forms of expression as valid as painting and sculpture.

This acceptance is now occurring all over the world and is manifested in the collecting policies of art museums, the market values of the finest craft works and the international publications devoted to crafts media. But craftspeople must individually apply to themselves the highest critical standards if they are to achieve the status which they seek. If four pots out of five must be smashed then so be

Below: "WbakaHuia" by Philip Heath. Lacquered wood, flax string.



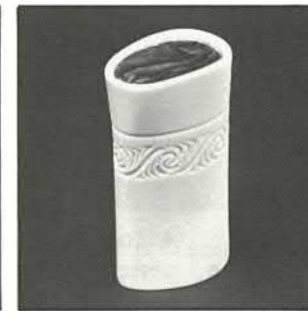
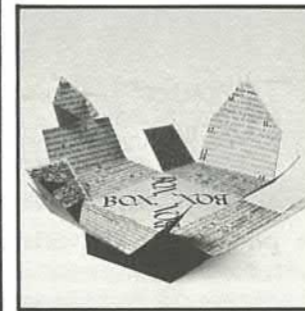
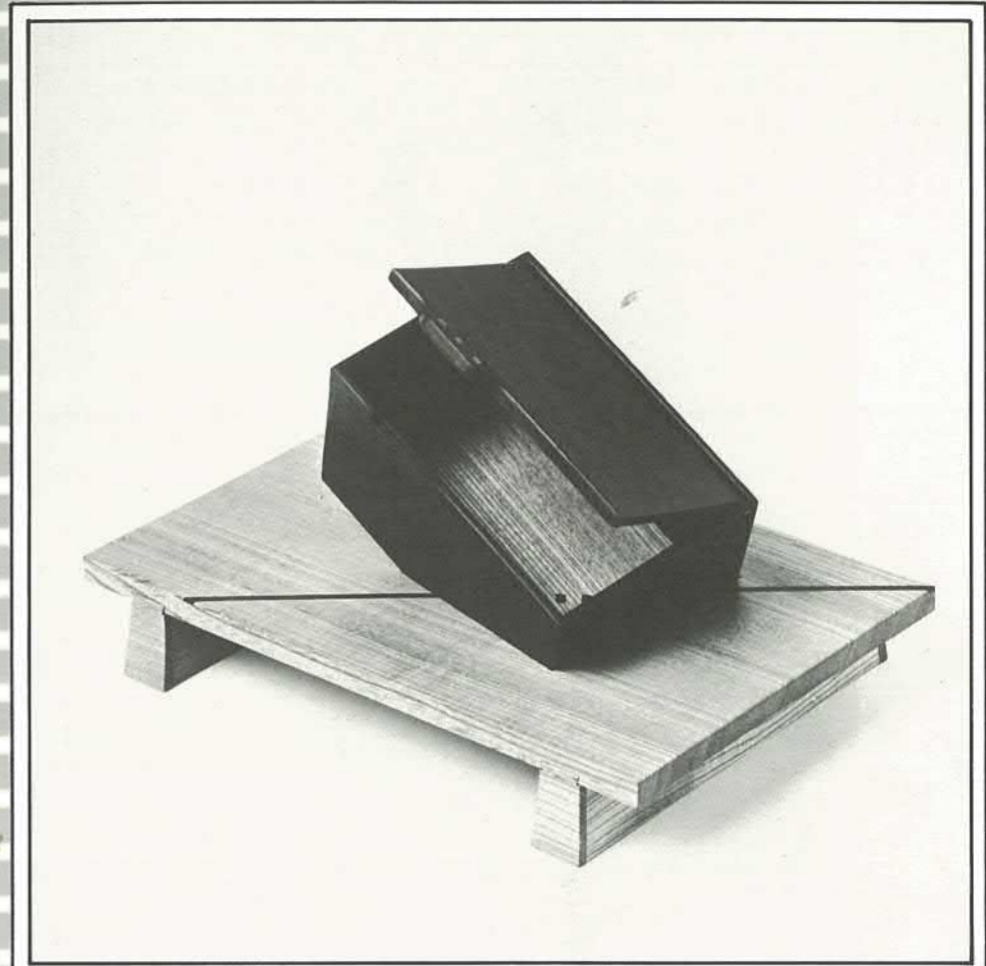


Top: Raku No. 723 — Rick Rudd (Auckland) raku. 190 x 135 x 110. Highly commended.

Bottom Left: Long Time : No See — Nick Charlton (Auckland) titanium, silver, acrylic base. 40 x 65 x 45.

Middle: Tracey's Box — Tracey Collins (Auckland) mixed media. 700 x 200 x 300.

Bottom Right: Music Box — Gloria Young (Wellington) ceramic. 160 x 120 x 110.



Top: Cornered — Carin Wilson (Auckland) wood. 95 x 165 x 115. Highly commended.

Bottom Left: A Box of Words — Jill Totty (Auckland) paper, card. 150 x 460 x 550.

Middle: Box — Stephen Mybre (Pukerua Bay) bone, shell. 82 x 44 x 20.

Right: Quarter Acre Section with Compartment — George Kojis (Wanganui) ceramic. 150 x 225 x 210. Highly commended.

Photography: Michael Langford — SPECTRUM.

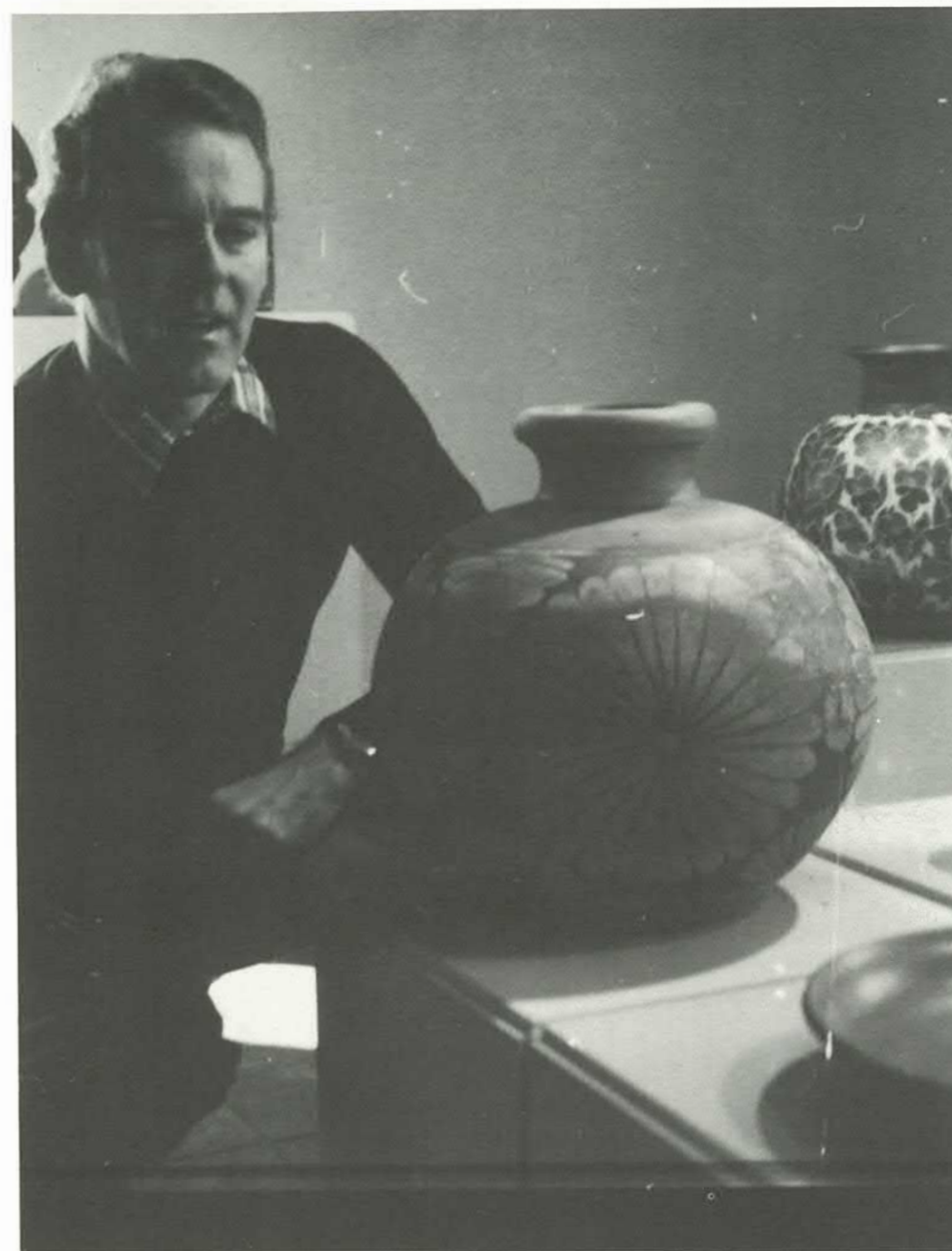


Debbie Pointon  
Photographer: Studio 12.

# SINGLE MINDED- NESS

**A look at two potters, in experience almost a generation apart, totally different in style, working habits and background, but surprisingly similar in one important aspect.**

When I talked separately to Graeme Storm and Debbie Pointon, both highly regarded New Zealand potters, the intention was to write two separate profiles. But since then the differences between the two have fascinated me. In almost every aspect of their potting lives they differ. It would be facile — and incorrect — to say that it is the difference between the old school and the new. But each is, in part, a product of the times in which they trained. Each has been a trail blazer, though it is perhaps too early to see Debbie's trail clearly. In New Zealand pottery we are only just reaching a stage where we can look at generation differences so perhaps a writer may be excused for exaggeration — making a point out of what are largely personal differences. The differences, any way you look at them, are fascinating.



Graeme Storm

## Style

Graeme Storm has been a practising full-time potter for twenty years. He established a reputation (in the sixties) for his use of blue and green glazes and still largely uses these colours. His shapes are simple and classic and have not altered dramatically over the years. He makes containers and is particularly known for his large full-bodied pots.

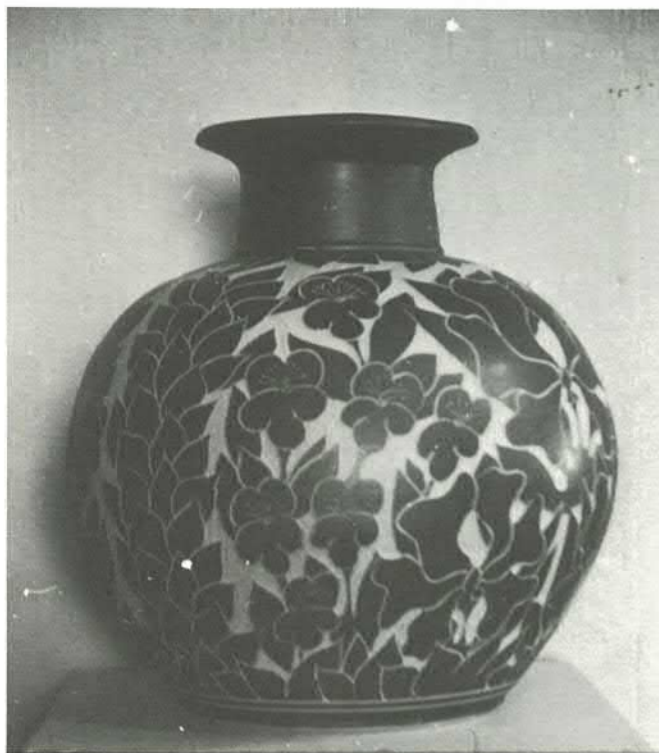
Debbie Pointon has never earned a living from her pots. She enjoyed a meteoric rise in the New Zealand pottery who's who by winning, in 1980 the coveted Fletcher Brownbuilt Award. A relative unknown then, she has since established a fine reputation for her delicate airy porcelain pieces. Her shapes and concepts are always on the move and recently her exhibition work has moved away from container forms to purely sculptured pieces.

## Training and Background

Graeme Storm like most New Zealand potters, is self-taught. He was first introduced to the medium at Auckland Teachers College. "It didn't come naturally to me, throw-



Debbie Pointon's studio.



ing a pot," says Graeme, "learning techniques was a slow business for me."

"The equipment was there at the college. It was up to me to learn how to use it. None of the staff knew." (A familiar story even today in many tertiary institutions.) He learned in the same way at Dunedin Teachers College. It would be an interesting survey to see how many potters who started their careers in the fifties and sixties were sparked by the innovative art and craft policy of the Education Department at that time, and the enthusiasm of those first generation craft lecturers.

From there it was travel overseas — especially in Canada — and opportunities to gain experience in workshops or informally at art schools. In Finland at Arabia pottery he was attracted to blue/green glazes and learned something of their chemistry. Back in New Zealand he experimented further and began producing brilliant peacock coloured pots.

"This was a shock to the establishment," he says, "all the pottery world worshipped at the Japanese shrine where natural earth colours were proper for pottery. I was an admirer, but not a worshipper. To start with no-one wanted my colours. I still remember the sinking feeling of carrying my heavy suitcase of pots into New Vision or Art of the Potter in Auckland — the only two shops that sold pottery, most of it imported — and trying to sell my wares. It's a very different story today, with any number of craft shops all prepared to come and buy direct from the door."

Gradually critical praise spread to general acceptance. Graeme Storm's work was hailed as a welcome new direction, a break from the Hamada/Leech stranglehold and a sign that there was a virile new generation of New Zealand potters on the way.

Debbie Pointon has come to pottery from a full-time art training. As a 6th former she and two friends badgered the Mother Superior at Sacred Heart College, Lower Hutt, to let them drop formal studies and work full time on art. The far sighted headmistress gave the girls an attic room

and art materials and left them to it. "It was a marvellous year," says Debbie. "I suppose I've always been single-minded. We worked very hard, prepared folders of work and all three of us were accepted for the graphic art course at Wellington Polytech School of Design.

Debbie began to establish herself as a painter, winning a merit award in the National Bank Art Award in 1975.

Six years ago, feeling a stranger in her new community of Raumati, she went to pottery classes at the Kapiti Arts & Crafts Society. A six week course with Wendy Masters, another with Jean Hastedt, then further advice and help from Jean. But the break-through came when Debbie first worked with porcelain. "I got my hands onto porcelain and that was it," she says. "Something to do with its fineness, its whiteness. Like a sheet of paper waiting for me to paint on it."

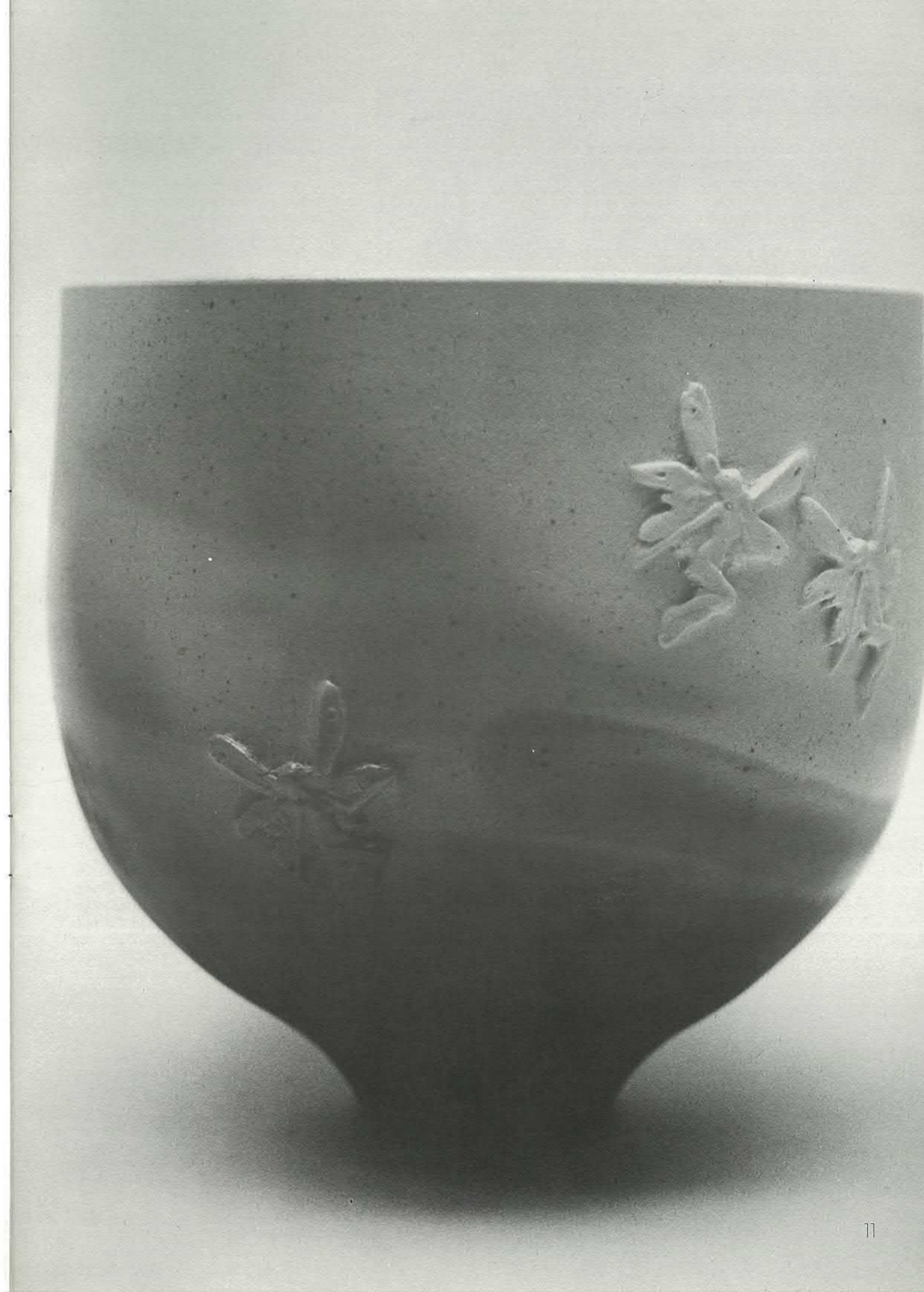
From then on there was no stopping her; the Fletcher Brownbuilt, recognition at the NZ Society of Potters show, an award at the Crafts Council Bowl exhibition. In the last four years her graphic work has rapidly taken a back seat and she has established a top national reputation as a potter. But the influence of the painter is always there, the carved tree forms, the dreaming faces, (in her unglazed porcelain), are like paintings on clean white paper.

#### Influences

Graeme Storm has travelled widely and has broad international interests in the arts. "I'm always plucking and delving," he says, "and though I'm not aware of influence in my work, other people see it. Like my black and white flowered pots. People see an Indonesian influence there and certainly they came after a trip to Indonesia where I was fascinated by batik."

In 1967 he was invited to spend a year demonstrating and lecturing in Canada. This was Expo year in Canada and Graeme spent many days absorbing the rich experiences available there. Another time old locks at the Victoria and Albert Museum fascinated him. A lifelong obsession has been with Bellarmine. Graeme has a superb

*Faerie Bowl — sagger fired porcelain. Photo: Ans Westra.*





and priceless collection of these 17th century pottery bottles, acquired from all over the world.

Debbie has never been overseas. "I'm influenced by what's around me," she says. All the surfaces in her living room are covered with little treasures from the beach or the bush; a brightly coloured moss, driftwood, an interesting fungus, shells. Her workshop, built on a QE II grant and tucked among trees and plants, overflows with interesting bits and pieces whose shapes have pleased her; dried grasses, whitened bones, an old clock, among which her chalk white drying porcelain pieces and her broken shards waiting to be turned into sculptures seem entirely at home.

### Working Habits & Techniques

Debbie Pointon works largely towards exhibitions. "I don't work a 9-5 day. I tend to work frantically before an exhibition deadline and then relax and absorb things for a while. I suppose if you added up the hours, a good proportion of my time is spent working at pottery, but there's nothing regular about it.

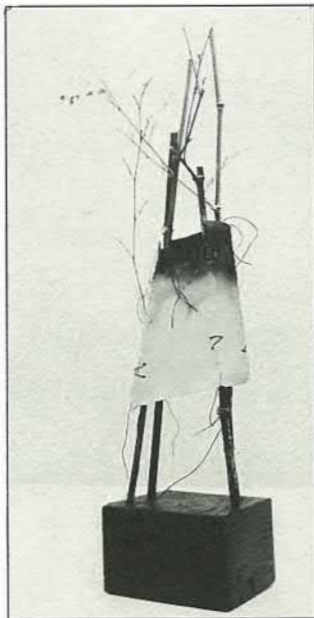
Graeme disciplines himself to regular working hours. "My wife is an art teacher, and as soon as she has left for work I try to get down to the studio."

I am talking to Graeme at the Villas Gallery, where he has just had his first Wellington exhibition. The strong colour and the bold elegant shapes look very well in this new gallery and there is a very reassuring rash of red stickers. "This is an unusual venture for me," says Graeme. "There is a certain danger in over exposure, and anyway I'm a little wary of the soul baring and razzmatazz of exhibitions . . . but this one," he adds with a smiling glance at Edith Ryan, Gallery Director, "has been a good experience. I probably should do more of it." She nods vehemently.

Graeme has a certain reputation for being a recluse but the openness and charm with which he speaks belies that reputation. "My usual way of working and selling is based on a three month cycle," he says. "First I will make for six to eight weeks, then the next three weeks are firing. I have a large two chamber oil-fired kiln. It's becoming something of an antique now — though this is my third kiln. Today gas or wood fired and fibre-lined are all the rage, but though my kiln is old fashioned and probably not so efficient as far as fuel and heat loss goes, I know the kiln. I'm familiar with its habits and the effects I can get. So I have few failures or mistakes. That kind of efficiency more than makes up for the other loss."

The first firing is biscuit in both chambers, then two firings with glaze in the front chamber and biscuit in the smaller second.

The last week of the cycle is spent rubbing bottoms, fitting lids and general finishing. "That's a very important time," says Graeme. "It's when you get to know your pots. As you handle the finished pot unexpected qualities suddenly make themselves felt. Sometimes the piece that has been given special attention and of which you have high hopes, in that final handling time shows itself to be fairly humdrum, while another that you have passed off somehow works and is special. It's like bringing up a child. You lavish your best care and love on them but



there is a time when you have to let go, step back, and accept whatever turns out. In the same way you have to give your pot to the fire and live with whatever transformation takes place."

Finally, two or three times a year, Graeme and Jacquie clear their Browns Bay house, ring up the people they know will be interested — and have an open day. "Not really open," says Graeme. "We don't like to have a lot of people we don't know wandering through our home. A friend might ring and say, can I bring three of my friends? And that's OK, and we keep a note of people who have rung wanting to buy earlier and we invite them all at this time. Usually a craft shop or two will ask for whatever is left."

In a three month cycle Graeme will make 250-300 pots, depending on size. "I like this personal way of selling," he says, "you could not market, in a modern way, something that is close to your soul."

Debbie's fibre lined electric kiln is in the family garage. "That's my side and that's Lou's, she says. Lou's side contains the car, the mower and a few tools and is fairly tidy. Debbie's side is a jumble of saggar pots, charcoal, bags of clay, broken shards, more found objects and an assortment of children's equipment.

Her firing technique is very distinctive and one which she has developed herself. She places the porcelain in a saggar pot, a heavy ceramic bowl something like a wide flower pot, in a bed of pounded charcoal. During the firing some of the charcoal burns away, leaving a gentle orange blush on the porcelain; the next layer burns to ash, leaving a smoky effect; the residue that remains as charcoal colours the porcelain a soft dull black.

"I wanted to get this effect and asked John Parker who was doing a course," she says. "He suggested putting sawdust in a saggar pot, but that burned right away. Then I suggested scraping off some of the black soot that formed cones on the bag wall of Jean Hastedt's oil-fired kiln. Finally, Jean came up with the idea of the pounded charcoal and that is the technique which I use exclusively now."

It's a good example of how New Zealand craftspeople develop techniques — by sharing ideas and skills freely.

This is also where the two potters show an important similarity, their single mindedness. Both have pioneered, in New Zealand, a new technique: blue/green glazes for Graeme, saggar/charcoal fired porcelain for Debbie — and both have basically stuck to their techniques, though we have yet to see whether Debbie will be firing in the same way fifteen years hence. It's a lesson that many New Zealand craftspeople could well learn. Because we learn by picking up information here and there, we tend to be magpies with techniques, excitedly running home with a new one to try out. Our workshops are lined with discarded equipment of last year's popular technique.

Our top people, in all the crafts, are more discriminating. Mastery of a single technique — or a narrow range — gives the master the freedom to use effectively a vivid imagination (Debbie Pointon), or strive for refinement and perfection within a style (Graeme Storm).  
**Jenny Patrick**

## The Who, Why and How of CRAFT GRANTS

*Catherine Lomas, Advisory Officer for Crafts with the QEII Arts Council looks at last year's grants, who got them, and what has been done so far with the money.*

In 1983 the Arts Council had a budget of six million dollars. Of that, a little over \$120,000 went to the crafts. Not a percentage to be proud of. The blossoming New Zealand craft industry deserves better. Half that \$120,000 went to individual professional craftspeople under the annual Grants to Individuals Scheme.

To be eligible for such a grant the artist should show that the project will

- contribute to the growth of the arts in New Zealand.
- further the artist's professional development.
- help the artist maintain a viable livelihood.

The kinds of project considered are:

- vocational training and advanced studies;
- teaching
- research which benefits other practitioners;
- exploration of new directions;
- establishment of a suitable working environment which may involve the purchase of equipment;
- reaching new audiences and markets;
- and production or original creative work.

Funds to assist projects which fall into these categories are allocated under the Grants to Individuals Scheme. For projects by established artists, which can be accomplished within three months, and which do not involve capital expenditure, there are Short Term Grants up to a maximum of \$2,000. For longer term projects, which require funding above \$2,000, grants are made to artists, at all levels, under the Annual Grants Scheme.

Grants to craftsmen are made after applications have been considered by the Craft Adjudication Panel of the Queen Elizabeth II Arts Council. Members of the 1983 Panel were Len Castle, Chairman, representing the Arts Council, Para Matchitt, carver, craftsworker and educationalist, and Jenny Patrick, jeweller and crafts advocate.

At its last meeting in November 1983, the Craft Panel considered 33 applications requesting a total amount of \$135,815.98 under the Annual Grants to Scheme. In making their recommendations to the Arts Council, the Craft Panel took into account: excellence of production in terms of

craftsmanship and design; the ability of the craftsman to fully resolve ideas through the chosen craft medium; the importance of the project to be undertaken in relation to the craftsman's own professional development, as well as the contribution that the project might make to the development of the relevant craft medium.

First the Craft panel read applications and looked at slides or photographs of the applicants' work. Any artists about whom the panel wished to know more were called for an interview. (Some received a grant without an interview, and some who were interviewed received no grant.) Then the panel members individually graded the applicants. Where there was a difference of opinion the individual was discussed at some length until agreement was reached. Always artistic merit was the overriding factor.

### 1983 Grants

A research grant was made to **Melanie Cooper**, a potter from Wellington who has recently returned from advanced training in Australia. Ms Cooper was granted \$2,000 to enable her to continue her investigations into chrome-tin pink glaze stains. This research will enable Ms Cooper to undertake new directions in her ceramic work. Melanie Cooper impressed the Crafts Panel with her talent and her commitment to her work in and teaching of ceramics. They felt that she had a major contribution to make in the area of glaze research and hoped that her findings would be made available through her teaching activities. At this stage of 1984, Ms Cooper is well advanced in her project having established her own workshop in the Wellington suburb of Brooklyn. She runs classes in glaze chemistry at the Wellington Society of Potters.

**Grants for major projects**, which involved preparing for an exhibition of work were made to Christchurch weaver, Margaret Finnerty and to Auckland potter, Denis O'Connor.

**Margaret Finnerty**, received a grant of \$7,000 to enable her to work for a year on a series of fibre sculptures. Some of these have been completed already and exhibited at the Robert McDougall Art Gallery in Christchurch. The series of sculptures is to be further extended into works for the Lausanne Biennale later in the

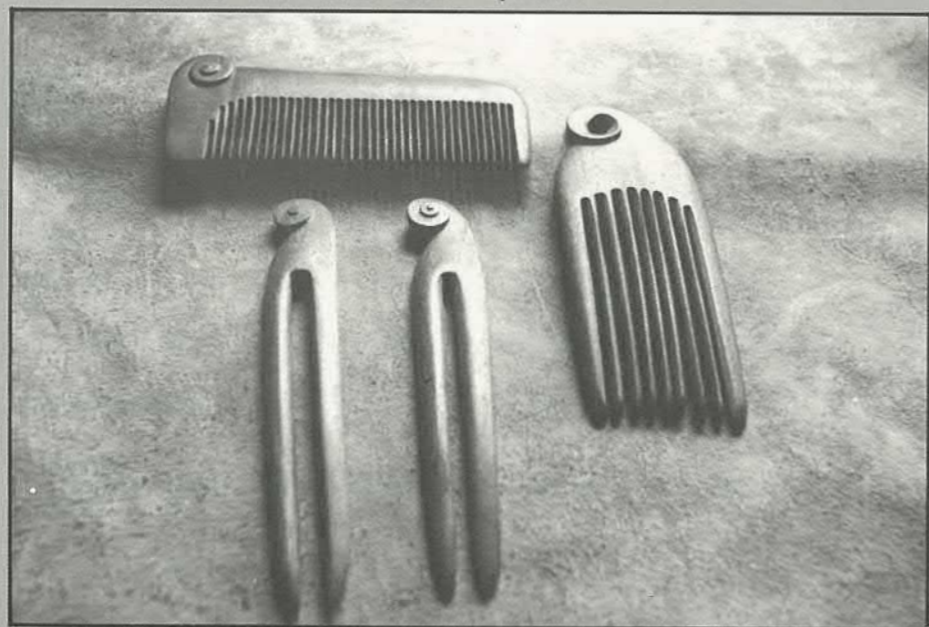


Ceramics by Denis O'Connor.

year. Margaret Finnerty has also used her grant to prepare work for a fibre sculptural show at the Christchurch Arts Festival in February 1984. She is currently working with a local community church by designing panels for the interior of the church in addition to spending time working with pupils at a Christchurch country school. In June 1984 she is to be the guest exhibitor at the Aigantighe Art Gallery in Timaru. In reporting to the Arts Council, Margaret Finnerty wrote "The grant has also meant time to read, research, design and think about my own work and the direction it is taking; to experiment and use materials I could not previously afford, as well as being able to participate in school and community activities with a view to extending the artistic vision of the adults and

children that I come into contact with."

**Denis O'Connor** received a grant of \$5,000 to enable him to prepare work for a major exhibition entitled "Songs of the Gulf" which is to be shown at the Auckland City Art Gallery and the Dowse Art Museum in Lower Hutt later in 1984. Having seen the preparatory work for this project, the Panel regarded it as having the potential to be one of the major ceramic art works created in this country. At this stage in 1984 the work for this exhibition is nearing completion and Denis O'Connor is currently documenting the works to prepare a catalogue for the exhibition. The grant has enabled him to work fulltime on this project and to help with the costs of documenting the pieces.



Puriri Combs by Sandra King.

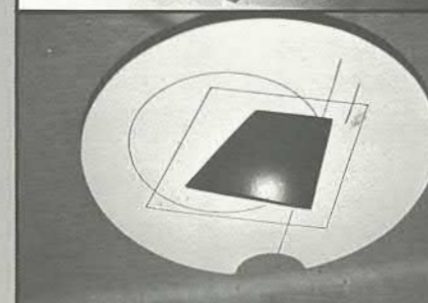
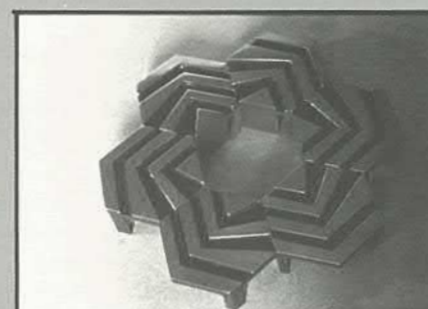
Other recipients of **major project grants** to help them work during the year and to establish appropriate working environments went to **Sandra King**, a woodworker from Kaeo. Ms King is a young woodcarver who impressed the Panel with her meticulously crafted and well designed puriri combs and small scale sculptures. She explained that her workshop was very simple and therefore her production was extremely limited. The Panel felt that a \$3,500 workshop development grant could help her to increase her production and to explore new directions in her work especially by carving different types of wood and other alternative carving materials. Ms King is self-taught but has demonstrated that she has a great potential to extend her current carving practice. She has since reported back to the Council that she is experimenting with inlays at present using Stewart Island paua shell and that she has also begun making containers. Her workshop has been reorganised to provide more efficient working conditions.

**Rick Rudd**, and Auckland potter, received a major special grant of \$4,000 to help him improve his working environment. The Panel considered Mr Rudd's work to be of a very high standard and that he has the talent and commitment to continue making a significant contribution to ceramic practice in New Zealand. Since his work is relatively slow to produce, a grant has meant that he has been able to obtain a more efficient workshop in a shorter time than would have otherwise been possible.

**Grants for equipment** were made to: **Leo King**, potter of Auckland, who received \$1,500 to help him acquire and install a spray-booth. Mr King is considered to be one of the leaders in the sculptural ceramic field and the Panel agreed that a spray-booth was very necessary to his work and to maintain health safety standards.

**Ross Mitchell-Anyon**, a potter of Wanganui, received an equipment grant of \$2,500 to help him acquire a pug mill. The Panel felt that as one of the younger generation of committed and promising potters Mr Mitchell-Anyon merited support for his finely controlled and distinctive work. A grant at this stage of his career would help him towards his professional establishment.

**Julie Petersen**, glassblower, of Marlborough received an equipment grant of \$3,000 to help her establish



Above: Set of 6 trivets. Bronze. Marion Fountain.

Middle: Ceramics by Leo King.

Bottom: Margaret Finnerty preparing installation for Robert McDougall Gallery Exhibition.

a hotglass studio. The Panel regarded her as a promising young glass artist who after an apprenticeship with Tony Kuepfer had the potential to develop into a successful, professional glass blower. They hoped that her studio in Marlborough might attract other glass blowers to that area. At present the glass studio is under construction.

**Joss Vos**, tapestry weaver of Karamea, received an equipment grant of \$2,500 towards the construc-

tion of a large scale tapestry loom. Ms Vos was trained in the traditional European tapestry techniques and she is willing to undertake major commissions and to train others in this craft. She is currently working on a large work designed by an artist from Westland.

A group of Auckland potters, **Harold Barton, Paul Christian, Lynda Kerr, Adrienne Patterson, Victoria Smith** and **Brett Smout**, received an equipment grant of \$2,000 for the construction of a salt-glaze kiln which they will communally use. This kiln is currently under construction.

**Overseas study grants** were made to, **Marion Fountain**, bronzecaster of Auckland, who received a grant of \$7,000 to help her to study methods of bronzecasting in small foundries in Africa, Asia, Europe and the U.S.A. Ms Fountain's work impressed the Panel and they felt she could only develop her talents further by travelling abroad, since she has exhausted the possibilities for study within New Zealand. Ms Fountain has been asked to prepare a report on her investigation for publication on her return from her travels.

**Howard Tuffery**, woodworker of Taranaki, received a travel grant of \$5,000 to enable him to study woodworking with Kevin Perkins in Tasmania and to visit other woodworkers in Australia. Mr Tuffery has reported back that he has had great benefit from this trip, which is still under way. He has met up with other woodworkers who would be interested in coming to New Zealand to share their knowledge including American woodworker Jon Brooks.

**John Shaw**, a woodworker of Nelson received a grant of \$7,000 to enable him to attend a year's course in woodworking with James Krenov at the College of the Redwoods in California. The Panel felt that Mr Shaw's talent and commitment were particularly outstanding and that he had the potential to make a major contribution to woodworking developments within New Zealand. John Shaw will be leaving New Zealand later this year to take up his study grant.

Applications for grants under the 1984 Annual Grants to Individuals Scheme close on 24 August 1984. Details of the assistance schemes can be found in the Funding Guide which is available on request from the Queen Elizabeth II Arts Council, P.O. Box 6040, Te Aro, Wellington.



# TEXTILES ABROAD

With the assistance of a study/travel grant from the Queen Elizabeth II Arts Council Margery Blackman spent eight and a half months overseas during 1983 visiting Australia, Egypt, Turkey, Great Britain, Switzerland, France, Norway, Sweden and the USA. Her aims were to extend her knowledge of historical and cultural aspects of textiles, to see the work of contemporary craftspeople, to become better informed about teaching programmes in textiles and to learn new skills in her own field of woven tapestry.

## Textile History

The 4th International Conference on Oriental Rugs took place in London early in June. Distinguished scholars in the fields of archeology, anthropology and textiles lectured on aspects of pile and flat weave rugs and several important concurrent exhibitions were presented. Outstanding among these was the contribution of the Arts Council of Great Britain at the Hayward Gallery entitled "The Easter Carpet in the Western World 15th-17th Centuries". Rugs from museum and private collections in Europe and America were superbly displayed and the exhibition included two remarkable recently discovered rugs from the vaults of the Pitti Palace in Florence.

The Victoria and Albert Museum has a large and easily accessible textile study collection and in the Tapestry and Islamic Galleries many textile masterpieces are on permanent display. Their summer lecture programme strongly emphasised textiles and covered a broad range of topics. Study days with the recently formed Textile Society I also found very informative. In France, at Angers and Paris direct experience of the most important collections of 14th and 15th century tapestries was revealing and memorable.

*The Plane Doubly Torn 1983, 5 x 5 x 7m (weaving and own technique),  
Matgorzata Kaminska-Skiba (Poland). 11th Lausanne Biennale.*

A different aspect of my museum study work which I found particularly rewarding was to examine collections of Maori cloaks. Among some early cloaks I observed interesting structural variations in the taaniko borders which add to the design possibilities of the technique. These structural features appear to be unrecorded and I am continuing this study with the aid of photographs and by reconstruction of details. One outstanding and unique cloak was collected by Joseph Banks on Cook's First Voyage. I had the privilege of looking at this in the Ethnographic Museum in Stockholm. I saw other cloaks of interest in London, Oxford, Liverpool and Philadelphia.

## Exhibitions

In London, at the Crafts Council's Gallery in Waterloo Place and at the British Craft Centre in Earlham Street, I enjoyed a range of exhibitions of contemporary crafts. In the textile field lively use of pattern, colour and materials was most evident in knitwear. In recent years both hand and machine knitting have been included in many art college textile courses and their graduates, along with others whose backgrounds range from painting to fashion, are making significant innovations. Kaffe Fassett, with his infectious enthusiasm has for more than fifteen years encouraged exploration of this simple and endlessly adaptable technique. I was fortunately able to attend a short workshop on design and colour in knitting with Kaffe and his co-worker Zoe Hunt.

## Textile Students

The Degree and Diploma shows of a number of art colleges enabled me to see something of the range and quality of work currently being taught. Staff and students were usually present and I took the opportunity to discuss with them the nature of their courses and the employment expectations of the students.

There are positive moves in Britain to encourage the better use of the talents of young designers and craftspeople. For example, a large exhibition entitled "Young Blood — Today's Young Designers — Tomorrow's Way of Life", featuring work by students and recent graduates from 60 colleges of art and design was presented, with associated seminars, at the Barbican Art Gallery from November 1983 — January 1984.

Also the Crafts Council is planning a seminar to take place at the Victoria and Albert Museum in October 1984 which will encourage closer co-operation between the craftspeople producing functional textiles and manufacturers and retailers.

## Tapestry Workshops

More directly related to my own work I attended two summer schools. At the 10 day Summer School of the British Association of Guilds of Weavers, Spinners & Dyers I studied free-wrap tapestry techniques with Tadek Beulich. At West Dean College in West Sussex I advanced my knowledge of traditional tapestry with Joan Baxter and visited an important exhibition entitled "Attitudes to Tapestry". It was organised by Ann Sutton in Southampton University's John Hansard Gallery. This wide ranging exhibition clearly demonstrated some of the problems facing tapestry workshops which interpret other artists' designs. The patronage frequently only exists for "name" artists' designs and despite the undoubted interpretive and technical skills of the weavers a convincing finished work does not always result. Such work con-

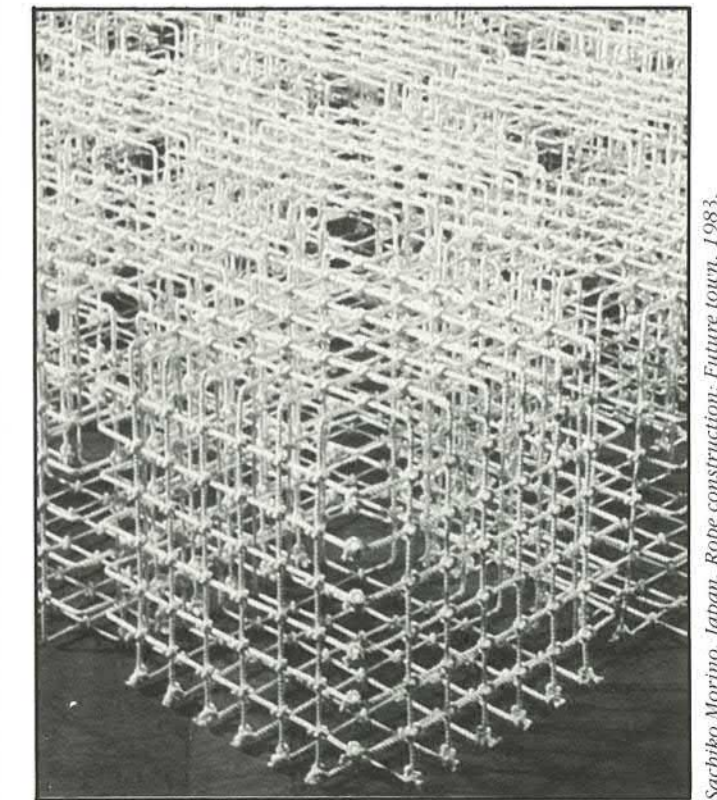
trasted sharply with that of designers/weavers where the conception and execution are the work of one person who thoroughly understands the advantages and limitations of the medium. Marta Rogoyska is one artist whose work I found impressive at this and other exhibitions. Throughout my time away opportunities to meet with both individual and workshop tapestry weavers were most valuable. I had useful discussions about common problems and was able to measure my own work alongside that of others.

## Lausanne Biennale

The 11th Biennale of Tapestry entitled Fibre/Space at Lausanne in Switzerland could be better described as a Fibre Art exhibition. It was the first Biennale with a set theme. For those familiar with the catalogues of previous Biennales and the two large art fabric books by Mildred Constantine and Jack Lenor Larsen it was a fairly predictable exhibition with few works reflecting new directions in fibre art. It was valuable to experience directly the works many of which were quite beautiful in their simplicity and mastery of technique. However, other works appeared to disregard the theme and pretentious statements in the catalogue are of little value if the works don't challenge and stimulate. I wonder if it was the selectors who were partly responsible for a rather passive event. Several important fibre artists known for the depth of their artistic intellect such as Abakanowicz and the Jacobis were not represented at the 11th Biennale.

I think it is very important that the QEII Arts Council should continue to encourage craftspeople to study overseas. We are frequently urged to draw on the supposedly unique qualities of our New Zealand experience as a basis for development but unless we have understanding and experience of the historical and cultural basis of our craft we are unlikely to realise fully our potential and meet international standards.

Margery Blackman



Sachiko Morino, Japan. Rope construction: Future town, 1983.  
Knotted synthetic fibre. 1' x 12 1/2' x 8'. Lausanne Biennale.

# KAHURANGI

**Peter Rule, curator of this exhibition writes about its background.**

'Kahurangi' was the name selected for the first New Zealand craft exhibition to be shown at a World Craft Conference. During 1979 the Crafts Council decided to take up an invitation from the world body to exhibit some of New Zealand's best contemporary work at the conference that was being held in Vienna, Austria. Lacking the financial resources to fund the project itself, an approach was made to the Ministry of Foreign Affairs and the Queen Elizabeth II Arts Council, who both saw merit in the idea. The three agencies combined forces to organise a prestigious exhibition that attracted favourable comment both from the Viennese and the international delegates at the conference. Word passed quickly and there were requests for the exhibition to be shown in other capitals of Europe. What started out to be a three week showing, eventually came home after three years, having passed from Europe to China and back through the Pacific.

Selection of the objects had been the responsibility of Doreen Blumhardt.

At the end of its tour the original exhibition was being dispersed when an invitation was received for New Zealand to participate in the Olympic Arts Festival being held in association with the 1984 Olympic Games in Los Angeles. At a preliminary meeting to discuss this, one official said 'we are thinking of sending a few objects to display in Los Angeles at the time of the Olympic Games'. A hold was put on the remaining items just returned to New Zealand while more details of the proposal were established. Imagine the surprise when a visit was made to the proposed venue and the Director of the Pacific Asia Museum in Pasadena said 'these are the three galleries that we have reserved for New Zealand'. A few objects indeed!

The original Kahurangi had been designed for a small gallery space — certainly not three such areas, and already many of the objects had been dispersed. Time was also getting short with less than six months to do all the preparation. A plan was evolved to acquire new material, to update the original concept and to include a series of photographic panels that would provide a lead in to the

exhibition proper.

Photographer, Brian Brake, was in Los Angeles at the time for the opening of his 'Tangata' series at the Los Angeles County Museum of Natural History. A meeting was arranged at the Pacific Asia Museum and a proposal to set New Zealand in the Pacific through the eye of his camera was agreed.

There are many items of traditional Maori art in private collections in California and to complement the contemporary nature of the other two galleries, the Pacific Asia Museum is selecting works that represent part of New Zealand's earlier Maori cultural history.

The new show was born.

The majority of the craft pieces are new works that the artists have created in the last year, including some that have been specially commissioned for New Zealand's participation in the Olympic Arts Festival.

The works made in the last few months specially for the exhibition include a beautiful korowai cloak executed by Erenora Hetet. Over 500 hours of work has gone into making this ceremonial garment that will show the finest workmanship with flax and feathers. The fibre work is set off with a selection of pheasant feathers and taniko weaving. Erenora's skills were learnt from New Zealand's most famous traditional Maori weaver, Rangimarie Hetet, who has one of her korowai cloaks permanently displayed at the New Zealand Embassy in Washington DC.

Amongst the newcomers to the Olympic exhibition is John Edgar whose work with argillite is recent. The dictionary reference to clay slate does not carry the image of what he has achieved with the material. Carefully worked stones have been combined with inlaid materials of jasper, copper, paua and glass to create pieces that are unique internationally.

The argillite stone was highly prized by the early Maori because it's hardness and fine grain makes it easy to shape by flaking. Before the introduction of metals it was used to make a wide range of tools, including adzes and scrapers.

While he is a perfectionist whose works have a notable presence, he sees his objects not only as they are now but how they will be regarded in the future, 'I hope that they all last a hundred years, and that at least one lasts



*'Manaia' Neil Hanna. 'A grotesque beated figure carved in whalebone with greenstone and silver eye. 11.5cm x 5.5cm. Photo: Brian Brake.*

a thousand' that the pieces will be as significant to the future as they are to the present.

Driving up Six Mile Road out of Murchison and past the sign that tells you that it is 'Not Main Road' is John Hadwen's A-frame weaving studio. It was here that John designed a brilliantly coloured tapestry which will illustrate his mastery of loom techniques. The work, the first of a new series, has been titled 'Snapshot' and will certainly catch the eye of visitors to the Pacific Asia Museum.

He says 'my work is primarily concerned with the dynamic character of the world in which I find myself. The specific qualities of my environment are very clear intense light; a mountainous landscape dramatised by glaciation and early movement; a combination of native forest and vigorous rock formation — an awesome timeless world. I want to catch the sensation of something seen in the corner of the eye — which on scrutiny shifts and changes to something else. 'Snapshot' is concerned with the magic of this indirect vision for there is as much mystery in the world now as there ever was'.

He has been experimenting with dyeing his own wools, mixing chemicals in an old farm shed on the property. 'Snapshot' is the first product of these experiments. Once he has achieved the results desired he will pass the formulae on for commercial dyeing to enable him to spend more time at his loom.

In recent years Elizabeth Fraser has been working closely with woodworker Doug Thomson, together producing exquisite treasure boxes. Elizabeth's finest enamel work is well known and the matched grains of the heart rimu boxes, masterpieces in their own right, complement the cloisonne disc lids.

Working primarily with silver, Jenny Patrick combines many different materials in her work — including the sometimes denigrated paua sea shell. Recent pieces have seen her presenting this native shell in different aspects and combinations, showing off the beauty of its blue-green iridescent colouring.

She prefers working shells from the far south of the South Island, where the colder waters give a thicker shell formation, and more intense colouration.

After a period of carefully studying the form and colour of the shells, Jenny polished and cut shapes that are each set into skillfully executed sterling silver bases to form what she has called hand bowls.

Russell Beck joins others exhibiting greenstone with a piece called 'Tail of the Whale'. Made from Inanga jade, the pendant is based on the Southland Maori legend that the southern end of New Zealand was the tail of the whale, fished from the sea by the mighty warrior Maui. Although a newcomer to the exhibition, this piece of Russell Beck's was actually made in Vienna when he was conducting jade workshops at the World Crafts Council conference. Alongside the jade will be small marble sculptures derivative of the way Maoris cut greenstone by sawing through from both sides — they can also be related to the glacial U-shaped valleys showing one of nature's ways of cutting through terrain.

All the other exhibitors in the Olympic show have had work in the original Kahurangi, although in many cases new items are now being shown.

Veteran jade carver Donn Salt, has included an exquisite perfume container with paper thin walls that admirably exhibit the translucency of the stone.

Maori carver Hepi Maxwell, has taken the jade material to the extremes of design feasibility, while retaining gracefulness and balance in his symbolic Kiwi figure set amongst a native forest background.

Neil Hanna is exhibiting both the jade and bone mediums that he is well-known for. The grotesque bone manaia drew much attention in Vienna.

Porcelain forms by Julia van Helden are the only clay mediums which she describes as 'reminding me of the stresses and influences the land had endured, where the landscape we experience is evidence of its personal history'.

A new and impressive range of Geoff Fairburn's shaped and coloured gourds have been collected to replace those left at overseas posts. His inventiveness and design skills are evident where no design is ever repeated — there being a right pattern for every shape.

Guy Ngan's three wooden sculptures are based on Maori anchor stones he observed round the Maori canoes at the National Museum. The sculptures cleverly invert to fit inside their plinths for safe transportation.

Bonecarver Stephen Myhre has a series of bone hooks displayed, one of which has been featured on the exhibition poster. This striking piece has a traditional pattern built up from double spirals representing a spider's web.

Two sculptors show work in quite different mediums. Marte Szirmay has been described as a 'sculptress in complete control' and exhibits abstract forms in marble dust and resin. Campbell Ewing, on the other hand, having back packed his material from out of the Cobb River area has carved three landscape forms enhancing the beauty of the colour-flecked soapstone.

Paul Mason's exquisite small pendants inlaid with silver, amber and other precious materials has further enhanced his reputation of meticulous craftsmanship with three recently completed inlaid rata wood bowls.

In the contemporary Maori section, Ron Williams exhibits both bone and carved woods. Apart from the traditional wakahuia or treasure box, his so called nose flute (it is not played from the nose!) will draw attention because of its figure carving. From the New Zealand Maori Arts and Crafts Institute taniko and piupiu weaving are combined on woven skirts made by Emily Schuester, Donna Waiaraki and the Guides.

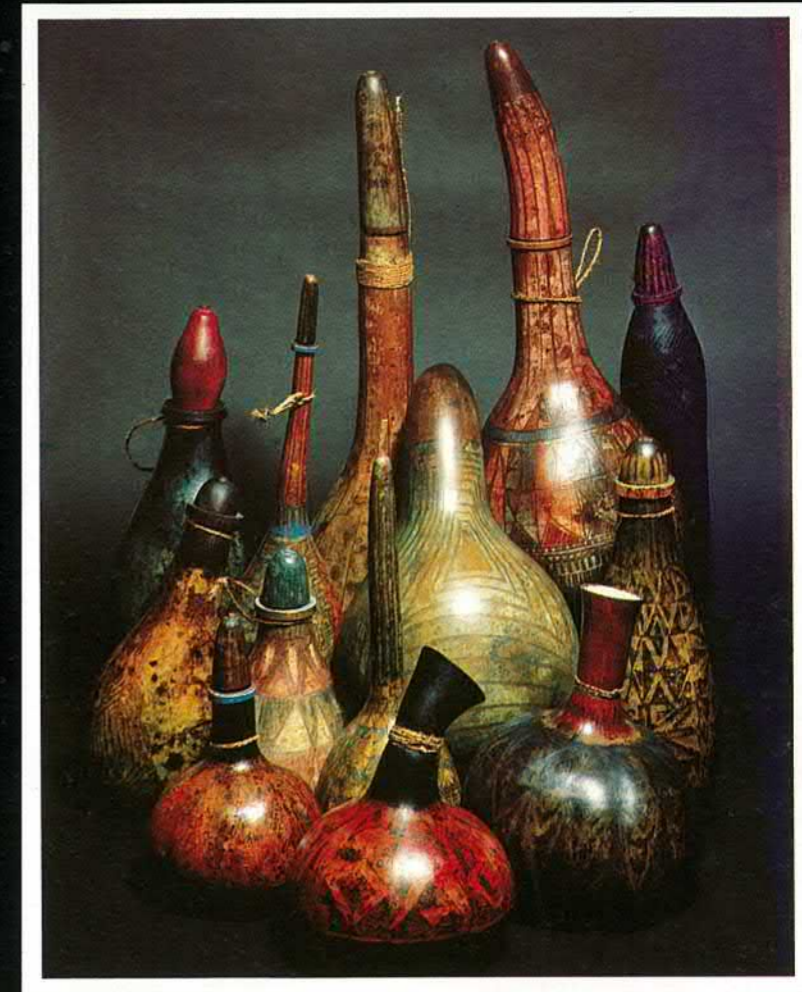
Another form of weaving can be seen in Ruth Castle's baskets. These discs have a great sense of movement and balances of space and line. Her work was examined in detail in the previous issue of NZ Craft.

Not far from Ruth Castle's Titirangi home another craftsman, Levi Borgstrom can be found working on indigenous native timbers creating some of the most beautifully executed wooden ladles and spoons.

This will be an impressive line up of cultural fare for both the local residents and the Olympic visitors.

The Director of the Olympic Arts Festival says 'these rich and varied treasures from New Zealand add an impressive dimension to the spectrum of traditional and contemporary art forms the Olympic Arts Festival is proud to present.'

The exhibition will be further enhanced by a visiting New Zealand crafts demonstration programme by Erenora Hetet, Stephen Myhre and Hepi Maxwell. The demonstrations have been made possible by the generosity of Air New Zealand, international carrier of the Kahurangi exhibition.



*Decorated Gourds by Geoff Fairburn.*

'Kahurangi — Treasures from New Zealand' opens at the Pacific Asia Museum, Pasadena on 7 June 1984 and runs till 30 December 1984.

It is the New Zealand Government's contribution to the 1984 Olympic Arts Festival.

# FIJI CRAFT JEWELLERY PROJECT



Students Matakataleru Yasawas.

Usually we import experts to teach our New Zealand craftspeople. Here the process is reversed. Auckland jewellers Alan Preston and Warwick Freeman take their skills to Fiji.

## SUVA WORKSHOPS Warwick Freeman reports:

These were instigated by the Fiji Arts Council. They requested, through the Crafts Council of New Zealand, the services of a jeweller experienced with the materials used by Fijian souvenir manufacturers; these being shell, turtle shell, bone and wood. Both Alan Preston and myself design and work with these materials in our own craft jewellery businesses and we have experience in marketing them through our retail jewellery gallery.

Further contacts with the Fiji Arts Council involved trying to establish what equipment was available in Fiji and what we would have to take. Also in preparation we visited the Auckland Museum to study and record the collection of Fijian and Pacific work held there. This was most rewarding and proved to be an invaluable teaching resource. We also co-ordinated slide and written material of contemporary New Zealand work we thought would

relate to the workshop.

The first day in Suva was spent introducing ourselves. The group at this stage consisted of two men who manufactured souvenir jewellery for the handicraft market, eight craftswomen (a potter, basket weavers and shell jewellers) and others associated with the craft committee and education. We constructed makeshift benches and spent some time locating equipment we needed. The process of finding out what equipment was available and what could be adapted continued for the duration of the workshop. Only one piece of vital equipment (the jeweller's sawframe) could not be easily obtained in Fiji and in this case we found a locally available model that could be adapted. We tried to teach with basic equipment that was of moderate cost and easily obtained. The one exception was an old fridge or washing-machine motor to use as a grinder/polisher. This proved difficult to find and quite expensive (F.J.\$35.00).

On the second day we started work with the sawframe, this new skill set

everybody making work in the current souvenir style, e.g. turtles, palm trees, hearts cut from coconut shell. The souvenir manufacturers made it known that their main interest in attending the workshop was to learn how to cap pig's tusks with metal. We said we could when we had the gas equipment organised.

I visited the workshop of Rakesh,

have only increased the price, something he was unwilling to consider as in the cut-throat market he sold in everybody made identical items.

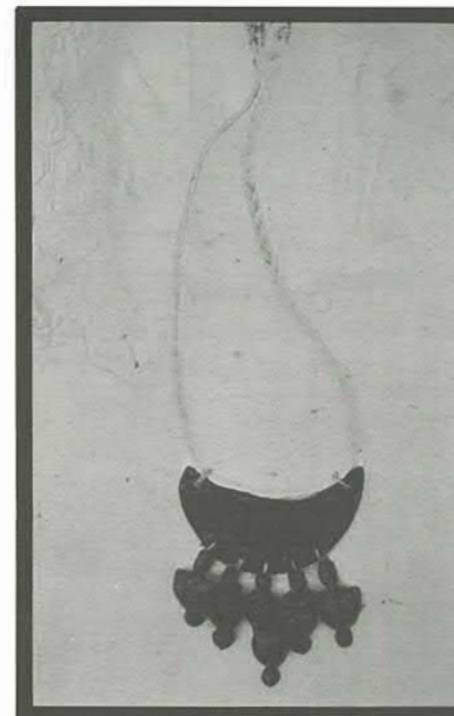
## Design

The design lessons involved asking the students to consider the shapes they were producing in terms of the materials and the forms within them,

us that the core group is continuing to work together within two private workshops belonging to students. One of the students is working within his educational/church institution with some equipment leased from the Arts Council.

## Conclusions

Initially it was thought that the workshop would be directed at the



Work by Rufina Nolan from Suva Workshop. Tortoiseshell and coconut shell and raku fired pottery. Open fired pottery.

one of the manufacturers. He and another worker produced an enormous quantity of brooches each day in mother of pearl, using only a sawframe and two electric motors for polishing and grinding. The workshop was outside and the dust from the machines had coated the surrounding bush white. This was a problem Rakesh wanted help with as his neighbours were complaining. I suggested he considered his own health first, as breathing the dust would cause lung disease. I outlined two systems of dust control — one using wet and dry abrasive paper on the machine and squirting a fine jet of water on it as it rotates, and another enclosing the machine and extracting the dust with a vacuum cleaner. This second method we had set up on the electric motor at the workshop so he could see it operating. Rakesh's other queries related to the cost of his product. The areas he wanted to reduce costs in were already pared to a minimum. In fact, any suggestions I made to improve the quality would

and also how they choose to represent the idea of 'Fiji'. Fiji is not only represented in the obvious forms of turtles, palm trees, bures, etc., but also in a host of bolder abstract forms, the clues to which could be found within the materials themselves and also in the work from Fiji's past.

The work soon reflected this influence and stronger design pieces resulted. Most of the students were familiar with the museum work and they type of work shown in the slides but they were looking at it again in terms of their new jewellery skills. By the third week the workshop had settled into a good working routine.

## Display

The final week finished with a display day for interested authorities — diplomatic, educational, etc., — and the friends and families of the participants. This produced some good comments and was very encouraging for the students. Some of the work was sold and a few orders were taken.

Correspondence with Fiji since tells

existing souvenir industry. We found their needs, or what they believed to be their needs, not to be within our workshop approach. As a craft jeweller in New Zealand, I would not consider approaching souvenir manufacturers and suggesting what they make. Despite the similarities in technology between the Fijian manufacturer and the New Zealand craft jeweller the same difference applies. For me it comes back to the basis of craft — making things for their own sake, not only as a means of income.

## YASAWAS COURSE — Alan Preston reports:

This course was to have been for two weeks. However, as the islands were still on rations after the hurricane earlier in the year, the Assistant District Officer, Mr Naivalu said that there were difficulties arranging food for people coming from other islands for the course. We agreed to have a shorter course with fewer people. He thought there would be about five

women. This suited me as the Suva course was going well and I would be able to be there until it finished. As it happened the Yasawas course was shorter but the numbers were much larger than anticipated.

#### **Tuesday 13th September 1983**

I made my way to the Blue Lagoon boat as arranged at 6 a.m. During the voyage I talked with the crew telling them what I was doing, where I came from, who had sent me etc. This is an important thing to do all the time in Fiji I think. You cannot assume that people will know who you are or why you are coming. After a while Siliveno, one of the cooks came and talked with me. Siliveno comes from Matakawalevu. He was concerned about me going there alone and said he would accompany me when we arrived. I asked him if he would arrange for someone to give Sevu Sevu to the chief when I arrived. It is customary for a visitor to a village to buy Yaqona (Kava) from the market. This is presented as Sevu Sevu and somebody will do it for you. One of the students on the Suva course went with me to market to buy the Yaqona.

The Chief was not there when we arrived. Siliveno took me to Selema, the Chief's brother. He speaks some English and when the Chief (Ratu Tevita Navo Laca) returned he presented Sevu Sevu for me. We discussed the requirements for the workshop and agreed that it should begin the following morning. In the evening there was a meeting where my sleeping and feeding arrangements were discussed together with the arrangements for the workshop.

#### **Wednesday 14th**

By now I am staying with Epi and eating with his brother Erimasi and his wife Nasau.

Epi and I set up work benches which were long planks on concrete blocks at sitting level. The students arrived. There were thirty, mainly women but some men also. I demonstrated the use of the tools and everyone began their first shapes using coconut shell. I was flat out changing blades and helping. As in Suva there was great excitement and enthusiasm with no lack of designs and ideas.

#### **Thursday 15th**

I photographed the first shapes. Some good strong forms from black coconut which had been mud cured. A lot of initials, hearts, crosses, and

other religious symbols to begin with similar to the Suva workshop.

People moved to other materials as it suited them. Gani vono, mother of pearl shell, large black mussel shell. Sea urchin spines were sawed and drilled and made into beads. A dog took our only bone so that will have to wait as a material here. Adi (Selema's wife) has already made a necklace, a series of hearts with a bird at the bottom.

Tevita, the Chief, and his family are by now fully involved. As in Suva there is a lot of co-operation with one person sawing while another is cleaning up the elements and combining them into a necklace or whatever.

At night I joined Tevita for yaqona and found Wanise his wife had already made a very nice necklace incorporating the bead and seed catch from P.N.G. that I had shown her the previous evening.

Everybody wants glue.

#### **Friday 16th**

We did a little gluing as promised. A lot of the pieces were unsuitable. I tried to discourage its use as much as possible. Today is the last workshop day. I have agreed to stay until Monday so that we can have a display and a closing ceremony on Saturday. There is a lot of activity now. Many of the men have become involved when they are free from their gardening, fishing activities.

As there is no electricity on the island I was unable to show slides as we did in Suva. However, I did show them some of my own work and them examples of Fijian design from publications I had brought in the Suva Museum and was able to leave with the people there.

I felt that traditional design forms were emerging more quickly here than on the Suva workshop where they seemed to come after the slide shows and Museum visit.

#### **Saturday 17th**

We had a display of work with a closing ceremony, speeches and thanks were given to the Crafts Council of New Zealand, Fiji Arts Council and myself. Hopes of another course were expressed. I formally handed over the tools which are in the care of Selema Navoti.

I photographed the work. The new forms have been incorporated into the basic Matakawalevu shell necklace design. The bead and loop catch from P.N.G. which they already use on

belts is replacing cheap metal hook and eye catches where appropriate. This gives a much better finish. Many of the incomplete shapes are on a piece of white fishing cord for display purposes (their idea). Very good results for such a brief course.

#### **Sunday 18th**

Today is a big Magiti on Matakawalevu. It celebrates the building of the first wooden house in 1948. I have time at last to talk to some of the people.

Poni Nakiaamo stood as Government representative for the island. He did not get in but he does speak good English and wants to apply for aid for the jewellery project. I referred him to the Fiji Arts Council.

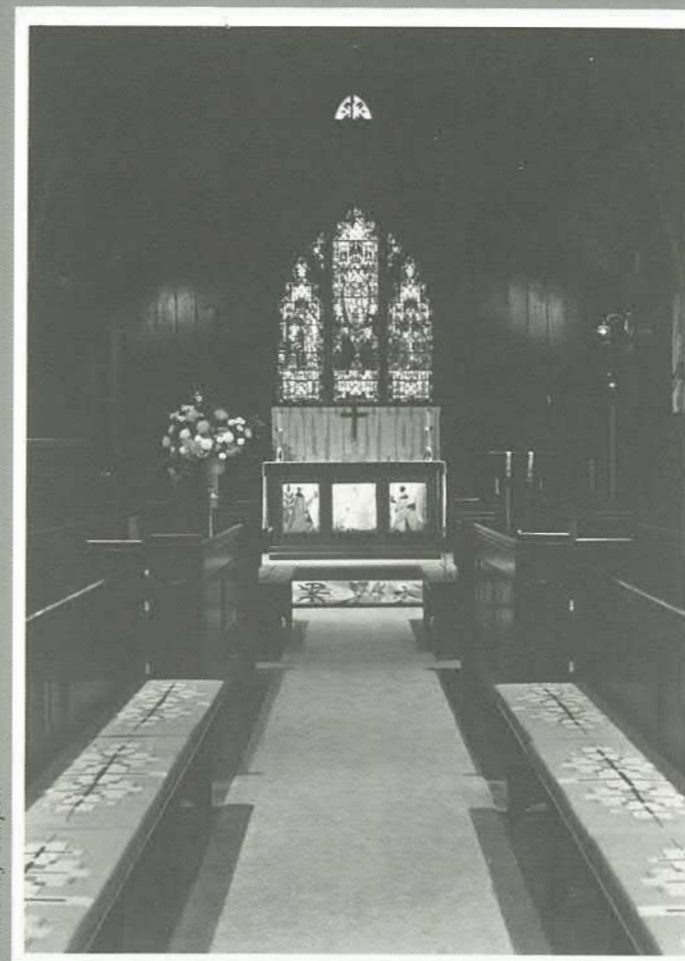
I also met Mesu Lami Soloi. He has worked Black Coral and possibly silver at the Regent Hotel. He now lives on the island. He has used some equipment, a grinding wheel, flexible shaft and some sort of cutting tool. I think he is another good contact there. I could easily have missed him because of the shortness of my stay. I'm sure there is other hidden talent there. It needs time.

From the New Zealand end I would not have considered teaching thirty or so people alone. However, in the village situation this was possible as there is a lot more co-operation between people there than here. They worked comfortably together in small groups so you didn't have to deal with thirty individuals.

#### **Return to Suva.**

On return to Suva I found that the students there had continued to come while I was away using the remaining tools and making new work. I intended to have a short holiday before coming home but became involved in the workshop again. It was always meant to be closing tomorrow but the students kept working and it eventually closed when the rent for the building expired and the electricity was cut off.

**Conclusion** I feel that our role was one of introducing techniques rather than dictating design. The way these techniques were used and combined with the skills the students already have was very exciting to me. I am particularly impressed with the use of fibre in the Suva workshop. I'm sure this would have happened given time in the Yasawas. They certainly have the skills there.



Interior of Chapel.

## THE CHAPEL OF THE HOLY CHILD

Ann Gambrill writes about new craftworks commissioned for King's School, Auckland.

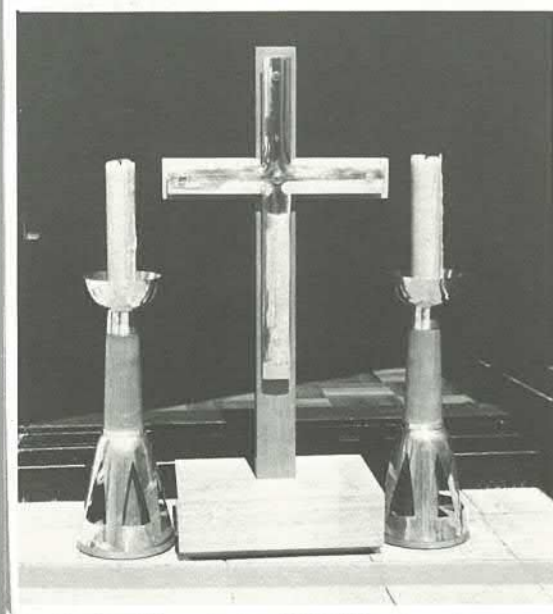
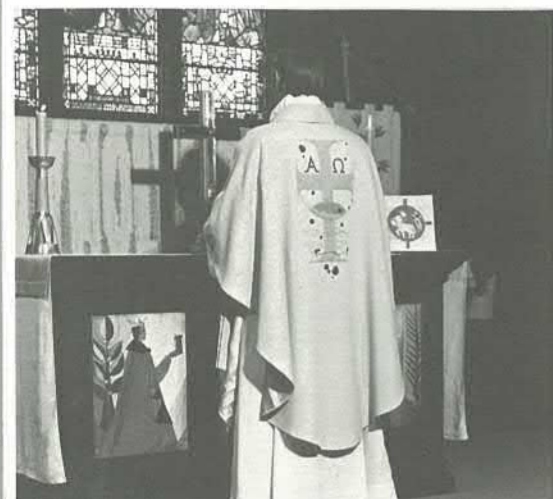
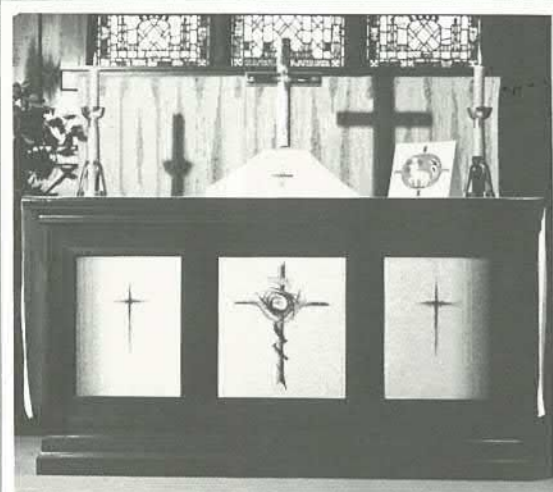
The Chapel in this Anglican Boys Preparatory School was the stable built on the site in the 1870's. In 1928, it was converted to a Chapel designed by Mr. D. Patterson and dedicated by the Archbishop of New Zealand as the Chapel of the Holy Child. The furnishings were minimal and the School was only a hundred boys.

Since then the School has grown. The Chapel was hand-winded to its present site in 1972, and a pipe organ and Whitefriars glass have been added. However the interior furnishings have been fairly minimal.

In 1981, the writer's family proposed to make a gift to the Chapel and approached Beverley Shore Bennett, M.B.E. Of Wellington to design an Altar frontal, furnishings, linen and other pieces for the Chapel.

The funding for the project was paid for by the Friends who run a successful second-hand clothing shop in the School, all School uniform being recycled and the profits of about \$7,000 per annum from this shop, together with the work of the parents, made the whole project possible.

The Friends also solicited donations from some of the School parents and past parents, which paid for specially commissioned embroidery works to be made.



Top: Lenten Frontal — Beverley Shore-Bennett.

Middle: Vestments — Designed by Beverley Shore-Bennett. Made by Alison Nicholls.

Bottom: Silver, Tanya Ashken.

The children who use the Chapel are four hundred and sixty boys ranging in age from five to thirteen. Essentially, Beverley conceived the idea of a cave-like dimension, glowing at the Altar end and based the design on the hymn "O, Worship the King". Simplicity was essential to enable the children to feel at ease with their Chapel and the designs were as follows:

(a) **Sets of altar panels** to meet the seasons of the Church year.

The Three Kings, originally designed as an all seasons panel but subsequently utilised for the Advent and Epiphany period.

The Lenten panels. These were made on soft woollen fabric and were hand embroidered using silvers, turquoises and plum colours on an ash-grey background in wools, cottons and beads.

The Whitsun panels. These show the red and gold flames of Pentecost-season, hand embroidered with the dove symbolizing the Holy Spirit as the theme of the central panel.

The Trinity panels based on a concept of "All things Bright and Beautiful", are applique and machine embroidery.

Apart from the design and time spent cutting and choosing fabrics, the work of actually sewing represents many hundred hours work by Beverley.

(b) **Vestment and the Chapel Banner.**

These were designed by Beverley and made to her design by an old friend, Alison Nicholls.

(c) Margaret Ross, an embroidery tutor in Wellington, made to Beverley's design the Preaching Scarf and matching Bookmarks for the frontal. The Preaching Scarf bears the King's School crest.

(d) **Altar Linen.**

This was made to Beverley's design on Glenshee cream linen carried out under the supervision of Elizabeth Ellett and Moira Appleby, both experienced needle-workers.

(e) **Woollen Work.**

This has been the mammoth task where the School family has become involved. The mothers were very keen to make the pew cushions to Beverley's design and a hundred and twenty have undertaken the task.

(f) **Reredos Panel.**

This was designed by Beverley Shore Bennett and woven by Zena Abbott with Margaret Norris in hand-dyed, spun and unspun wools and raw unspun silk. The theme is "Holy, Holy, Holy" written into the panel, and was a gift of the Standard VI leavers in 1981. The boys' name tapes are sewn to the back of a linen backing hanging behind the panel to protect it.

(g) **Silver.**

Candlesticks and Cross were given in memory of John Morris, a former Headmaster. These were made and designed by Tanya Ashken of Wellington of silver and kauri.

(h) **Vases and Pottery Flower Stand.**

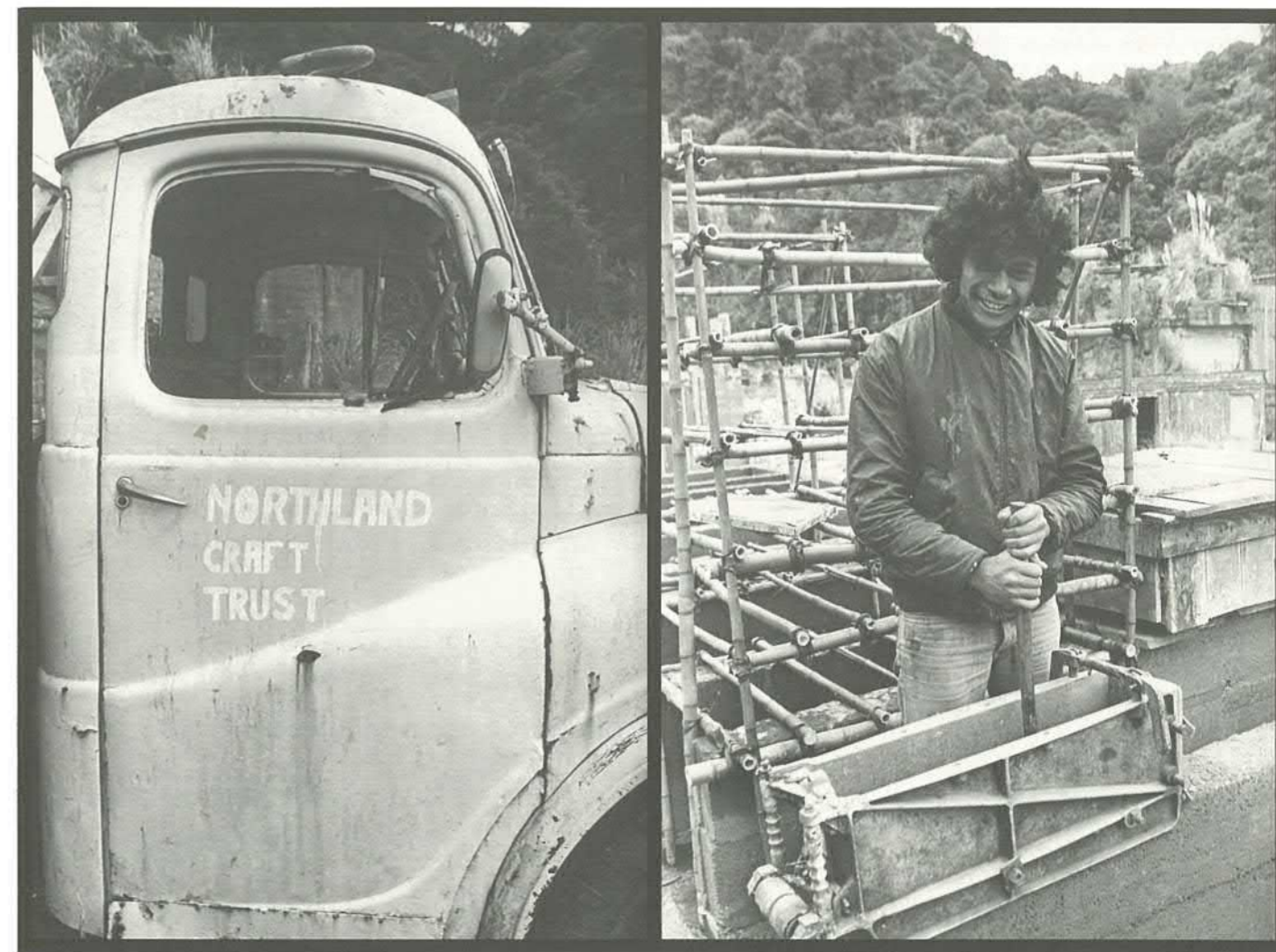
These were designed and made by Sally Vinson.

Throughout, all the designers have worked closely with Beverley Bennett to achieve the overall end result.

In addition, Beverley has designed stained glass windows for which the School has received some funds and hopefully will achieve their placement. They are further seeking money to complete the payment for the pews.

# NORTHLAND CRAFT TRUST

Mark Derby reports on this pioneering project



The first thing you notice is the spectacular setting. The Northland Craft Trust is sited in the floor of an old metal quarry, so that it's partly encircled by sheer 30-foot rock walls topped with pampas grass and native bush. Although it's only a few minutes walk from the centre of Whangarei, the impression as you arrive is of a sort of primitive splendour, compounded by the sight of the Craft Trust buildings. They stand in two rows like a little pueblo village made out of knotty logs, red ochre earth-cement, scrap timber and whatever was available.

## Unemployment Scheme

It's immediately obvious that this place has grown without following any clearly-defined plan. Instead, like a village, it's evolved to meet very particular local needs

and conditions. However, inside these well-ventilated walls, something is happening which has significance for crafts all around the country. The thirty-odd people working here are part of a craft-training scheme unlike any other in New Zealand, which is teaching unemployed people how to earn their living from craft, and at the same time providing a number of new services to Northland's existing craftspeople.

These twin aims, to provide craft-training for employment and to service the needs of craftspeople in the area, have remained central to the Trust since it was formed four years ago. However the means to achieve these aims have altered considerably in that time, in response to changing demands. When work first started on the quarry



site, the main emphasis was on using local raw materials (leather, flax, clay, bark), a reflection of Trust founder Yvonne Rust's deep commitment towards unprocessed materials and basic craft techniques. In fact it's to Yvonne, the pioneering potter and life-long craft teacher, that the Trust owes much of its present shape. Her monumental energy and determination overcame many of the obstacles at the formative stage, and she later became the first full-time supervisor.

### Creativity

Although local materials continue to be used where possible, the Trust has lately shifted the emphasis of its training programme towards greater activity and design, in recognition of the requirements for self-employment in craft. Today most of the activities are based around two studios, one of them used for stained glass production and the other, containing two specially-designed kilns, for pottery. Some of the products from these studios are being sold through a recently opened craft gallery on the site, which also sells the work of other Northland craftspeople on commission.

### Local Clay

In addition, the Craft Trust produces and markets its own pottery clay which is selling at just 60% of the cost of the nearest alternative. This locally-abundant raw material has also been incorporated into the building programme. Several of the smaller buildings now have walls made from a mixture of red earth and cement, using a technique specially developed here to meet building code requirements. Because of its potential for providing badly-needed low cost housing in the North, the Trust's soil-cement research has attracted keen interest from prospective owner-builders, and a booklet is in preparation to meet the demands for more information arriving from all over the country.

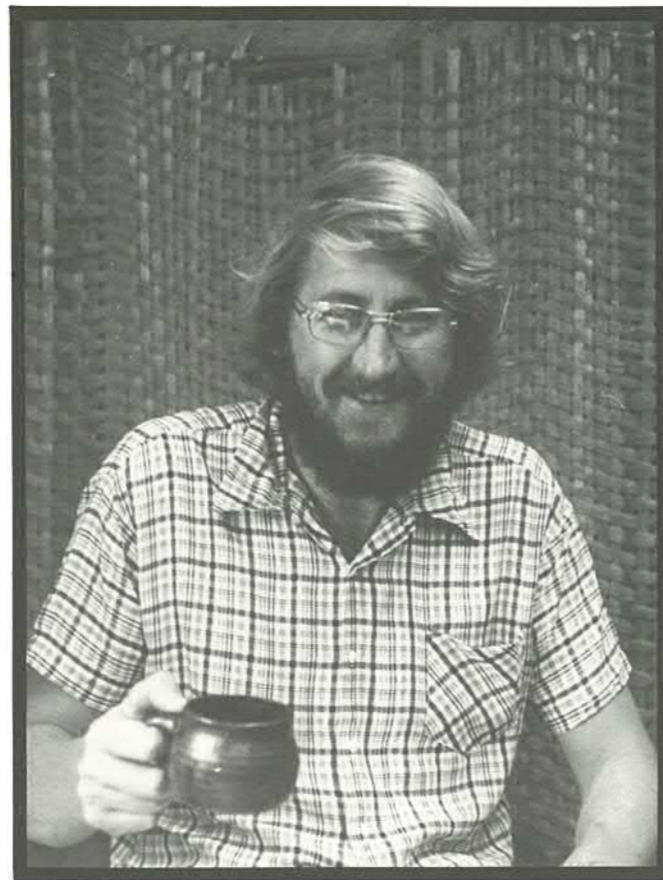
It's apparent in every brick and boulder that the progress made to date is the result of an extraordinary outlay in improvisation, faith and hard work. Yet these achievements represent only the beginning of the story. Now finally, three years after it was opened, the Trust is starting to move beyond the establishment stage and is looking outward at its place in the national craft scene. The chief of this village is Sam Halstead, its manager for the past year. "What we're starting to do now is to find ways to give something back for all the effort that's been put in here. People are starting to seek us out for training in certain crafts, and we're enjoying a lot more contact with outside craftspeople and the public."

### Training

It's no coincidence that the Craft Trust is based in Northland, the region with the worst rate of unemployment in the country. The people involved in setting it up in the early days shared a conviction in the future of crafts as a livelihood, despite the increasing pressures on labour-intensive production. The Trust's continued growth suggests that their inspired optimism is paying off. Although making a living from craft is never easy, thorough training which imparts a technical and creative understanding, combined with hard-nosed business pragmatism, does provide a good chance of commercial survival.

### Management

To maintain this realistic approach it's vital, in Sam's view, that the Craft Trust manager be also a craftspeople,



Sam Halstead in his office.

He took the job after several years working with stained glass in Auckland, producing a number of large architectural commissions. As the author of "The Stained Glass Handbook" and the founding editor of Glassworks magazine, Sam's also aware of the requirement to teach and encourage his craft where possible.

Sam works under a voluntary Board of Trustees and he employs a small administrative staff, several experienced craftspeople as project supervisors, and a total of 14 full-time trainees, all paid under the Labour Department's wage-subsidy programmes. The Craft Trust has made use of these programmes ever since it started, and the Labour Department's wage-subsidy programmes. The Craft Trust has made use of these programmes ever since it started, and the Labour Department's support represents a considerable investment in the potential for craft to provide permanent new jobs in Northland. The Trust has found that its current trainees, all of them formerly unemployed, are entirely capable of developing into competent and original craftspeople. Sam says "We only take on people now who are committed to becoming full-time craftworkers. We've found that there are plenty of potential craftspeople registered as unemployed because they don't fit the traditional job descriptions. They're intelligent, creative people who want to work for themselves or be part of a co-operative, but they don't know how to go about it."

All the trainees are employed under the Work Skills Development Programme, which gives them a minimum 18 months continuous work with an experienced supervisor. Sam likens this to "an informal apprenticeship scheme" which can give aspiring craftspeople the techniques and design ability to find work for themselves.

"A damned good idea" is how one of the Trust workers describes her own training programme. Kharen Hope is

one of six people working in the stained glass studio. This building seems to be a highlight for visitors to the Craft Trust, perhaps because of the almost tangible air of creativity in the small workroom, refracting through the jewel-like sections of colour glass hanging in the windows. Kharen started working here six months ago, after being unemployed for a year and a half. She came to the job after she was told by an Auckland glassblower that the Craft Trust was the one place in New Zealand where she could find the training she wanted. "It's mind-bogglingly amazing that I get paid to do what I really wanted to do . . . An ordinary six-month PEP scheme leaves a young person basically back where they started, apart from work experience, but we come out of this with a skill that we can use to be self-employed — it's brilliant!"

Within three months of its inception, the stained glass studio was producing private commissions. But despite this early success, Sam makes it plain that the Trust as a whole has to remain a training centre rather than a business, a place which emphasises individual development ahead of production. "Our aim in training is always to give a rounded craft education. We don't encourage early specialization, but we try and give everyone the chance to explore and experiment, to go in the direction that suits them. From now on we're turning more and more to ideas of design and the creative aspects of crafts, not just the basic techniques."

### Tutors

Finding full-time tutors to supply the kinds of craft skills needed has proved a major difficulty, due to the low wages offered under the Labour Department's scheme. Sam is now trying a new approach — bringing experienced craftspeople in for short periods, up to six weeks, to teach particular aspects of the work. "It's got several advantages actually. Our trainees get the benefit of a range of outside influences, and for the craftspeople themselves it's a good deal because they can take a break from having to earn their daily bread and try out new techniques — in effect, payment to experiment."

For the glass studio this will mean the chance to explore new areas including glassblowing, kiln work and combining glass with other media. However it also means recognizing the difficulties inherent in combining creative work with a 40-hour week. For Kharen "my most creative time is late at night, just before I go to bed." Some of the Craft Trust's critics point to the creative freedom it allows as possibly leading to inferior craftsmanship and inadequate production but to Sam these criticisms aren't justified, and he questions the assumptions behind them. "The commercial craft world seems to be getting very competitive, a lot of talk about standards of excellence. Obviously there's a certain level of attainment to be aimed for, and we impose some standards on the work here, but it's necessary to remember that everyone's learning at a different rate. A place like this, a large group of craftspeople with varied skills, has to encourage co-operation among its members if it's going to function. People here are asked to help each other rather than trying to be the best.

"To me that's part of the purpose of this place. Everywhere else we're being urged to compete, to set criteria and standards. I see craft as an escape from that."

In practice this policy has also meant that many decisions on the day-today running of the Trust are made col-

lectively. Noisy meetings of the whole staff are regularly held and everyone is encouraged to voice their opinions and feelings.

The latest step for the Trust is to increase its involvement with the wider community, and so its activities are starting to spread in some unexpected directions. About 30 feet straight up above Sam's office, on top of the rock-face surrounding the site, a crew of landscape gardeners are putting a walkway through the bush, which will eventually lead visitors up and around the perimeter of the old quarry. The next stage should be even more dramatic. A stream which at present causes problems with flooding will be diverted through the side of a hill to plunge down the rock face as a small waterfall. The water will then collect in a specially made pond, planted in native ferns and water-lilies.

With the increasing importance of tourism for the whole of Northland, the Craft Trust looks certain to become a key attraction. The growing number of visitors can sometimes be disruptive to a quiet working environment but the staff are well aware of the advantages of coping with them. Already visitors to the quarry can see pottery and glassware made on site, with the opportunity to purchase. The craft gallery also stocks one-off pieces made by other local people, and the Trust hopes before long to involve these independent craftworkers in a more active way. An ambitious new building programme aims to provide much-improved facilities in a style which is in keeping with the quarry setting and the existing rough-hewn structures. Construction is due to start shortly on a large pottery studio designed by local architect and sculptor Graeme North, and a hot-glass studio is planned for later in the year.

### Visiting Craftspeople

All of these facilities will be available to outside craftspeople who want to come and work, experiment, or run seminars. (One on raku pottery is already planned). Some of the present trainees are thinking of staying on here to work as a self-contained co-operative, and there may well be other new developments depending on changing circumstances in the area. "We envisage ourselves also becoming a sort of adventurous craft research agency — testing out new techniques without the usual financial pressures faced by self-employed craftspeople."

In opening the new craft gallery in February, Whangarei Mayor Joyce Ryan made it clear that the city has high hopes for the Craft Trust as a big part of its cultural and recreational life.

There's no doubt that inside the craggy frontage, the Trust has developed a uniquely northern character in the course of shaping a craft-training policy to the problems and strengths of the region. It suits Sam that this should continue. "This is an isolated part of an isolated country. Being cut off from the current urban trends is really good for developing originality in our work, but it's bad from the point of view that we miss out on a lot of valuable new ideas and influences. That's why we're trying to attract top craftspeople from outside the area.

"This place makes no claim to have the answer for every craftsperson, but the results are proving that our particular solution is suited to the people up here . . . We're no better, only different."

Mark Derby

# POLITICS

*Arts spokespersons from the Labour and National Parties were invited to contribute a statement on their policies for the crafts. Here are their policies. If you agree or disagree with their policies let them know — they want feedback. And it is up to you, voter, to ensure that they get feedback from you.*

## LABOUR LOOKS AT CRAFTS

Although Parliament may seem far away from the daily schedule of a crafts person, its role can affect many lives. Parliament oversees not only the placing of taxes but also the funding assistance available to the Arts Community in general.

The Labour Party sees Arts as an integral part of people's lives, and Crafts represent a very special place in there. Crafts mean many things to many people. They may be a hobby for those wanting to fill in leisure time, a training for a child in discipline outside the scope of the classroom, occupational therapy for the sick or aged, or full-time employment for a growing number of people.

In terms of Labour's overall policy for this year, no occupation can "add value" more than Crafts. The changing of a piece of clay, or a blob of glass into articles of beauty and utility adds value in a way few other processes can do. We recognise the need therefore to institute research and development programmes into craft-based industries to make the best use of the resources we have. We also recognise the need to emphasise investment in craft production, as a major potential source of jobs both directly, and indirectly by encouraging in-bound tourism.

The placing of sales tax on pottery and craft items represents a direct attack on the skills of New Zealand crafts people. Labour would I believe ensure that this could not occur again. The Government's lack of concern for the crafts has been shown by its continuation not only of this imposition but also of its stop-start funding. The Crafts Council has yet to receive realistic funding on a long term basis. This will be a matter for the next Labour Government to seriously investigate.

Labour views training as crucial to the development of professional crafts in New Zealand. Although educational facilities are readily available at levels suitable for amateurs, the needs of the professional community are more specialised. It is only with a crafts community of size and strength that these facilities can be effectively utilised, but without the facilities the community may not be able to grow. Labour will enter into discussions with educational authorities to assist with the development of suitable courses and workshops.

The Labour Party is concerned with the future of New Zealand. In this technological age the crafts will continue to grow for they offer an opportunity for people to express themselves and to contribute at the same time to our identity as a nation.

**John Terris**  
Opposition Spokesman on  
Internal Affairs

## NATIONAL LOOKS AT CRAFTS

The people best equipped to formulate policy on arts and crafts in New Zealand are the artists and crafts people themselves — and the Government has done its best to encourage development along these lines.

The Government has a policy of support rather than direction. Funding for the crafts industry is handled through the Queen Elizabeth II Arts Council, which has its own full-time crafts advisor and a voluntary Crafts Advisory Panel.

New Zealand's crafts industry is rapidly gaining in economic importance, both in terms of creation of jobs and in the value of production.

There is a ready local market for the high quality work that is being produced, to the extent that New Zealand is reputed to have among the world's greatest number of crafts shops in proportion to population.

The Crafts Council has played no small part in this development, and recognition of its role has come in the form of steadily increasing assistance from the New Zealand Lottery Board, of which I am chairman. This, however, has never been intended as a permanent source of funding and the Council is now exploring other areas of financing with a view to make it less dependent on the Lottery Board.

Direct assistance in the crafts field comes in the form of funding for specific projects, such as attendance at conferences and in the development of craft training.

Recent examples have included the joint project by the Crafts Council and the Vocational Training Council for research into the need for craft training in New Zealand; funding to enable the Council's President to prepare a report on training for crafts overseas; and assistance for the President and Executive Director to attend the Asian Regional Conference of the World Crafts Council.

Expertise has been made available through the Department of Internal Affairs to carry out crafts surveys in the areas of pottery and weaving to help identify areas of special need.

The Government is constantly reviewing its policy on the arts in line with developments, but we feel it is important that decisions on the future of the arts should be made by the people most affected.

We will continue to provide support where necessary in the confident knowledge that there will always be a demand for craftwork of good quality both on the domestic and increasingly on the export market.

**Hon. Allan Highet**  
Minister for the Arts

## EXHIBITION REVIEW

# ROBIN ROYDS

fabric

# NOEL GREGG

iron

An exhibition of the craft of Noel Gregg, working in iron and Robin Royds using fabric was held in the Brook Gifford Gallery, Christchurch, from 5 March.

It is through the work and achievements of craftspeople of this standard in design and imagination that the artificially drawn line between art and craft is challenged. Good craft is essentially developing good designs and sound techniques through whatever medium the crafts person chooses. The hours of time and degree of skill are only fruitful if the ideas and designs are also of quality.

In Robyn Royds large wall hangings, she could have expressed her interest to sensitivity and colour, shape and texture through the more conventional medium of paint, however, it is clear that she finds fabric a highly rewarding material in which to execute her designs.

The variety of surface effects, textures, lustres and rich colour combinations she achieved could only be obtained by using the fabric medium with great understanding and skill. The selection of rich juxtaposed fabrics with their range of surface textures; created endless contrasts. The sheen of satin with the warmth of cotton create designs which both delight and stimulate the eye in a similar matter to a medieval tapestry or a Persian rug.

Architectural lines and shapes, Eastern, Baroque and contemporary are the basic subject for most of the wall hangings, but an abstract quality conveyed through a strong sense of balance, proportion and the inter-relationships of shapes, colour and texture becomes the essence of the designs.

Another theme expressed in the hangings is the organic forms of plant foliage. This is expressed in the use of strong flowing lines which inter-relate and overlap the geometrical architectural shapes. A giant leaf shaped design

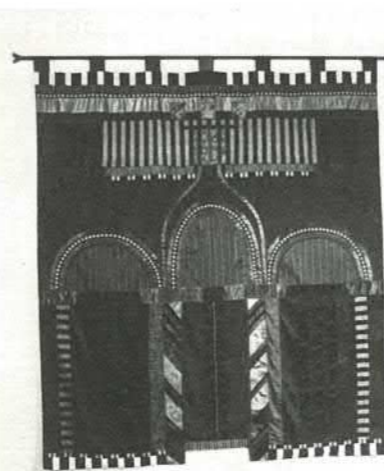
is one exhibit that is based entirely on an organic form.

Robin Royds has been working with fabric for many years and her knowledge and skill in using material is clearly evident. This is the craft element of her work. However, it is only in the last three years that she has been working on these large scale wall hangings.

Her designs are continuing to develop and excite with the variety of approach and the extent of her imaginative ideas which are drawn from her own personal environment, interests and experience.

There is really no other individual working in a similar mode in New Zealand. Royds, however, was fortunate to meet the talented Australian fabric artist, Heather Dorrrough, when she visited Christchurch in 1980 as a guest at the Christchurch Arts Festival. Here she found a kindred spirit. Even so, Heather Dorrrough's work has quite a different emphasis as she "draws" with the stitches created by the sewing machine and uses coloured dyes to create her forms. The greatest influence on Robin Royds would be the fact that Dorrrough's work is acknowledged as an art form, expressing ideas and visions through the craft media. This could have acted as the stimulus for Royds to express her work in these, the larger scale designs which are intended and succeed in enlivening and enhancing architectural spaces.

Noel Gregg's exhibits include a group of iron organic leaf forms on long stems which are designed as garden flares. Each shape seems endowed with a life of its own as the iron is twisted and hammered to express these organic forms. In another exhibit, a low gate, the iron appears to take on the appearance of tough flexible leather. A further high gate has the iron design incorporated into a timber framework which is locked



together with intriguing iron-worked linkages.

All Gregg's work expresses a seemingly effortless mastery of his craft. This absolute skill however, has been built on over many years' experience. Gregg's interest in iron craft began when as a schoolboy he saw photographs of Fritz Kuhn's work in a book. On leaving school, he spent nine years in a blacksmith apprenticeship, receiving a thorough grounding in the trade in order to undertake the craft.

Forging with iron requires strength, knowledge and skill and there would be no one in New Zealand who would approach Gregg's calibre. Apart from the practical applications, iron work as a craft is another dimension and designing as practical ornament is clearly where Noel Gregg's interest lies. To this end he works the hard ridged metal into flowing and refined lines which express his organic sense of design.

These strong curving lines are contrasted with fine twists and turns to build up asymmetrical but highly balanced compositions created from the network of inter-connecting iron lines and the spaces they form. The sense of strength and endurance of the materials being used and the delicate, sensitive lines of the designs contributes to a sense of tension and excitement to Gregg's work.

Gregg was awarded a QEII Arts Council grant in 1980 to attend the International Conference of Blacksmiths in Herefordshire, England. He has also travelled through Europe and America. He feels that the most exciting work in iron forging is taking place in Central Europe where he found the work most stimulating and sympathetic to his own developments in designing in forged iron.

The artificial lines between art and craft have been clearly bridged by Noel Gregg's collaboration with the painter Phillip Trusttum, and the sculptor Bing Dawe. In 1983 Trusttum and Gregg designed and executed a quite spectacular iron gate with Trusttum using Gregg's skill to express his distinctive and energetic lines in iron. Bing Dawe also clearly found working with Gregg has extended his horizons and expertise in producing sculptural designs using iron and steel.

One may conclude that craft that achieves such excellence in design and execution as that of Robin Royds and Noel Gregg should certainly

achieve recognition as a serious contribution to the art world.

**Penny Orme**

## GALLERY NEWS

"Pots Domestica" was the first exhibition jointly organised by the Crafts Council and the New Zealand Society of Potters. Both organisations recognised the need to publicise proposed changes to import licence provisions which will allow easier market access to imported table ware. "Pots Domestica" served to focus parliamentary and public attention on the high quality of domestic pottery available from a large number of full time studio potters who earn their living producing pots for domestic use.

Of thirty five potters invited to participate, thirty two responded and sent work to be displayed at the Antipodes Gallery, Wellington, from April 30th to May 11th. Work ranged from fine porcelain teacups by Jenny Shearer to colourful flowery earthenware by Christine Bell Pearson; elegantly restrained dinner set in white with fine blue lines by Sally Vinson contrasted with freely decorated stoneware luncheon plates in subtle shades by Chloe King.

Pauline Stevens, of the Antipodes Gallery, said it was noticeable that pots browns, salt glaze and dull colours sold more slowly. Buyers were looking not only for well executed pots, but also for those with flair in colour and distinctive style. The public appreciated the personal photographs and Pauline remarked on the popularity of the potters' business cards and promotional material.

While political impact is difficult to evaluate, sales showed there is still a demand for good domestic ware pottery. The exhibition gave potters the opportunity to display their "bread and butter" lines in an exhibition situation and the Crafts Council and N.Z.S.P. the opportunity of working together to promote an often unpromoted area of pottery.

**Penny Harrison.**



Dinner set. Sally Vinson. Photo: Jenny Hames.

## NOTES

### THE DETAILS GROUP

A new national body in the crafts has been formed. The jewellers, metalsmiths and stone and bone carvers have formed themselves into a loose organisation called Details. At a meeting in Auckland in May, 30 professionals in these categories met to discuss the outline for a full-time jewellery and carving course. The Details Group emphasised the need for such a course at a time when their skills are in great demand but training facilities almost non-existent.

In the next months members of Details will lobby in their particular areas for the introduction of tertiary level training courses.

Peter Woods, Auckland silversmith and secretary of the group, will edit a newsletter, *Details* to go to all financial members. Contributions are welcome.

Subscription is \$15.

Write to:

Peter Woods  
6 Laxon Tce  
Newmarket  
Auckland

### 14 TO THE INCH HANDWEAVING CO-OPERATIVE

Can handweaving stand on its own as a craft in the marketplace?

The establishment of the Victoria Park Market in Auckland has given us the chance to prove that it can.

The market, which is not a flea market or a bargain basement operation, has been set up where the city's rubbish destructor used to be, opposite Victoria Park. It is dominated by a tall brick chimney which, together with the other brick buildings, give the area a character and charm of their own which have been retained and developed sympathetically by the market's promoters.

It had annoyed me for years that handweaving was so often used as a

background to pottery and so seldom shown in its own right. The market management had declared that they wanted to attract Aucklanders and visitors to a seven-day-a-week, 9am to 9pm 'up-market' marketplace.

Here was the chance for handweavers to work together co-operatively to sell the best of their work and for this to be for handweaving only. The call went out and drew a good response: 'a great idea'.

So, a meeting was called to discuss the setting up of the co-operative. That's when the proverbial goats were sorted out from the sheep, as it was explained that the co-operative would need capital to set it up, and work to make the area which had been tentatively booked attractive so that our weaving would be effectively displayed. (I was determined that there should be no rugs hidden away on shelves nor the bring and buy type of display with work piled on tables or shelves which soon look like a bargain basement.) There would also be a commitment to share the staffing of the stall.

In December last the co-operative was formed. For the record, the founder members, each of whom contributed setting up money were: Carole Zelcer, Norma Webster, Karin Wakely, Hanne Vibeke, Christine Piper-Haskell, Connie Newman and Dianne Kelly (with, in particular, Jack Webster and Gerald Wakely helping in the setting up). A committee of five members has been formed, the intention being that two members should retire every six months to give everyone the chance of, and responsibility for, management.

As the instigator of the project (and also the member living closest to Victoria Park Market!) I have been closely involved with the management of the market and also the

organisation of the co-operative but, were it not for the work and enthusiasm of Carole Zelcer, I doubt if we would have started or kept going.

The space secured for the co-operative is a corner immediately facing the entrance to the 'crafts hall', which used to be one of the two old stables and is approached by a ramp from the main market area. 'Crafts hall' is somewhat of a misnomer since, aside from two potters, a worker in ceramics and a leatherworker, the other areas are not crafts.

Members receive their selling price for their articles, less a commission of 10% to meet co-operative expenses. Some work of non-members is displayed and, if sold, a commission of 25% is taken. Results of our first six weeks trading (the market opened 10 days before Christmas) have exceeded our expectations. We also give 'tone' to the market, to the extent that we notice that the management make a point of bringing visitors whom they want to impress to see us!

The market itself is successful because there are very good reasons to go there. It is evident that the management is setting a high standard and that it will not tolerate operators who do not match up to their standards. These are positive aspects which lead us to hope that the market will become a permanent feature of Auckland life and that it will continue to attract people throughout the year.

What, then, of the future?

New members are welcome provided that their work meets the co-operative's standards. They will be charged a joining fee to go toward our expenses.

The Victoria Park Market site is being developed in stages. Stage I has proved so successful that plans for Stage II have been advanced. The

management have said that they would like this to include a much larger area for active craft workers and that they would be prepared to subsidise the rent since we would be unable to pay full commercial rates for the space we would occupy. However, as we also complement the market by being a drawcard in our own right, there is an element of quid pro quo in these proposals.

What they, and we, envisage is an area where members of the co-operative could have looms set up and use it as a working area, open to the public. In our present space there is only room for one person on duty to spin or to work on a small tapestry loom — both activities which interest visitors to the market. A truly co-operative working area would bring us together so that we could benefit from each others' different approaches. The extra dimension of being open to the public would be an educational one in that they would see what handweavers actually do. It would, admittedly, put us in a goldfish bowl but maybe this, and the genuine interest which the general public take in people engaged in the creative process, will spur us on to better work and, particularly, improvements in the design of our work.

**Karin Wakely**

### THE MILL

The Mill, New Zealand's first craft co-operative, is celebrating its 15th year with a new surge of creativity. The co-operative, well known for its consistently high quality craftwork, wishes to contact old members and invite new artisans to join them in on location demonstrations to be held at Durham Lane in Auckland. This is a unique opportunity for serious craftspeople to practice their skills and share their talents as well as make sales.

Already the storefront is bursting with original fashions, accessories and jewellery. There are leatherworks, pottery, wool products and handmade toys.

According to co-op members, the public demand for these crafts is growing. So is interest in weavings, fine woodwork and glassware, which they would like to add to their stock. Another growing market they want to encourage is fine Maori craftwork, traditional and contemporary. The time is ripe for more members.

Joining the Mill brings a craftsman in direct contact with other artists and the buying public. Because of the co-operative set-up, each artist remains in direct control of the retail of his work. He decides on the displays and the costs of items. Due to low overhead, the prices are very reasonable. Both the artists and their customers profit.

Each member also works one day a week in the store managing sales. Over the years, many customers have come to the Mill especially to see a particular craftsman. Often these meetings result in special orders.

Now the co-operative is expanding its role by going beyond just sales. Setting up working craft studios at the Mill will give members a rare and valuable opportunity to work, exchange ideas and interest the public. Members will have a chance to teach, and sharing their knowledge with beginners.

All this activity means the Mill is entering a new phase. Already well established as an outlet for fine crafts and a good opportunity for craftspeople, the co-operative is now on its way to become a working cultural centre, an innovative force in New Zealand crafts.

In this 15th anniversary celebration, the co-operative is inviting serious craftspeople to come join in the new programmes.

Also, any former members are urged to contact the Mill, PO Box 367, Auckland (AK 732-495), to join in with us to organise our big celebration party this November.

**Award Winners**  
Congratulations to **Merilyn Wiseman**, winner of the 1984 Fletcher-Brownbuilt pottery award, and to **Judy Patience**, and the **Fabric Art Co.**, winners of the 1984 ANZ Bank Art Award — Fabric and Fibre.

#### West Coast Marketing

At its meeting in Dunedin in November, the Southern Regional Arts Council authorised the expenditure of \$2500 for a special West Coast initiative. Aimed at assisting artists and in particular craftspeople on the Coast with the marketing of their products, the initial seminar in Greymouth in November helped focus attention on specific needs.

Two further visits by a team of consultants, Mike Mellon and Gary Moore, have assisted in establishing three craft co-operatives and associated retail outlets on the Coast. There are already signs of greater sales of local crafts and better prospects for self-employed Coast craftspeople.

#### Fulbright Cultural Grants

The New Zealand-United States Educational Foundation is offering two 45 day Cultural Grants tenable in 1985. These grants are open to New Zealand citizens who would benefit from observing and studying cultural activities in the United States. Each award provides round trip air travel and a daily maintenance allowance of \$US85.

There is no set application form and applicants are requested to submit a written proposal to the Foundation. They should also arrange for two

references covering their professional work to be submitted independently. Selection will be based on the Foundation's assessment of the candidates' performance and potential, and the contribution the successful applicants could be expected to make upon their return to New Zealand.

The closing date for applications is July 31, 1984 with:  
The New Zealand-United States Educational Foundation  
P.O. Box 3465  
Wellington.

#### Tourism Design Awards

Entries are invited for the 1984 Tourism Design Awards. The Awards are made every two years to recognise good design in facilities, books, souvenirs, activities and other matters concerning tourism in New Zealand.

To be eligible, entries must relate to facilities, programmes etc, which are already operating and available to tourists but which have not been in existence longer than 10 years.

Award winners are presented with attractive wall plaques and certificates. A number of commendations are also made for good design and recipients receive a certificate.

Further information, together with the conditions of entry and application forms are available from:

The Secretary  
Tourism Design Award Scheme  
P.O. Box 95  
Wellington  
Entries and supporting material close with the Secretary on 31 July 1984.

#### 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

#### Papermakers Society

A New Zealand Papermakers' Society has been established with the purpose of "sharing experience and knowledge. It will also be available for those who have little or no knowledge of papermaking, but wish to learn." The Society publishes a monthly newsletter. Newsletters will include names and addresses of members, problem solving section, book reviews and information on forthcoming events. Fee \$7.00.

Papermakers' Society  
C/- Sue Wright  
95 Nixon St  
Hamilton

#### Ars Textrina

A new semi-annual journal, *Ars Textrina*, has been launched. *Ars Textrina* will be devoted to all aspects of the history, theory and practice of complex weaves. \$35 per volume. Information:  
Charles Babbage  
Research Centre  
C/- Dept of Computer Sciences  
University of Manitoba  
Winnipeg  
Canada R37 ZN2

#### Arts Business

Is a new bi-monthly publication of the QEII Arts Council devoted to the common interests of the arts and business communities. Sir Michael Fowler has said, "The Arts

Council is well aware of the mutually beneficial relationship between the arts and business. We believe it is our role to promote this relationship by various means. We are currently setting up a database which arts organisations and businesses can draw on for information. We have a small professional staff who can assist both parties to make useful links."

Information:  
Arts Business  
P.O. Box 6040  
Te Aro  
Wellington.

#### Events

##### June-July 6

'The Great NZ Box Show'. Crafts Council exhibition at the Wellington City Art Gallery, 65 Victoria St, Wellington.

##### June-July 8

Philips Studio Glass Award. Auckland Institute & Museum.

##### June-July 6

Silver by Adrian Sirett, Jade by Neil Hanna. Gallery 242, 242 Heretaunga St E, Hastings.

##### July 1-20

Peter Collingwood Exhibition. Trappings Gallery, 91 Karangahape Rd, Auckland.

##### July 2-14

Chris Cockell — New Raku Works. New Vision Ceramics, 8 Durham St E, Auckland.

##### July 4-15

Anthony Williams Jewellery. C.S.A. Gallery, 66 Gloucester St, Christchurch.

##### July 4-14

West Coast Crafts Co-operative first exhibition. C.S.A. Gallery, 66 Gloucester St, Christchurch.

##### July 4-August 5

Taranaki Savings Bank Craft Review, Govett-Brewster Art Gallery, New Plymouth.

##### July 7-9

Patchwork & Quilting Exhibition & Workshop. Edgumbe College, Edgumbe, Bay of Plenty.

##### July 8

Great NZ Box Show Auction, 4pm, Wellington City Art Gallery, 65 Victoria St.

##### July 9-14

Pauline Jones Display. Twelve Potters, 575 Remuera Rd, Auckland.

##### July 13-30

ANZAS 1983 Woven Tapestries Exhibition, Stratford Art Society.

##### July 15-21

Architectural Pots. 12 Potters, 575 Remuera Rd, Auckland.

##### July 15-28

Sculpture '84. Group Exhibition. Alicat, 52 Jervois Rd, Auckland.

##### July 16-27

3 Dimensional Leatherwork — James Bowman, Carved Functional Leatherwork — Cec Blithe. Penny Farthing Gallery, Dudley St, Lower Hutt.

##### July 16-28

Tapestries by Handmaids. A collection of French D.M.C. Tapestries — Nouvelle Tapisserie. Square Edge, Palmerston North.

##### July 17-28

Focus on Vases. Co-op display, Artisan Centre, Broadway Plaza, Newmarket.

##### July 19-29

Roger & Rosemarie Brittain Pottery, C.S.A. Gallery, 66 Gloucester St, Christchurch.

##### July 20

New Acquisitions Exhibition. Dowse Art Gallery, Lower Hutt.

##### Aug 3-20

ANZAS 1983 Woven Tapestries Exhibition, Waikato Society of Arts.

##### Aug 5-17

Peter Collingwood Exhibition. Waikato Society of Arts.

##### Aug 24-Sept 10

ANZAS 1983 Woven Tapestries Exhibition. Manurewa Community & Cultural Centre.

##### Aug 24-Sept 17

Peter Collingwood Exhibition. Manawatu Art Gallery.

##### Aug 26-Sept 9

BNZ Art Award. Pottery, sculpture & prints. NZ Academy of Fine Arts, Wellington.

##### Aug 26-Sept 7

Patti Meads Porcelain. Gallery 242, 242 Heretaunga St E, Hastings. Opening by Evelyn Kelly.

##### Aug 31

Valley Survey. Dowse Art Museum, Lower Hutt.

##### Sept 3-5

South Pacific Lifelong Learning Conference. Learning for our Future. A forum for those concerned about the future and place of education, as part of a national development strategy. Information, Learning for our Time, PO Box 12-114, Wellington North 6038.

##### Sept 10-22

Jenny & David Shearer Pottery. New Vision Ceramics. 8 Durham St E, Auckland.

##### Sept 13-16

Springworld '84. Waikato Society of Potters Exhibition.

##### Sept 19

Lecture by Virginia Avery — US quiltmaker and author. Auckland Institute & Museum, 7.30pm.

##### Sept 25-Oct 21

Stuffed Stuff Soft Sculpture. Fabric Art Co. Waikato Museum of History & Art, Hamilton.

##### Sept 30

Crafts Council A.G.M. 4pm. Fairfield House, Van Diemen St, Nelson.

#### Workshops

##### July 21-22

Feltmaking workshop. Tutor Ronelle Hyde. Shirley Community Centre, Christchurch. Contact Jean Double (03) 584-758.

##### July 28

Demonstration with Len Castle. Textures and Natural Ornament. Auckland Studio Potters. Phone 663-622.

##### August 13-17

Workshop with Australian glass artist Klaus Zimmer. Proposed workshop concentrating on design, painting and kiln work. \$110.00. Enquiries, Whitecliffe Art School, PO Box 37-036, Parnell, Auckland. Phone 770-231.

##### August 20-31

Approaches to Design. Tutor Fientie Allis-van Rossum. Two week residential course specially for weavers and artists with fibre art in mind. Hamilton area. Applications to NZSWW Society Area Delegates by July 7.

##### August 24-26

Residential Workshops. Potter — Len Castle, Painting — Jeanne Macaskill, Weaving — Gudde Moller, Embroidery — Diana Parkes. Enquiries Evelyn Kelly, Wanganui C.A.C. \$75.00.

##### September

Two one day workshops with Virginia Avery, US quiltmaker and author. Enrollments Andrea Miller, 130 Porritt Ave, Birkenhead, Auckland. Phone (09) 481-638.

#### Overseas

##### Aug 6-7

1st International Symposium on Contemporary Mosaic. Trier, Germany. Information: Association of Contemporary Mosaic, Via di Roma 13, 48100 Ravenna, Italy.

**Aug 8-12**

4rd Pacific Friendship Fibre Arts Conference. Workshops include Hawaiian Quilting, Japanese quilting, braiding and tier-dye. Last day for registration July 15. Further information Crafts Council.

**Awards**

**July 31**

Last receiving day for the BNZ Art Award. Pottery, sculpture & prints. Two awards \$750.00. NZ Academy of Fine Arts, National Museum, Private Bag, Auckland.

**July 31**

Last day for applications for Fullbright Cultural Grants. Two awards of 45 days are available to New Zealand citizens who would benefit from observing and studying cultural activities in the US. Further information: Crafts Council of NZ or the NZ-US Educational Foundation, PO Box 3465, Wellington.

**July 31**

Last day for applications for the 1984 Tourism Design Awards. Awards are made to recognise good design in facilities, books, souvenirs, activities and other matters relating to tourism. Further information: Crafts Council, or Tourism Design Award Scheme, PO Box 95, Wellington.

**September 11**

Last receiving day for Williams Art Award — Environmental Art Exhibition of painting, sculpture and photographs. NZ Academy of Fine Arts, Private Bag, Wellington.

**September 28**

Closing date for entries for the Radio Northland Weaving Awards. Two categories. 1. Floor Rug. 2. Wall Hanging/Fibre Structure. Selected works to be exhibited.

**CRAFT MARKET**

A new classified advertising section. Minimum size 3cm, \$7.50. Thereafter \$2.50 a column cm. Volume reduction for booking 3cm in five consecutive issues \$30. Thereafter \$2.00 a column cm.

Copy to be received one month prior to publication. Advertising Editor *New Zealand Crafts* PO Box 498 Wellington (04) 727-018

**Handmade Felt** by Marianne Ekert. The complete guide to making shaped felt boots, hats, etc. by hand. Clearly illustrated. \$10.50 from your bookseller or the publishers: Textile Tools Ltd. Sunshine Bay Eastbourne. Trade enquiries welcome.

**Bay of Islands Property for lease** Comfortable 2 bedroom house and studio/workshop. Suit fabric and fibre artist, glass worker, or similar. Available last August 1984 or 12 months minimum. Write: Davis, P.O. Box 27, Okaihau. Phone: 181 Okaihau.

**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.

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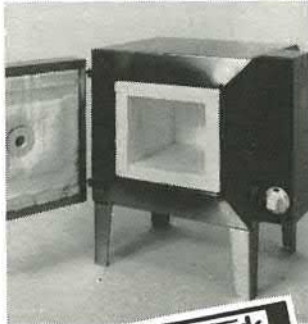
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# Gallery 242

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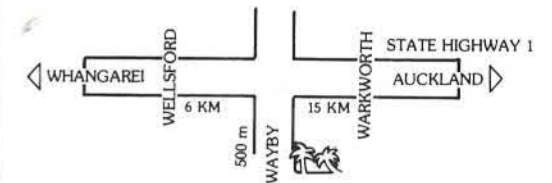
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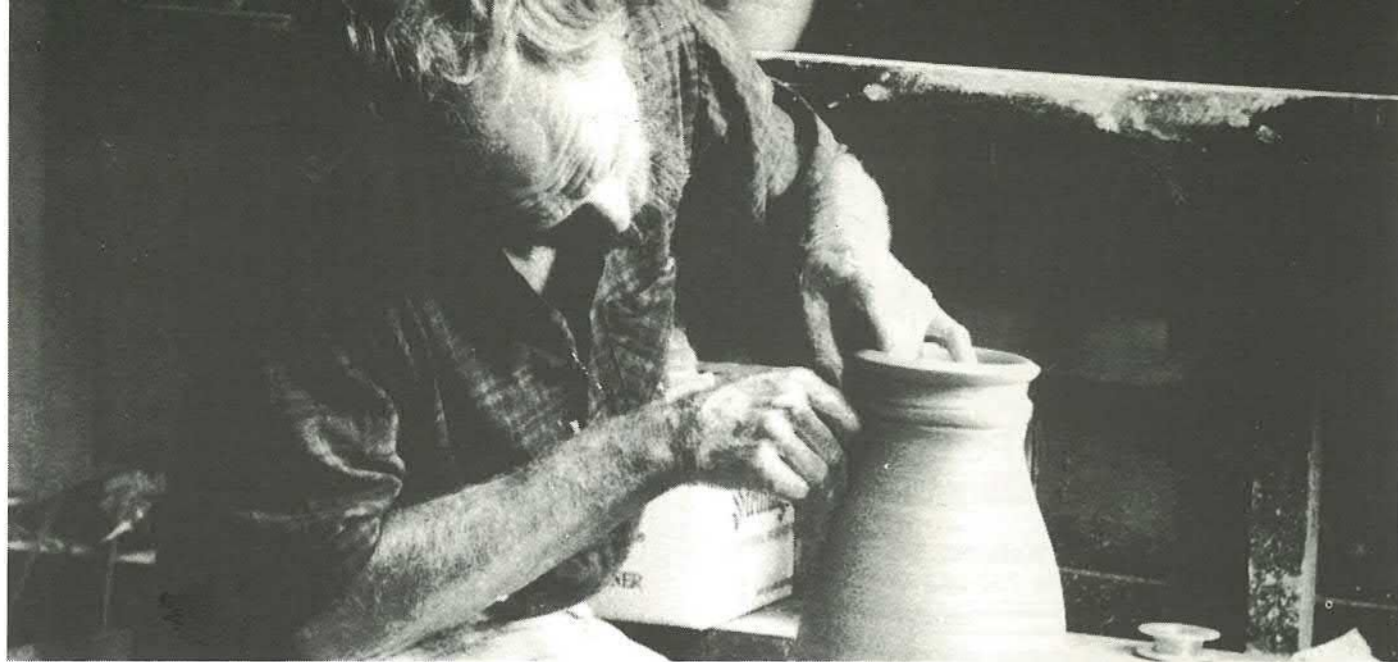
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### McPhersons Traditional Range

	<b>X-STONEWARE</b> A strong, buff/grey firing general purpose stoneware body blended to give a balance between plasticity and working strength, but is less plastic than GB <sub>2</sub> .	<b>XXX-STONEWARE</b> A slightly sandier version of X, this is specially designed for larger pieces and slab work.	<b>NO. 18-STONEWARE</b> A near white/grey firing clay body suitable for use where the presence of iron in the body would have an adverse effect on the glaze.	<b>WHITE SLAB - STONEWARE</b> This unique, white firing clay has unusually high strength and low shrinkage. Primarily for large sculptural and slab work. A coarse clay with a rough texture when fired.	<b>No. 21-STONEWARE</b> A warm reddish-brown stoneware body maturing at 1250 degrees. (Water absorption 3% at cone 8) Especially suited to electric kiln firing in oxidation.	<b>1100 RED - EARTHENWARE</b> This body fires to a warm dark-orange colour at 1100 degrees C, through to an attractive dark mottled red at 1200 degrees C.
<b>RECOMMENDED FIRING</b> (To approximately 3% water absorption using ORTON Cones) reducing oxidising	Cone 9 Cone 10	Cone 9 Cone 10	Cone 9 Cone 10	Cone 10 Cone 11	Cone 7 Cone 8	Cone 01

### Potters Clay range also now manufactured by Winstone (Wgtn)

<b>GB<sub>2</sub></b>	An easy to throw mottled buff/grey firing stoneware
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<b>GEF</b>	A light buff firing stoneware, low firing for electric kilns
<b>E<sub>2</sub></b>	A soft terracotta type earthenware
<b>RKF</b>	A light buff/pink earthenware

Full technical data on the Potters Clay range and firing characteristics are still being assessed.

#### Distribution

Clay stocks currently available from most pottery supply outlets and most Winstone Branches.

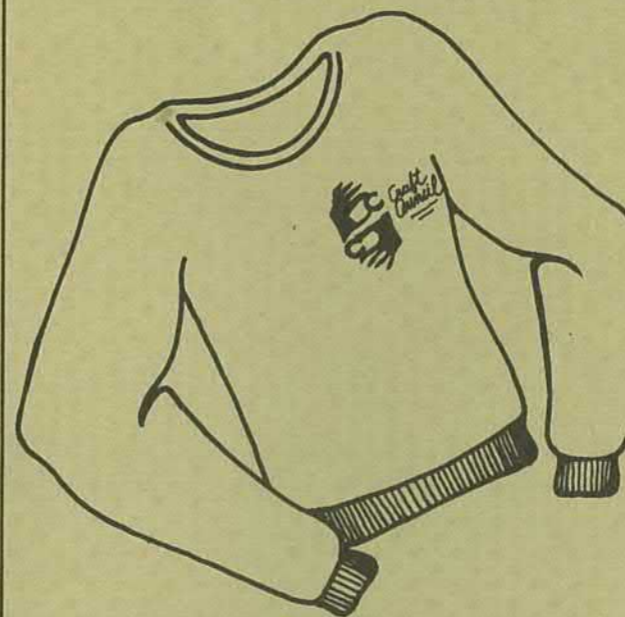


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See page 42 incl. postage

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★ Allow 2 weeks for delivery

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Red		

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Address .....

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Marl Grey with pink and blue graphics. \$25

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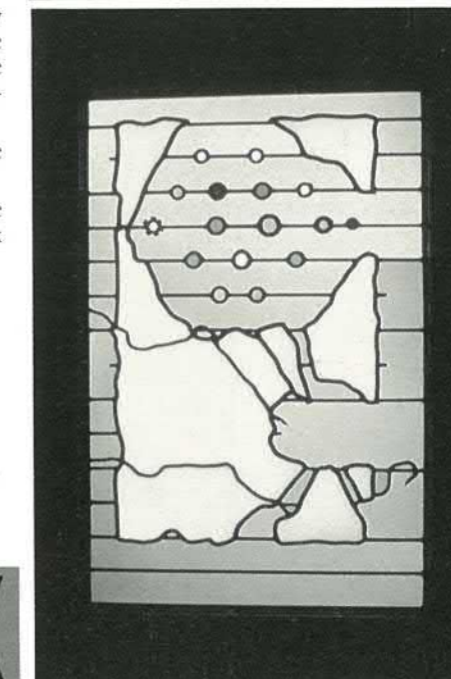
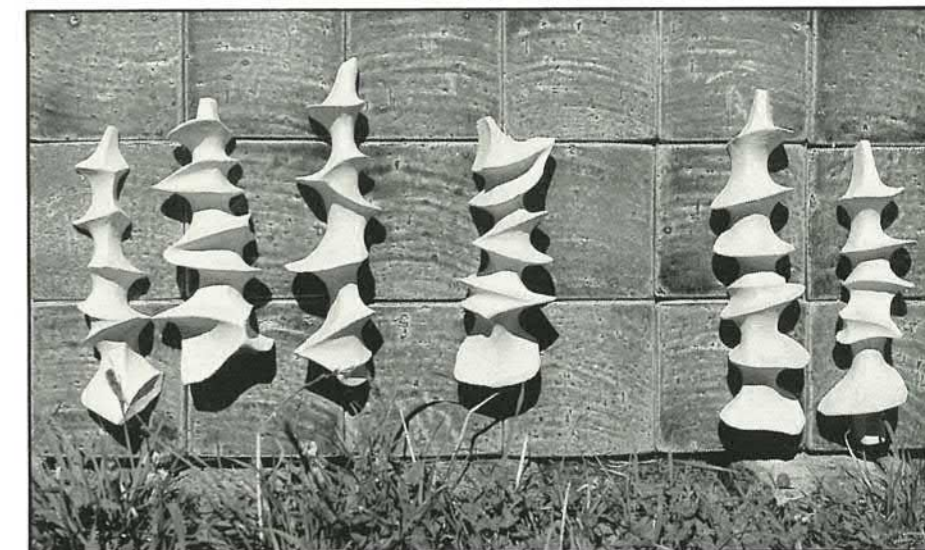
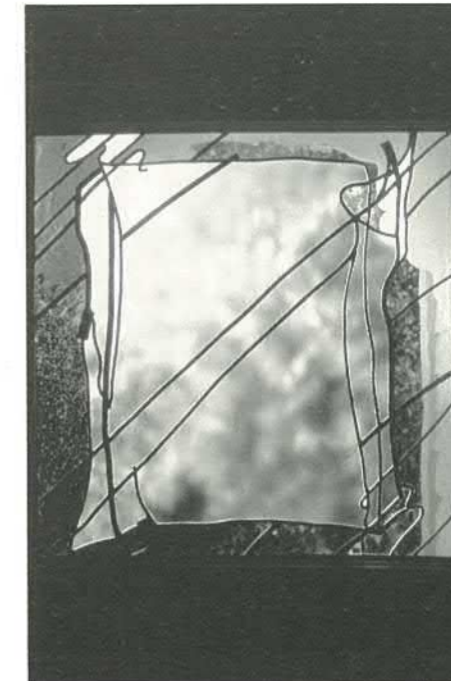
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Craftspeople are invited to deposit good quality slides of their work in the Resource Centre. These are used as a visual resource by the staff of the Crafts Council, researchers and by intending commissioners of craft.

A selection of recently received slides will be reproduced on this page.

Slides and photographs should be sent to Resource Centre, Crafts Council of New Zealand, P.O. Box 498, Wellington.

*Top left: Window for Auckland Residence. Linley Adams 1983, Auckland.*

*Top right: Brooch & Pendant. Silver, pearl, shell, onyx and amethyst. Anthony Williams, Dunedin.*

*Middle: Ceramic Panel 'Wind Towers'. C.B. Vine.*

*Bottom left: Office Window, Nelson. Architect: Ian Jack. Glass: Holly Stanford, Auckland.*

*Bottom right: Shopping Basket. Cane and seagrass. Juliet Mountford, Christchurch.*

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