

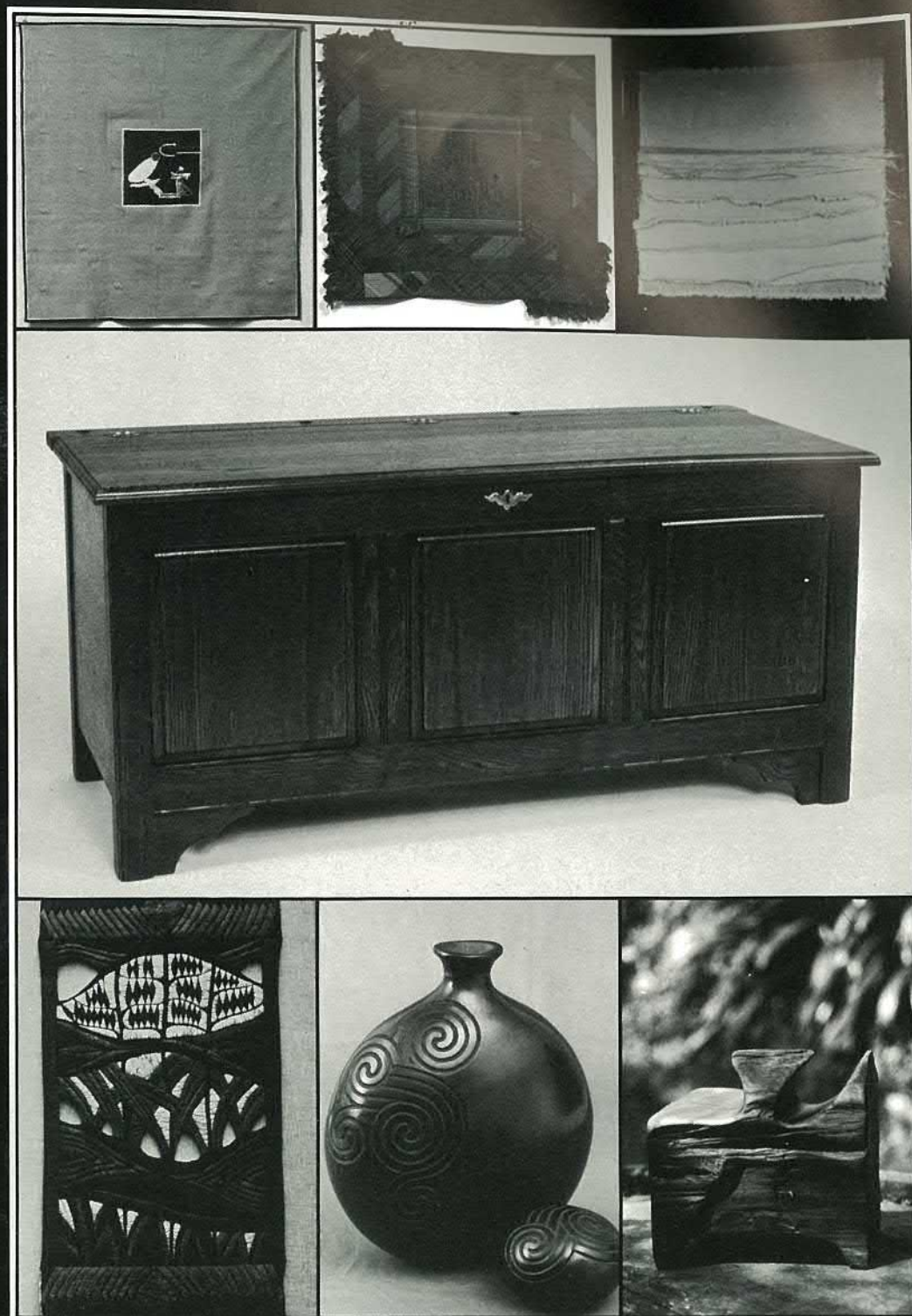
NEW ZEALAND

# Crafts



Crafts Council Magazine T1.  
Spring 1984. \$4.00





## RECENT WORK

Top Left to Right: 'Bather' Quilt. Malcolm Harrison.  
 Woollen Knee Rug. Malcolm Harrison.  
 Water Series 3 No.1. 20cms x 20cms.  
 Suzy Pennington.

Middle: Wooden Chest. David Putland.

Bottom Left to Right: Dyed, Quilted, Stuffed Panel. 3m x 1.5m.  
 Carole Davis.  
 Ceramics. Robyn Stewart.  
 Pohutukawa Box. John Crossley.

# BP — very much part of New Zealand

daily providing service to every section of the community — not only through our traditional oil business, with fuels and lubricants for motorists and industry, but also with a wider commitment towards the quality of life — a successful company offering steady employment for its people and, as a responsible and caring member of society, sponsoring education, the arts, theatre and sport, with emphasis on the activities of young people.



Robert McDougall Art Gallery  
 P.O. Box 237 Christchurch  
 New Zealand.

## BP New Zealand Limited



# Soapbox

... another can of worms ...

We took the lid off this one at a recent Crafts Council meeting in Auckland when some of the Executive Committee outlined a formative policy for a comprehensive craft training facility. Doubts were expressed at the meeting and some of these were voiced more strongly after members had had time to digest and discuss the matter and then come back to us with their own responses. Consequently we called another meeting so these differences of opinion could be aired.

Understandably, there is real mistrust at the prospect of formalised or institutionalised craft education especially at an advanced level. Yet I believe that it is the lack of such opportunity that restricts full maturity in our crafts. The maturity that allows for exciting innovation and gives relief from the bread and butter nature of much of our work. I dispute the often heard opinion that our crafts are equal to any in the world. In countries where excellent training facilities exist, the work at the top end of the scale far exceeds our equivalent and observe how we gravitate to visiting overseas experts. How we would love the chance to be able to study further with such people!

I know that we suffer from some kind of perverse pride in 'having done it ourselves'. This merely results from not having much of an alternative and I don't think I am alone in envying my overseas counterparts who learned in a relatively short space of time those things that have taken me years of often painful self teaching to achieve.

There are bureaucratic moves currently underway to put craft education on a firmer basis. Moves that contain a strong element of political expediency and we should ensure that decisions directly affecting the growth of craft are made with our full involvement. The craftspeople of New Zealand have the right to be consulted in all of the stages of planning. A fait accompli is of little use if its benefits are seen to be dubious. Many ideas have been mooted in the past and some of these have become realities ... work schemes and trusts, apprenticeships, short tertiary courses etc. but all are limited in the long term either financially or within their working structure and none of these schemes can offer the comprehensive training that a multi-disciplinary crafts school could.

I am not knocking the grass roots philosophy that "craft begins at the hearth" but nor should those craftspeople with their home grown skills (and I'm one) deny those who desire to learn in a more complex structure the opportunity to do so.

We could I suppose, just put the lid back on the whole issue and allow it to continue to grow in the dark!

*Carole Davis*

## STOP PRESS

Announcement of election Results:

1984/1985 EXECUTIVE

President

Campbell Heagan

Vice President

Carole Davis

Committee

Noel Gregg

Gavin Hitchings

Lani Morris

Colin Slade

Jenny Shearer

Fiona Thompson

James Walker

Anthony Williams

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There are bureaucratic moves currently under way in education on a firmer basis. Moves that come from an element of political expediency and we should be aware of decisions directly affecting the growth of craft education and our full involvement. The craftspeople of New Zealand have the right to be consulted in all of the stages of development and accompli is of little use if its benefits are seen only in the past. Many ideas have been mooted in the past and have become realities ... work schemes and apprenticeships, short tertiary courses etc. but all are limited either financially or within their working term. None of these schemes can offer the comprehensive that a multi-disciplinary crafts school could.

I am not knocking the grass roots philosophy that "craft begins at the hearth" but nor should those craftspeople deny their home grown skills (and I'm one) deny the need to learn in a more complex structure the opportunity. We could I suppose, just put the lid back on the can and allow it to continue to grow in the dark.

*Carole Shepeard*

The Crafts Council office and gallery is located at:

First Floor  
James Cook Arcade  
Lambton Quay  
Wellington

Phone: 727-018

## OFFICE BEARERS

New Office Bearers will be voted in at the A.G.M. on September 29 1984. Please contact the Crafts Council office should you require this information before publication of the Newsletter due out 1 November 1984.

## STAFF

Executive Director : John Schiff  
Information Officer : Raewyn Smith  
Gallery Director : Penny Harrison  
Secretary/Typist : Senga Anderson

## EDITORIAL TEAM

Jenny Patrick, Suzy Pennington,  
Philip Clarke, Raewyn Smith

## SUBSCRIPTION, ADVERTISING and EDITORIAL ENQUIRIES

Crafts Council of NZ  
PO Box 498  
Wellington

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Quarter page black & white : \$88  
Eighth page black & white : \$44  
Enquire for four issue-volume reduction and classified rates.

## DEADLINE FOR COPY FOR NEXT ISSUE

1 November 1984

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## Cover:

Malcolm Collins, Violin maker, in his workshop.

## Photograph:

Michael Langford, Spectrum.



# WHAT'S HAPPENING AT THE CRAFTS COUNCIL?

Introducing a new regular feature in which Executive Director John Schiff outlines current Crafts Council activities.

## POLITICS

By the time this issue has gone to print Carin Wilson, Campbell Hegan and John Schiff will have made calls on a number of Ministers including:

The Minister for the Arts — Hon. P.W. Tapsell  
The Minister of Overseas Trade & Marketing — Hon. M.K. Moore

The Minister of Customs — Hon. Margaret Shields  
The Minister of Employment — Hon. T.K. Burke

The purpose of the meetings is to introduce the Crafts Council and to discuss the issues of concern relating to each Minister's portfolio. A policy paper has been prepared as a background for these meetings.

## CRAFT EDUCATION

Carin Wilson, Campbell Hegan and Carole Davis have been preparing a detailed proposal for Vocational craft training in New Zealand. The proposal is being discussed with a number of craftspeople and education experts. It is planned to submit a final proposal to the Government later this year (see separate article on Education in this issue).

## CRAFT MARKETING

For some time the Crafts Council has recognised the need for a sound base for crafts marketing — one which will enable craftspeople to achieve a fair return for their efforts. A draft proposal for the development of craft marketing is being finalised. This proposal and other marketing matters will be discussed with the Minister of Overseas Trade and Marketing. Details in the December issue of this magazine.

## NZ CRAFTS MAGAZINE

We have decided to include in future issues of NZ Crafts an article on a high quality craft outlet. This will serve to give those operating craft outlets some information on what factors can help to make a craft outlet successful, and help readers locate those places where top quality New Zealand craft can be found.

We are delighted that efforts made by Carin Wilson over many months to convince Air New Zealand to place our magazine on their international flights have been successful. As from this issue NZ Crafts will be placed on Air New Zealand's First Class and Business Class international flights. Overseas distribution will also be extended as the Queen Elizabeth II Arts Council has agreed to purchase copies of the magazine to send to museums, art galleries and craft institutions overseas.

A readership survey is being conducted to gauge subscribers' reactions to the magazine.

## CRAFTS COUNCIL NEWSLETTER

It has been decided to produce a newsletter as a means of providing up to date information to members more frequently. It will be a "simple" production, and include snippets on forthcoming activities and recent developments. It will be timed to appear between issues of NZ Crafts magazine.

## ANNUAL EXHIBITION

As a follow-up to the Great NZ Box Show discussions have been held with Anne Philbin of the Wellington City Art Gallery. It is envisaged that this gallery in conjunction with the Crafts Council will hold a major exhibition on a multimedia theme as an annual event. The next one will be in mid-1985 and it is intended that this exhibition will travel. Details in the next newsletter.

## CORPORATE MEMBERSHIP

We are developing a proposal for Corporate Membership as a means of establishing closer contact with the business community and raising additional funds so that we can undertake new projects.

## GALLERY

With "Spring Flower Show" now over and with "Deep South", an exhibition of work from Otago and Southland just about to begin, the exhibition programme for '84 is more than half way over. Such a busy exhibition programme has meant a constantly changing display of work and a steady flow of visitors through the Gallery.

One of our recent visitors was Mrs Lange. She feels New Zealand art and craft needs, and deserves, more recognition, and wishes high standard craft work to be displayed prominently throughout the entertaining and reception areas of Vogel House. The Gallery has agreed to provide a changing display of top quality work. From these displays pieces may be purchased for a permanent collection. On display for August and September are works by Royce McGlashen, John Croucher, Garry Nash, Wendy Masters, Roy Cowan, Cecilia Parkinson, Campbell Hegan, Ross Richards, Peter Gibbs and Derek Smith. All work which comes into the Gallery will be considered for display in Vogel House. Already we have had visitors who have seen the work at the official residence and come to see more and purchase from the Gallery.

At the last committee meeting the Executive endorsed the policy of outright purchasing of craft work for the Gallery. To be purchased work must be of a very high standard and the craftspeople must have had work previously for sale on commission at the gallery. All work purchased outright will be at wholesale rates to allow for normal commercial markup.

To those craft people submitting work for "Small Packages" please note the revised dates — October 23rd — November 2nd (to allow purchasing for overseas mailing). Work will need to reach the Gallery no later than October 17th.

Penny Harrison

## CHRISTMAS PROMOTION NZ CRAFTS

Christmas is everyone's busiest and best selling time of the year, and accordingly many shops and galleries have a specially designed exhibition.

In the next issue of *NZ Crafts* we intend to allocate some space to those shops and galleries that wish to have this event promoted.

You will need to provide us with

The title of exhibition

Contributors and their craft

If you have a suitable photograph we will endeavour to publish that too.

Each selection will be at our discretion (depending upon space, quality of photograph etc).

This is an excellent opportunity for you to promote Christmas sales and your craftshop/gallery.

## HANDCRAFTED MUSICAL INSTRUMENTS

Wood, woodcarving and music — an enticing combination, as modern as it is traditional — traditional in that musicians continue to play traditional music, modern in that instruments change and evolve to suit the instrumentalist and his requirements.

Musical instrument making in New Zealand is flourishing and New Zealand makers are acknowledged for the outstanding quality of the instruments they produce; with the past few years seeing a steady increase in the number of such craftsmen.

To help develop public awareness in the variety and quality of handcrafted New Zealand instruments the Crafts Council Gallery is to hold an exhibition from 1-12 October. This exhibition is to coincide with National Music Week and will feature the instruments of Leo Cappel, Ray Mercer, Tom Warren, Malcolm Collins, Kim Webby, Stephen Delft, Evan Phillips, Paul Whinray, Robert Webster, Adrian Studer.



CARIN WILSON

CRAFTS COUNCIL PRESIDENT 1981-84

It is not just by accident that the Crafts Council has grown immeasurably since Carin was elected President in 1981. Much of the growth can be attributed to the policies and guidelines that Carin has successfully promoted. On becoming President Carin rightly identified the development of educational opportunities as one of the keys to the growth of the crafts. He has lead all our endeavours in this area. His commitment and determination to achieve radical changes have been a source of strength to others who have often found dealing with unresponsive authorities daunting.

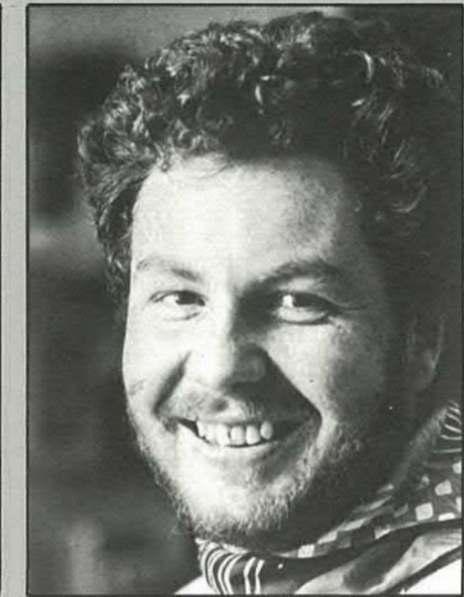
On an international level Carin has played a leading role in World Crafts Council efforts to establish craft apprenticeships. This prominence has been achieved not because of his position as President but because of his vision, knowledge and capabilities.

Carin's steadfast and total commitment to quality has permeated all the activities and policies initiated by the Crafts Council. This commitment has been seen in his own craft of woodworking. As a woodworker of repute Carin's presence within the Crafts Council has given us a unique opportunity to facilitate developments in woodworking — a craft many would say has an enormous untapped potential. His knowledge and insight have guided all our efforts in this area.

As President we have demanded that Carin be available to us all on many types of occasions. To visit politicians and dignitaries, to speak informally and formally and to counsel us. He has given of himself unstintingly, with fresh enthusiasm on every occasion. He has been an ambassador who has made the Crafts Council many many valuable friends. He has been a friend, available to us all.

It is a measure of the man that Carin has been able to continue to develop his own craft to the point where he is one of this country's leading woodworkers. The obligations of President have often cut across the responsibilities of husband and father. It is appropriate to pay tribute to Jenny Wilson's support and significant contribution to us all.

Thank you Carin.



PHILIP CLARKE

RESOURCE OFFICER 1981-84

Philip Clarke who has worked for the Crafts Council since October 81 is returning to his hometown of Auckland where he and his wife have bought their first house and it is to that he will initially turn his energies.

Philip was originally appointed to establish and promote the Resource Centre, a responsibility he has carried out effectively, imaginatively — the continuing and increasing demand for his services has borne this out. Philip was involved as an integral part of the Editorial team of this magazine from the beginning — the extent of which has helped us produce, we are sure you will agree, a better periodical. Latterly he has written a number of articles, the sensitivity to subject and sheer joy in appreciation is indicative of the way he approached all craft visitors and craft work.

His involvement also extended well beyond Resource Officer work. He has helped make recent visits to New Zealand by overseas craftspeople successful and his major input ensured the success of the Great NZ Box Show. On numerous occasions he was required to stand in for the Executive Director and oversee the running of the entire office.

His experience, depth of knowledge and commitment to the development of crafts in NZ will be greatly missed by all those involved in the crafts and it is therefore with real regret we bid him farewell and hope you will join us in wishing him and his wife all the best wishes in their new beginnings.



# Letters

## Baskets

### Dear Editor

In the article [N.Z. Craft March/April 1984] by Jenny Patrick about Ruth Castle and her work, she is quoted as saying "... the actual mechanics of basketwork are simple ... you can learn them in a weekend."

I think it should have been made clear that this referred to the particular type of artistic basketry that Ruth does. I have attended one of her schools and have great admiration for some of her work. There is a great difference between this type of basketry and traditional basket making, which can take many months to perfect. In fact overseas people serve quite long apprenticeships before they qualify as a master craftsman.

This is one of the cases that cause confusion about what is art and what is craft. There are people who with patience and hard work can become master craftsmen making functional baskets, but their work lacks the pleasing appearance of baskets made by someone who has had the same training but has imagination and an artistic eye. Whereas to excel at artistic basketry such as Ruth does, one must have some craft ability but the main ingredient is artistry.

I firmly believe if there were more tutors in New Zealand who could teach the traditional basics and at the same time encourage pupils to use their imagination and experiment with natural fibres we would see some very interesting work. Many people lack confidence and a weekend school very often just leaves slow learners feeling frustrated. They can't remember all they were taught so they just don't continue. What is needed is a good school for tutors. Many classes being run at colleges are taught by very inexperienced tutors or else by someone who considers basics unnecessary and just gives pupils a bundle of cane and tells them to "do their own thing". This may work with some people, but most creative pupils have often been very slow to show their talent. I am supported in this belief by Polly Giacchina of

California who visited here some time ago. Her baskets are creatively made from natural materials. She told me that she wished she had learnt the basic skills first.

I am very worried about the vast amount of flimsy baskets coming into the country from overseas. It is making it hard for good craftspeople to convince the public that their baskets will outlast several of the imported ones. However, much as this annoys me, I think it may be a blessing in disguise. At least people who pay a high price for materials will not be keen to flood the market with cheap hideousities trimmed with pink plastic.

**Mrs Hilmary Catton**  
**Report of Meeting**

## MARKETING ARCHITECTURAL CRAFT & ARTWORK

### Dear Editor

The latest Crafts Council magazine raises some important points. The good Soapbox from Campbell Hegan regarding the maintenance of standards outlines what must be the greatest threat to the well-being of New Zealand craft. The need for constant effort with respect to the quality of idea and execution in our work is essential before it justifies the term craft. I note from an article in an earlier issue of NZ Crafts that the organisers of 'Solid Wood, the alternative', exhibition in Christchurch chose not to use the term craft in their publicity because of the negative connotation. This is likely to be a growing trend among those people concerned about the very poor products being promoted as craft. Handmade is no assurance of quality.

The emphasis on the marketing of crafts to date has largely concerned the retailing of utilitarian items available off the shelf. Naturally, since most craftspeople are involved in this area. There is however the important and little understood activity

concerning the inclusion of art and craft in architecture and the very promising area of corporate purchasing. (The recent \$4,000 tax concession for purchases of artworks etc by public companies is one small step in developing this area.)

Personally I am very interested in the development of commissioned craft and artworks for architecture. This is not the final act of decoration with off the shelf items, but the inclusion of artists and craftsmen as members of a design team from the outset. I believe the initiative rests with us to prove to the architects and designers that we have expertise to contribute and a product worthy of inclusion in their buildings. There is at present in New Zealand the position of Architectural Crafts Consultant begging to be filled, someone to liaise between architect, interior designer or corporate client, and the craftsman or artist. Someone who understands the interests of both parties, who can avoid the hazards and bring about a successful collaboration.

There is an incredible future for this aspect of craft marketing in New Zealand, and right now both the architects etc and the craftspeople need to be made aware of the tremendous possibilities.

For the past eight years I have worked as a stained glass designer. Like many architectural craftspeople, the greatest assistance I could receive at this moment is to have my portfolio with a good architectural crafts consultant. As it is, I have numerous portfolios out with architects and galleries. The people involved with purchasing craftwork for buildings at present have few clear ideas how to go about it. It is no longer good enough waiting for them to come to us, it is now time for the craftsman or his

representative to get out into the market place. It is time to increase the craftspeople's share of Queen Elizabeth II Arts Council allocation of \$6,000,000 to something more than \$120,000. The creation of a position of Architectural Crafts Consultant would be a worthwhile beginning, commissions earned by the consultant could mean that the position, once established, could become largely self funding.

If the establishment of such a position as outlined above was not immediately possible, perhaps in the meantime a grant sought from the Queen Elizabeth II Arts Council could be used to:

1. establish a library of architectural craft portfolios, and
2. establish a directory of architects, interior designers and companies with proven interest in using or acquiring craftwork.

Naturally such a resource as this in no way offers the possibilities for putting craft into architecture that the position of a Consultant would offer, but it could be stage one of a two stage operation.

The greatest threat to meaningful development in this direction would be having the role performed by someone inadequately versed in architectural concepts and one who does not have the full confidence of the architectural craftspeople. Similarly exhibitions of architectural craft need the same professional understanding. The current trend towards competition in both exhibitions and commissions has too frequently produced compromised selections. It is an area that requires fresh thinking.

**David Clegg**  
**Stained Glass Designer —**  
**New Plymouth**

## Crafts Council Meetings

### Dear Editor

I would like to report on a recent meeting, chaired by

Frederika Ernsten, the Christchurch representative on the Executive of the Crafts Council, which was to me a perfect example of the value of such meetings taking place.

At the last moment the programme we had arranged was postponed till our next meeting so we could hear Marlise Staehelin, an internationally recognised fibre artist from Switzerland speak to us. Marlise was in Christchurch for a few days so she was able to join us and show a few slides of her work.

What first inspired me to start having Crafts Council meetings in Christchurch was hearing David Carson Parker speak at an Executive Meeting in Wellington many years ago on how the Sydney Crafts Council group operated. They were organised so that at short notice they could hear people of interest who were visiting Sydney speak.

So here was a remarkable fibre artist from Switzerland in our midst able to share with us her approach to her work, the philosophy of her craft and show slides to illustrate her point.

We saw the fascinating structure she had made using the 3rd of December edition of many leading newspapers around the world. These had been stuffed into plastic tubes and woven into a long pathlike twisted structure. Marlise's comments on the role of the media were poignantly portrayed by this lengthy pathway of paper.

Then we saw the product of the combined effort of a group of fibre artists for an exhibition in Vienna. Called "The Shroud" it taxed their capacity to work together, but eventually they came up with some most unusual structures.

Next we saw slides of the exhibition she was asked to put on at the Mini Gallery in her home city in Switzerland. This gallery is owned and run by a schoolteacher who mans it himself from approximately 3.30-7pm each afternoon. He exhibits the artists' work free of charge and helps to instal it too. His gallery is so popular he has bookings from international artists for eighteen months ahead. A true patron of the arts indeed. His choice little gallery is tucked away in a

narrow street in one of the city's old buildings. The windows are of stained glass, the floors uneven, the walls and ceilings irregular and quaintly suitable for inventive artists. Marlise had constructed false walls of fitted pockets pinned together for this exhibition — in one brilliant stroke of inventiveness she had created something which complemented the exquisite atmosphere of this Mini Gallery.

How wonderful to hear the artist speak personally of her own contribution to one of the British Crafts Council's International of Miniatures. We had only seen "20 x 20 x 20" in catalogues before. How fascinating to hear a continental making a droll comment on the restrictions of size imposed by the British Council of 20cms x 20cms x 20cms. In it she had strung yards and yards of stuffed gut — what a commentary on the deceptive complexity of any volume, a snippet of the human frame indeed!

How refreshing it was to listen to an internationally acclaimed fibre artist telling of her flexible approach to fibre structures. She is not bound by any one technique, making them serve her purposes to create structures of such significant content. Thank you, Marlise, for a thoroughly enjoyable evening, your graciousness in giving us your time after a long journey. Also thank you, Crafts Council of New Zealand for bringing Marlise to New Zealand and having the foresight to recognise her true worth.

This is what Crafts Council is all about, this cross fertilisation of ideas and attitudes from one artist to another, sharing their approach and philosophy, acting as a stimulation to like minded people, cementing the bond which all crafts people from around the world can feel in spite of the language and cultural differences.

**Vivienne Mountfort**

## Fibre Art Exhibition

### Dear Editor

I liked Campbell Hegan's "Soapbox" last issue. It does take maturity to take criticism. And also to give it. I came away from the last Fibre Art Exhibition at the Fine Arts Academy feeling disappointed. I asked myself

why? The standard of the work was fine, finer than in other years. And I could see growing confidence and developing themes amongst individual artists.

But still I felt disappointed. I realise some of this was because I still remember the thrill and excitement I felt at the first National Fibre Art Exhibition. It seemed to me that all the embroidery and knitting, sewing and patching, lace, velvet, wedding-dresses, ballgowns, samplers, cushions, bags, quilts, rugs and dresses that had made up a constant part of my life were finally being taken out of the camphor chest, the chest-of-drawers in the spare bedroom, and off the top of the wardrobe. And with each piece came its history — stories of love, of ingenuity, family customs, poverty, jokes. And in the first exhibition it all spilled out into the open — rough, staggeringly varied, vital and exciting.

And my sense was not only of release from past obscurity, but also of the future. What would we say now that we had a large and serious audience?

My feeling from this last exhibition is that we don't have much to say. That we aren't asking ... What is fibre? What can it do? Why should we use it? Habit is not enough, nor good intentions. What do we believe? What do we wish to say? About fibre, about ourselves, about our lives, our country, our fears, dreams, history, rage or whatever?

Many major fibre artists didn't exhibit. Maybe they were too busy fulfilling commissions or earning a living. Maybe fibre is moving in such new directions that a large, formal gallery is already irrelevant as an environment for it. Maybe the prize money should be higher, the awards more prestigious, the selection tougher. Some or all of these factors might make a difference.

But it hurts me to hear dedicated fibre art watchers and buyers say they were bored and to have to agree with them.

And it hurts me too because I'm aware that the first person I could direct this criticism at is myself. This year I haven't answered any of these questions. Have you? What are your answers?

I want you to read this as criticism, but only so that you feel excited and challenged to do more, take more risks, to say truer things more passionately. More people than you realise care what you create.

**Lani Morris**  
**King's School Project**

## Dear Editor

In fairness to the numerous people who worked on the King's School project, I must write to complain and express my dismay at the quality of publication of my reference notes concerning the project.

This project took three years to put together and I had a series of reference notes. I forwarded them to the Council office together with photos asking for guidance as to the areas of interest the Council would have in publication of an article. From that I proposed to ask one of my journalist friends to write a suitable article to convey not only my appreciation of the incredible support from the hundreds of people involved with the project, but to do justice to and show the overall beauty and success of the project.

Mention must be made especially of Margaret Austin's work, teaching 120 mainly unskilled women to make woollen cushion covers over four feet long out of New Zealand carpet wools and most of the work all done within a space of eight months. Special mention must be made of the beauty of the Communion kneeler, again made for hard use out of New Zealand carpet wools. This is a somewhat unusual feature, as work of this nature is normally done with tapestry wools. As each cushion took over sixty hours to make, they represent something like eighty thousand hours work. No acknowledgement was made of the professionally taken photographs by Sam Cope, and I believe this should be done. Finally the need to clutter the article with the comment that the School was seeking money for pews seems to me of little value in a Craft and artistic magazine.

**Anne Gambrell**

*An apology has been sent to Anne Gambrell. We were unaware the article supplied was not in its final form — Editors.*



# BUILDING MUSICAL MAGIC

Music is magic.

Once this was an absolute truth.

Consider the primitive hunter at the end of his meal. He has cut a hole in a long bone to suck out the marrow. The bone of the animal he killed that afternoon. Now he breathes into the hole — to him 'breath' and 'life' are synonyms — and the bone answers, a long, haunting note. The spirit of the dead owner of the bone? The hunter's ancestor?

Magic in its pure, original sense!

Even now, in some parts of the world, a woman may still be put to death by her tribe if she touches a sacred flute.

And even now native flutes are often played in pairs, one male and one female instrument.

Magic was the predecessor of religion, so we still use music in our churches.

Our present day instruments may not be sacred, but they carry a high emotional value all the same: seeing your favourite violin get damaged hurts far more, and for much longer, than accidentally dropping your TV set.

With all this magical and emotional background it may be hard to believe that the craftsman who builds those instruments is thinking in purely physical terms when he makes the following statement.

"A musical instrument may well be the most nearly perfect box anyone can make. The shape and proportions of the space inside, the characteristics of the space outside, the hole connecting the two spaces, and the shape, materials and construction of the physical parts must all be in perfect harmony!"

In other words, the instrument should be suitable for the acoustic environment where it is to be played: outdoors, livingroom or concert hall. The airbody inside and all the other parts should be able to resonate together and must both be tuned to a predetermined pitch in relation to the main key of the instrument. They must equally strengthen all the desired vibrations. Not 'vibes' but sound vibrations: tones and their harmonics. It is largely these harmonics or overtones, higher tones



Aztec Flute. Leo & Karen Cappel.

*Leo Cappel, musical instrument maker in Auckland, writes about the delights and the problems of his craft.*

which are always produced with each single musical sound, that distinguish the sound of a flute from a clarinet.

Sounds involved? It is even worse, because the poor (or lucky?) craftsman must still have some feeling for the old magic and he must also be a musician.

Even as I write this, a parcel containing some antaras is on its way to a South American shop in Australia. Antaras are a type of South American native panflute in pentatonic scales. To be able to make those I had to understand their music well enough to audiolize the proper sound. I had to be a good enough musician to play them myself with the right technique, otherwise tuning would have been impossible. And I had to be a craftsman to select bamboos of the right internal proportions and densities to match the sound. Hopefully the ex-South Americans in Australia can now keep playing their original music.

Most of the instrument builders I know were already musicians before they became craftsmen. Kathy Newhook for instance was a superb violinist before she started making the viols she needed because of her interest in early music, music which should be played on viols rather than on violins.

When Paul Whinray, the flute and recorder builder, picked up one of my bamboo flutes one day, it was as a craftsman. But when he started to play Bach on it, way up into the third octave, the experienced flautist clearly shone through.

I started that way myself too, building the instruments I needed, but which were not commercially available. It was a long road though. I would make a prototype, based on descriptions, illustrations and measurements taken from other instruments. Next I would learn to play it and become aware of major flaws. I would then make an improved version and relearn the playing techniques. Relearn, because one automatically tends to compensate for shortcomings in the instrument. Gradually one begins to understand all the many factors involved.

So far so good. First I only built the instruments I needed myself, then I started supplying friends, a music shop, craft festivals. Some years ago I went full-time, sole-source-of-income. And had to learn a new trade: business man. The combination of musician and craftsman had been a logical one, arts and crafts belong together. But business?

How does one reach the market outside your own area? How do you go about getting customs clearance for overseas consignments? How to draw up a balance sheet? We need letterhead paper, but how much? There is a music trade association, but I did not realise this until recently. Am I still overlooking something? We now need visiting cards for their coming trade fair. Only our address will be changing shortly, so I don't want to pay \$100 for 500, even though that comes to only 20 cents each. If I make them myself, photographically, I can produce far more attractive cards for \$30 for the 100 I need and save myself \$70. Yet that takes time and I am already working long hours, 7 days a week.

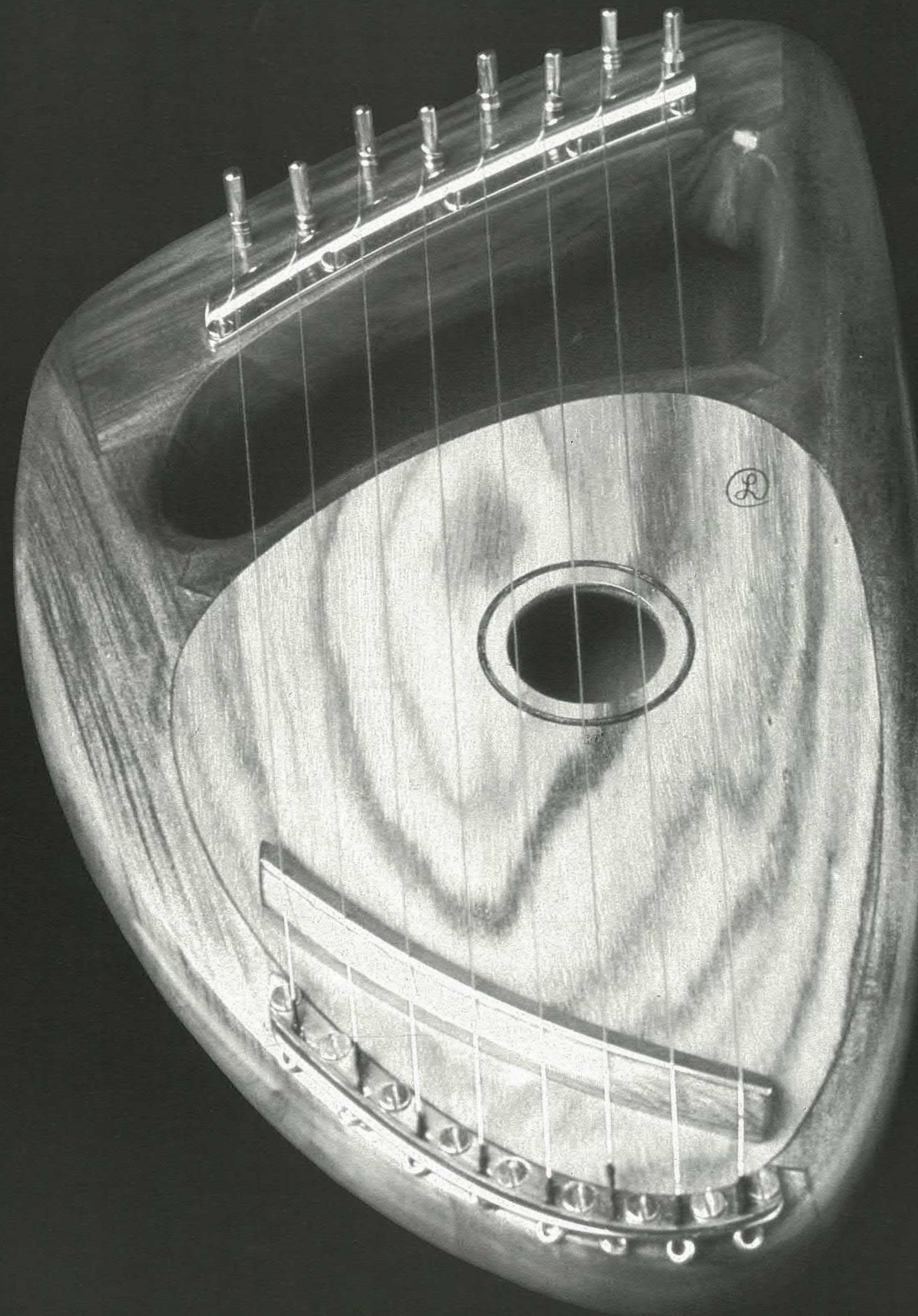
And so the questions keep piling up.

Where did the old magic go?

It would be so nice to be just a musical instrument builder, and nothing more.

Leo Cappel

'Lyre' — Leo Cappel. Photograph: Michael Langford (c.c. collection from 'The Box Show').





# MAKING WOOD SING

*Two makers of  
stringed instruments  
who live in the Hutt  
Valley*

## MALCOLM COLLINS — VIOLIN MAKER

"You can have the most plausible theories about acoustics" says violin and viola maker Malcolm Collins. "You can study wood thicknesses and vibrations but if you haven't the gut-feel you might as well give up."

We are standing in his vast and rather chilly basement garage. There is a workbench, some machinery — not much — a small stack of wood and the skeleton of a cello. At first glance it could be the garage/workbench set-up of a moderately keen handyman or woman. But as he talks, Malcolm Collins reveals drawers full of exotic timbers, tiny hand-made tools, ingenious measuring devices. This is no ordinary workshop.

Malcolm Collins makes fine violins and violas which sell from \$2,000 to \$3,500 each. He tries to find a word that sums up the perfection he tries to achieve.

"It's balance really" he says "Every part of the instrument in balance with the rest. You can get a feel for it. When the balance is right you have a good instrument."

For this reason Malcolm always makes one instrument from start to finish before working on another.

"I become involved in that instrument. I need to keep that feeling for the instrument without a break or it doesn't turn out so well." Collins violins and violas are made to last. "I am not interested," he says "in making a violin that will sound good tomorrow and be played out in twenty-five years. My violins will be better in a hundred years than they are when they're first made."

Malcolm admits he could make the first sort — it's in the thickness of the wood. The thinner the wood of the front and back, the more brilliant the sound to start with.

"But it won't survive if it's thin like that. My violins have thicker, stronger wood. They take 3-5 years of playing to realise their full tone."

It seems that the instrument needs to learn to respond to vibration.

"It literally shakes itself into a proper state of balance" says Malcolm. "After some years of playing the wood seems to relax."

### European wood

The wood he uses is Balkan maple for the sides back and neck and Balkan pine for the belly.

"I'm convinced" he says "that none of our own New Zealand woods will do — at least for the belly. And the instrument looks better if it's of matched wood."

So Malcolm imports his pine and maple. It comes in 1.2mm thick strips for the sides and is cut radially in wedges like slices from a round cake for back and belly. Two matching slices are glued together at the thick end of the wedge and this is carved to form the back or belly.

"European pine" explains Malcolm "grows more slowly because of the cold. See how close and even the

Malcolm Collins in his workshop with finished viola. Photograph: Michael Langford (Spectrum).



*Neck of cello during production.  
Photograph: Jenny Patrick*



rings are? The thin dark ring is the slow winter growth; the light ring is the spring growth. The strength and resonance is in the dark rings and if they're thin and close together like this, the wood sounds good and is strong and resilient. Our trees here grow all year round. The dark rings vary in thickness and there is a wide band of spring growth because the season's longer."

#### Making a violin

First Malcolm lightly glues blocks of willow to a flat violin-shaped mould. These blocks will strengthen the side walls at certain points and later will be detached from the mould to become part of the violin.

Next the maple strip is wet and curved on a hot metal anvil (heated by blowtorch). The curved walls are glued to the blocks and held in the correct shape by the mould.

Now thickening pieces — willow linings — are glued to the wall edges to make a secure base for the back.

The glue is the traditional water soluble "horn and hoof" gelatine based glue. "In its lifetime" says Malcolm, "a violin will probably have to be repaired several times. This glue is rigid when it's set but can be melted fairly readily if you need to take the instrument apart." He shows me an old violin he is repairing — all instrument-makers, it seems, do repair work as their bread and butter. On the neck, near the pegs is a place where the wood has been cut and joined. This shows its age. In Victorian times, when the pitch was changed and standardised, many violins had to have their necks lengthened so they could cope with the added string tension.

The next stage is to shape the back. Much of the glued wedges of pine has to be cut away — first to make the outline and then to shape the curved back. The thickness of the wood varies from thickest in the centre to thinnest out at the walls. At first Malcolm used to carve the arching and thickness by instinct.

"Then another violin-maker — Ian Sweetman — persuaded me to take measurements of my most successful instruments. From these, I've made templates and I stick to that. I think my instruments are getting better all the time."

The template is complex, with many measurements. The business of shaping the back and belly is complicated. Malcolm has intricate devices and clever methods for gauging the correct thickness. "Smooth gradation is very important", he says "so the vibration can flow easily."

Malcolm glues the back on in one quick operation. For this he usually goes upstairs into his warmer home. The glue sets too quickly in his cold workshop.

Next the belly is shaped and carved in the same way, with the F-holes handcarved with care.

"There's no correct shape for the F-hole," he says, "every guarneri maker has his own style. Mine tend to follow the guarneri pattern. This is the time — shaping the back and the belly — that I get really lost in my work. I don't like to be interrupted then. The rest of the time it's careful exact work — fairly routine really."

None of it looks routine to me, but Malcolm Collins has come to violin making from carpentry through joinery and boatbuilding. His father and brother are both woodworkers.

Now inlaying the purfling is demonstrated. The

purfling is a strip of wood and fibre or different coloured woods that are inlaid all round the edge of the back and the belly. It is not only decorative; the strip helps prevent the beaded edge from chipping or cracking.

The last major construction is to cut and shape the neck.

"Then I start sanding," says Malcolm Collins. "I dampen the wood to raise the grain in the final stages, so the grain won't stand up later when I apply the varnish. I have to be careful here because the glue is water-soluble. The varnish must be many layered and hard to withstand years of sweaty hands, but the neck is traditionally left unvarnished — just finished to a silky smoothness — so the hand can slide on it easily".

#### Selling

Upstairs Malcolm plays one of his violas to demonstrate the tone. He has always played a little and this gave him the interest to make instruments. The finished instruments look beautiful — mellow honey coloured and each with an individual chin rest. This particular viola has a cherry-wood one. Each instrument takes about a hundred hours to make. The violins sell at a little over \$2,000, the violas from \$2300 to \$3,000.

"I don't like making commissions," says Malcolm, "It doesn't seem to suit musicians. They come, try out one or two, take one home to try, and eventually — I hope! — buy the one that speaks best for them. There are a few good students — ones I know will look after the instruments — who I get to play in the violins and violas. They need a bit of playing all the time."

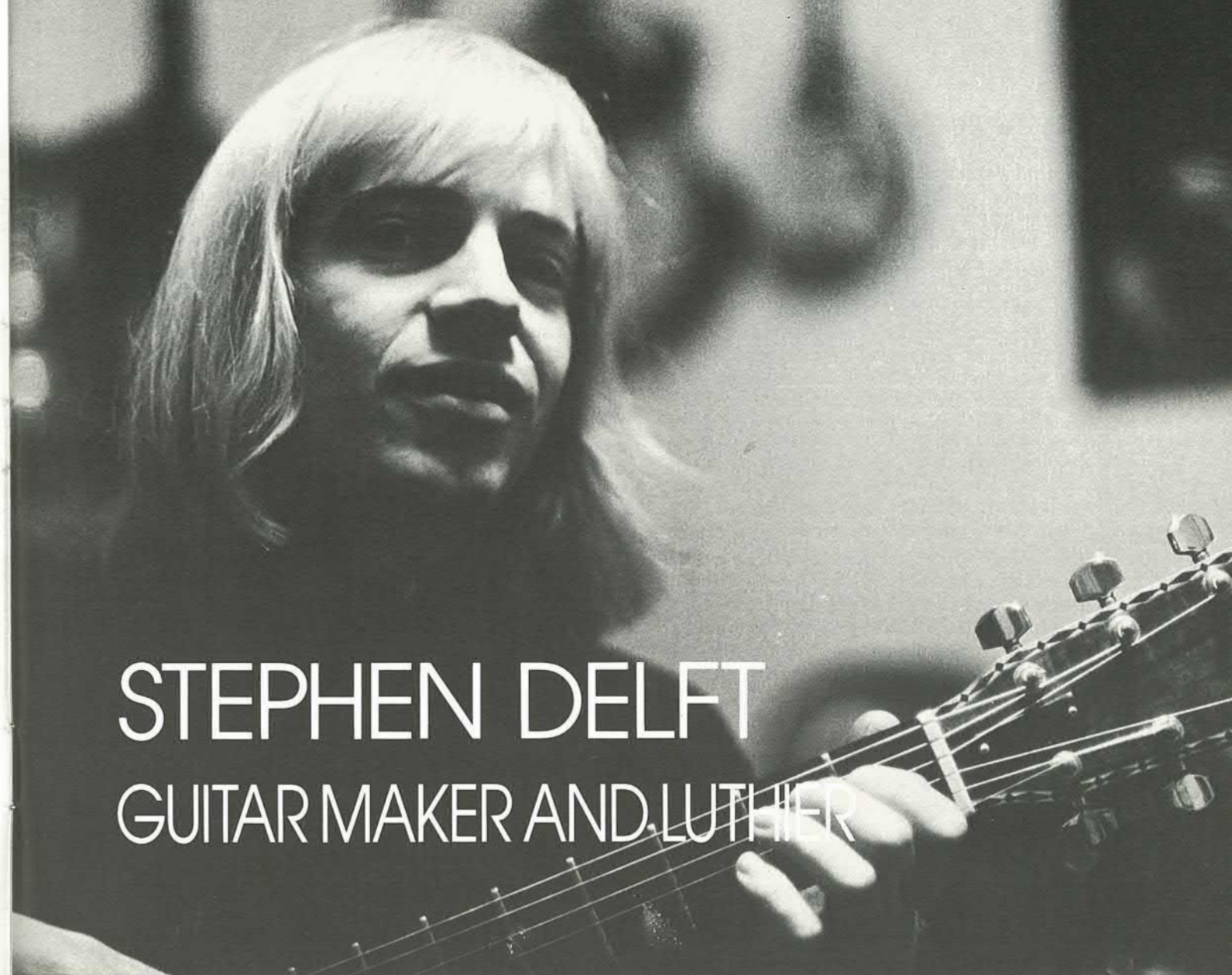
Ron Cragg, principal viola of the Sydney Symphony Orchestra and himself a viola maker found a Collins viola "magnificent" to play — a matter of some pride to the quiet-spoken Malcolm.

It's a good feeling to be making something you know will still sound good a hundred years from now.

Cabinetmaking? Boatbuilding? No . . . I've found out what I want to do — and this is it."



A Collins violin and viola. Photograph: Jenny Patrick.



## STEPHEN DELFT GUITAR MAKER AND LUTHIER

Stephen Delft is fairly new to New Zealand. He has chosen to bring his considerable skills to this country because he is worried about the way things are going in Europe.

"As a result of the last wars in Europe", he says "the traditional skills in many crafts were almost lost. The men who knew the skills were killed or were too old to pass them on. And there were not enough young men left to learn them anyway."

I have spent a great deal of time relearning forgotten skills. Now I wish to practice them, and to pass them on in a country where I feel that the instruments I make and the skills I teach will survive."

Stephen Delft's skills are many. His special area of research has been the medieval lute but he makes all kinds of guitars, classical and solid, he is something of an expert with amplifiers, has written articles for international music magazines, and is a folk songwriter and performer on a variety of stringed instruments. Stephen began to learn his skills as a child when he repaired his own guitar, then those of his friends and his friends "big brothers". A Saturday job in an electrical workshop gave him the grounding for his expertise in this area. He has learned skills from many well known guitar makers but he has learned more, he says, from dead men. By studying and mending guitars of

last century's great guitar makers — like Louis Panormo, who made guitars for Queen Victoria, and by reading and researching in the British Museum, Stephen Delft has rediscovered techniques and skills that had disappeared. He studied and later taught at the Institute of Musical Technology where he gained his degree — Graduate Member of the Institute of Musical Instrument Technology.

When they came to New Zealand a year and a half ago, Stephen and his wife Judith chose their new home with care.

"We couldn't risk buying an old house or a house in an area of old houses, because of the danger of borer. Stephen has brought a ten year supply of fine woods which have been seasoning for many years. So we must find a home with no borer and no risk of floods", explained Judith.

Their home, on a hill in Upper Hutt, is not ten minutes drive from Malcolm Collins' place, and the basement garage where Stephen works is remarkably similar to the Collins' workshop. Except that in this workshop there is timber everywhere — Brazilian rosewood, pre-war ebony, European spruce, Australian stinkwood ("a beautiful ring but you have to get rid of the smell first") and imbuia. Imbuia is Stephen's particular discovery. It is a Brazilian wood, little

Stephen Delft with guitar. Photograph: Judith Delft.



known, which is grown round the edges of the rosewood forests.

Stephen found a stack of imbuya selling cheaply in an English timber yard. It looked interesting and sounded as if it had a good ring. He tried it out and found it excellent. It is a dark brown strong grained wood with amazing variations in the grain even in the same plank of wood. Delft guitars now often have imbuya back and sides and other instrument makers — some of them Stephen's pupils — are using it too. One of Stephen's concerns, and one of his reasons for leaving Europe, was that trees there are growing in a polluted atmosphere. He has some stock of precious pre-war wood, milled before pollution was a problem in Europe. Now he is looking for good New Zealand woods to start seasoning for when his own supplies are used up.

#### Commissions

Unlike Malcolm Collins, Stephen makes nearly all his instruments to order. He has a long waiting list and some well-known performers among his customers. At present he is making a beautifully inlaid guitar for Paul Simon. Before he chooses the wood, Stephen likes to hear his customer play. Then he selects woods he

thinks will suit the performer.

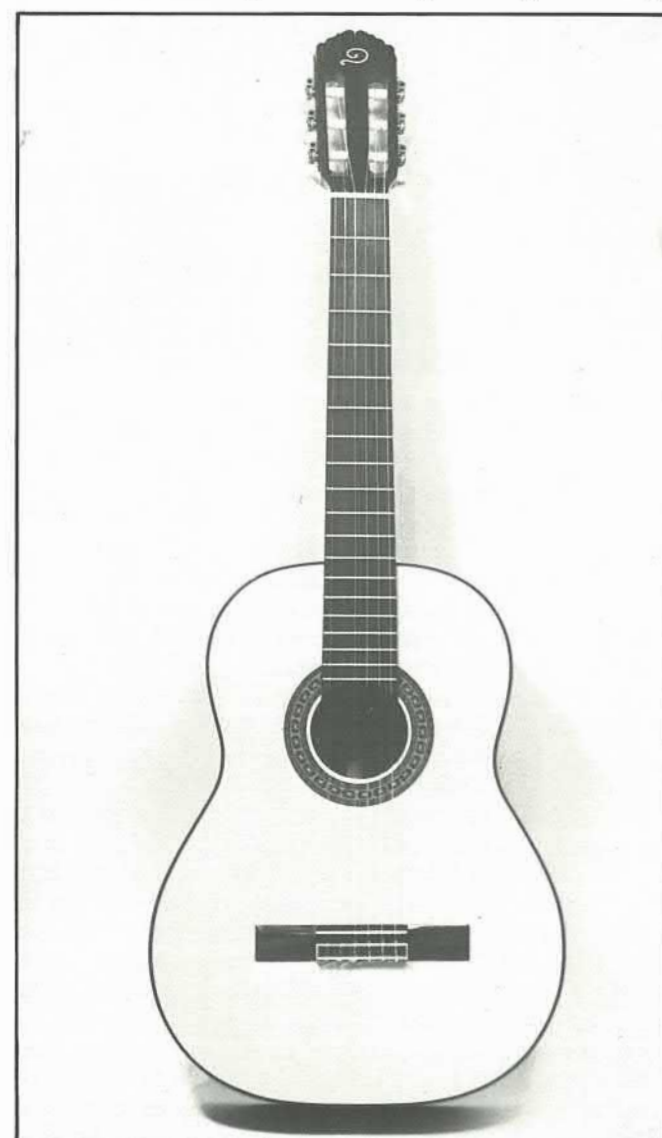
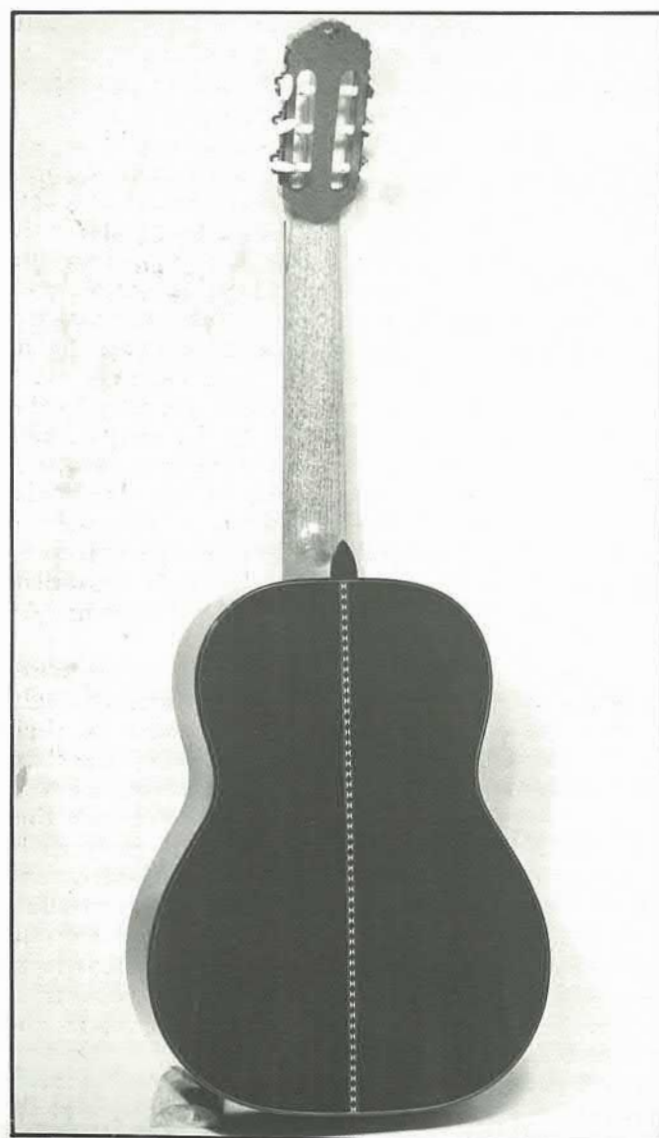
"For an international performer there are special problems" he says. "The guitar will be changing from climate to climate rapidly. The wood needs to be particularly stable and well seasoned so that it can respond quickly. Some instruments I make for small halls; others for amplified sound."

He shows me a baritone guitar — a size and shape he has developed himself. Tuned from C to C instead of the usual E to E it has a rich full tone and suits the range of Stephen's own singing voice. Each of these guitars represents 800-900 hours of work and sells for \$3,000 odd. Even for a craftsman this seems a low rate of pay, but Stephen is obviously a perfectionist. I watch him carefully chiselling the socket where the neck will slot in.

"I would like some time on my own here, for a while," he says "to concentrate on making instruments. Maybe then I'll do some teaching again."

However he and Judith now run a song-writing group, and as I leave, a young man arrives with a large amplifier which is malfunctioning. Stephen leaves his chiselling and helps the young man plug in the amplifier.

It seems as though the teaching has begun already.



Delft guitar: Front — European Spruce, Back — Brazilian Imbuya, Neck — Spanish Cedar, Fingerboard — Ebony. Photograph: Stephen Delft.

# THE ZILLAH AND RONALD CASTLE MUSICAL INSTRUMENT COLLECTION

*Part of our cultural  
heritage*

'Where is New Zealand's Musical Museum?' asked Zillah Castle in an article she wrote for the *Listener*, 21 February 1947. Prior to this time Zillah Castle, a Wellington violinist and teacher who had studied in Europe and had feasted on the musical treasures of institutions such as the Victoria and Albert Museum, and her pharmacist brother Ronald, an accomplished keyboard and wind player, had already collected several seventeenth and eighteenth-century instruments with the idea of playing the music of that period. However, a holiday trip, including a visit to the Wanganui Museum where they came across the first barrel organ brought into New Zealand (which Ronald was able to make operable on the spot), triggered off a lifelong interest in collecting all kinds of musical instruments. On their return, Zillah wrote the *Listener* article, noting that instruments of historic musical value as well as curios were to be found in the most unexpected nooks and crannies throughout New Zealand. The article sparked great interest throughout the country and donations of instruments began to arrive at their Newtown, Wellington, home.

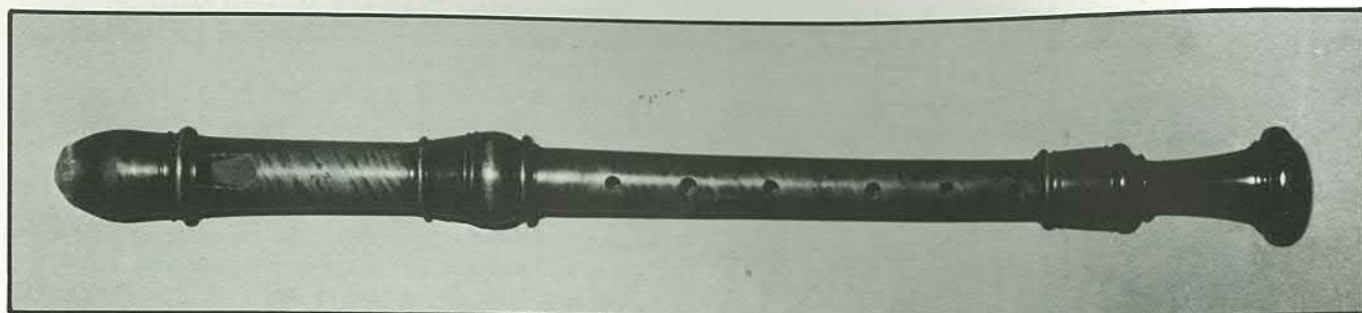
Thirty-seven years later, through their pioneering efforts, they have developed the collection through purchase and donation until with approximately 550 items, it has become the largest private collection of instruments in Oceania and is included in the **New Grove Dictionary of Music and Musicians** in the list of the most important and largest modern permanent collections.

Not content to have a collection merely to be admired visually, the Castles developed their musical museum as a living entity and were pioneers in performing and broadcasting early music, even before early music on authentic instruments became fashionable in this country. Their work caught the interest of overseas early music groups and instrument makers.

Until recently, when Ronald passed away, visitors to the museum, including many from overseas, were fascinated, instructed and impressed not only by the instruments and performances on them, the collections of musical dolls of all nations, the early printed music, the manuscripts, paintings and china, but also by the Castles' obvious love and dedication to building the collection which, they hoped, would one day be accepted by New Zealand as the nucleus of a musical instrument museum, just as Alexander Turnbull had done in 1918 with his personal library.

Preserving a nation's heritage is a prime responsibility. The collection includes many instruments brought to New Zealand and used by the pioneers in their homes, the goldfields, their social gatherings and churches, giving present and future generations of New Zealanders tangible examples of instruments that would otherwise remain to them mere pictures in books or sounds on recordings (if ever recorded), and insights into New Zealand's musical and cultural life. Not only for these reasons is the collection important but it also provides opportunities to see at first hand instruments from Western and non-Western countries. The scope is as fascinating as the provenances and histories of the instruments. There is a whistle used for calling birds, a kemenche, a precentor's pipe, a pochette, a viola d'amore once owned and played by the late Arnold Dolmetsch, a yang-gin; one could go on and on.





Above: Tenor recorder made by Thomas Stanesby Senior, London, ca. 1690.  
Photograph: Alexander Turnbull Library, Wellington, New Zealand.

Among the rarities is a valuable Kirckmann harpsichord (1781), and beautifully-crafted Clementi fortepiano (ca. 1789) which was donated by the Harcourt family of Wellington and restored by John Howell. Another fortepiano, made by Francis Clough of London (ca. 1810), was literally rescued by the Castles who discovered it being used to stand on to paint a ceiling! Auctions and second-hand dealers turned out fruitful but, most important, presentations of instruments from throughout New Zealand revealed the interest and concern for their preservation.

The provenance of their Stanesby tenor recorder of which, Zillah says, there is only one other in existence, is interesting. Originally used instead of an organ in a church in Tamworth, England, it had belonged to its Vicar, a Reverend Heath, who brought it to New Zealand in an old oak chest. A family heirloom, it had been passed down the eldest sons in the Heath family, finally being given to Miss Delia Heath, a music teacher, who presented it to the Castles. The recorder, which dates ca. 1690, has star markings on each joint which are those of the famous instrument maker Thomas Stanesby Senior, of London. His recorders are renowned as the 'Stradivari' of the woodwind instruments of the seventeenth and eighteenth centuries.

Articles about the recorder, published in overseas journals, aroused considerable interest; in fact the instrument was 'far more appreciated overseas than here', Zillah reminisces. Requests came from several noted instrument makers for permission to reproduce it, but the Castles decided to let a New Zealander have the opportunity and Paul Whinray of Auckland was given the rights of reproduction. Zillah remarks that Paul received 'quite a cultural shock' to realise he did not have to go overseas to measure early flutes to reproduce and that the Castles held an original Stanesby! His first reproduction, made in 1982, was presented to the Castle collection. Zillah describes it as a very good reproduction but which, of course, lacks the wood

markings of the original and that indescribable quality that only the genuine masterpiece has. Since then, several reproductions of the Stanesby have been sold overseas and interest in these continues.

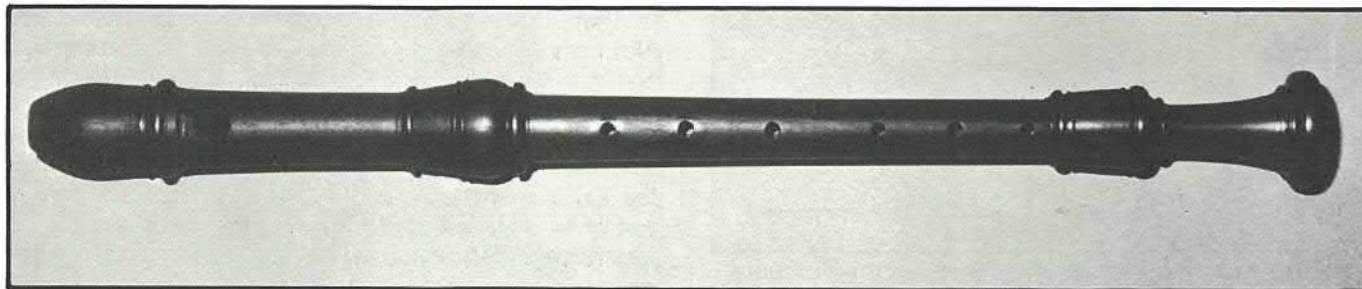
The Castles also delved into old manuscripts, paintings and sculptures to discover the delights of medieval instruments. From their research they commissioned reproductions such as liras made by Robert C. White of Wellington.

To document their collections they have privately published the booklets **Old Instruments in New Zealand**, Wellington, n.d., **Violin Variants**, Wellington, n.d., **Instruments of Worship**, Wellington, n.d., and **Rare Music Volumes from 1500 to 1900**, Wellington, 1983. They have kept scrapbooks of articles on the instruments and reviews of their concerts, have compiled a card catalogue of the collection and over the past months staff of the National Library have been photographing the instruments and recording Zillah and Ronald on tape, obtaining information that they would uniquely know about the individual instruments.

Now, however, the question is 'What will happen to the Castle collection?' David McGill, in a series of fine articles on the collections in the **Evening Post**, July 1982, asked the same question. It now becomes crucial. Zillah's original question is still valid today. What an embarrassment it would be to New Zealand if in 40 years time the question is 'Whatever happened to the Zillah and Ronald Castle collection?' Solutions are being considered but its fate is not yet resolved. There are persons who would like to donate instruments to the collection once its permanency is re-established. And, if properly promoted, would not this cultural asset be an obvious attraction for visitors to New Zealand, assisting in establishing this country as a 'place of culture' and one that prizes its heritage?

Jill M. Palmer, Music Librarian, Alexander Turnbull Library

Below: First reproduction of the Castles' Stanesby tenor recorder, made by Paul Whinray, Auckland 1982.  
Photograph: Alexander Turnbull Library, Wellington, New Zealand.



# BOXES, HOCKNEY & SULLIVAN

The Great N.Z. Box Show despite its extensive media exposure and popular success wasn't what it could, or perhaps should have been.

If this collaborative effort between the Wellington City Art Gallery and the Craft Council of N.Z. could be seen to be an attempt to narrow the real or imaginary gap between Art (Capital A) and craft (lower case) it failed to do so.

In the June/July issue Carl Andrew commented:

"the craft media are now demanding 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".

Presumably Andrew is voicing the opinion of many craftspeople and if that's so then the critical evaluation of this exhibition as a whole, and the individual contributions in particular is overdue, and should follow as a logical consequence of that demand.

With that in mind it becomes apparent that seriousness of intent is hardly enough, neither are the countless hours of painstaking labour spent to develop one's craft, or even total commitment should that be responsible for the lack of imaginative-lateral thinking.

Edward de Bono: 'Lateral thinking emerges as the concept of an imaginative free-wheeling, opportunist (but low-probability) made of thought in which fresh ideas, which may well be simple, sound and effective, are often thrown up'.

Lateral thinking is thus contrasted with the orthodox, unimaginative (but high probability) process of vertical thinking, from which it differs as a bus differs from a train".

Lateral thinking as a mental process therefore demands looking and learning outside the confines of our own particular medium.

The Box Show could have been a showcase of ingenuity and inventiveness, but at its best it was an exhibition of achievement.

For instance, where were the entries by our painters — our sculptors — our industrial designers, our architects, our engineers and last but

Bob Bassant, Tutor in Visual Communication Design at Wellington Polytechnic looks at the Great N.Z. Box Show and compares it with two other current exhibitions

not least the often surprisingly sophisticated efforts by Mr and Mrs Average?

It could be that publicity material and invitations, although inviting broad interpretations of the theme, were misdirected and not reaching the above mentioned would-be participants.

One of the first lessons in this business of communication is not to define your target audience too narrowly.

Publicity handouts, stating the aims and objectives of exhibitions, at the right place and the right time, are crucial and often conclusive factors in the pre-selection of, and decision making by, prospective participants.

A second factor is the selection of the judge, or judging panel, in this case apparently an impeccable choice. Therefore, exposure to a much wider and divergent kind of problem-solving mentality and a range of resulting end products, could have forced crafts people to look, and hopefully learn, outside their own confines of skill oriented endeavour.

Instead it was all too cosy in a middle of the road sort of way, little of it was stimulating or thought-provoking although a high standard of craftsmanship was apparent in a number of exhibits.

One could say the result of vertical (high probability) thinking, the conventional orthodox process.

Now, for those works to be accepted as forms of expression as valid as painting and sculpture, we needn't go any further than drawing com-

parisons with two local exhibitions on view at the same time as the Box Show.

Drawing comparisons is valid in view of the claims made by Carl Andrews and for my premise that Art requires among other things a leap of the imagination and perception sadly lacking in most of the works on show.

An exhibition by David Hockney, the Cole Porter of Modern Art (Robert Hughes quote not mine!), was showing upstairs in the Wellington City Gallery.

As an exemplary demonstration in lateral thinking translated into images, Hockney makes dainty little leaps of the imagination with a surprising agility. I say surprising, because this British born whizz kid of the 'Bigger Splash' has been leaping around since the early sixties, with a minor masterly, multi media, authority.

His 20 etchings on show are from a portfolio created in 1977 and are based on Wallace Stevens poem 'The Man With The Blue Guitar' which was in turn inspired by a painting from Picasso's Blue period entitled 'The Old Guitarist'.

Hockney's real and imaginative frame of reference is extensive, being equally at home in Europe and on the edge of the Pacific Basin, his influences are truly multicultural.

Hockney has the ability to transform the familiar into the exotic. A film shown during the exhibition had us looking at Hockney at work where with a remarkable leap of perception he virtually recreated Duchamp's 'Nude Descending A Staircase', by means of photographic portraiture.

Hockney does all this and much more with wit and imagination, and it is eclecticism of this kind which makes it possible for lesser creatively endowed mortals to see the links exposed, and seeing the links is what lateral thinking is all about.

For a different kind of imagination and perception and another example of lateral thinking, a viewing of Martin Sullivan's work at the Dowse Gallery was an absolute must.

Martin Sullivan is young (21) home





grown and lives in Clyde. His work is mainly three-dimensional.

Sullivan's work is far removed in character from Hockney's. Hockney's is light, elegant and of a charming story telling nature — the urban mind personified in visual terms, with a dash of irony and satire, sometimes mildly erotic.

Sullivan draws his inspiration from a variety of sources but all of them firmly rooted in the multiplicity of cultures of the Peoples in the Pacific Basin.

His is not the urbanly oriented mind, yet his concern for the real human condition seems to run deep, symbolism in his work is overt.

Made up of skulls, leather torsos, bamboo spikes, bones and feathers, his superbly sculptural works are strongly evocative of tribal offerings, funeral pyres and primitive pagan worship connotations.

Yet, we urbanites find ourselves looking at ourselves as we do in Hockney's work, but at a deeper, more hidden, less spoken about level.

Sullivan's works are about being threatened, about sex, and about existential angst.

Crafted with a highly developed sensitivity towards the materials he uses, his sculptures are a celebration of significant form.

Sullivan's feeling for form is also evident in his masterly drawings — mainly exploratory in nature, following his highly imaginative ideas in line and tone.

Now, for the Great N.Z. Box Show and the winning entry. Despite its seriousness of intent, it only went half-way, the skill, the intellectual content were all there, but unfortunately its visual references to a refined kind of tupperware were too much for me, I've seen modelmaking as skilful as that and less pretentious, at the Wellington Polytechnic School of Design. And who equates purity of

form with lack of soul? Definitely not a work to stir the imagination.

Among some of the best works I found Jean Hastedt's Riveted Box — the little box affirms and contains its own mystery by virtue of its rivetted sides, a subtle evocation, convincingly stated.

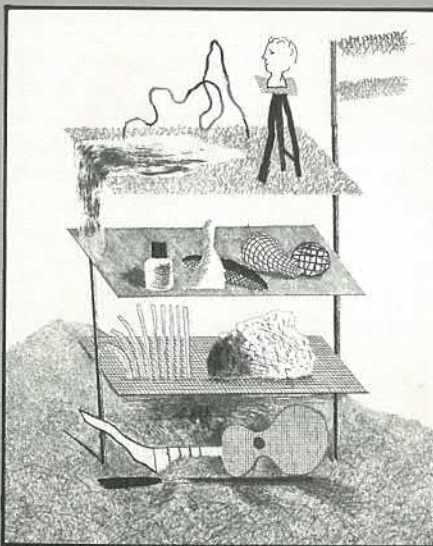
Narcissus Cube — extending the cube as a module by illusionary methods, reflective surfaces of immaculate finish, mirrors within mirrors creating tricks with visual perception. A wholly satisfying and strong work.

Nola Luke's "Ranch Style" is a comment not only on the quality, or lack of it, of suburban architecture, but also on the artificiality of the things, and shallowness of thoughts we surround ourselves with. The whole reflecting the brittleness, tackiness and man made emphasis we insist upon. The plastic lawn society with the lid-off.

The "Last Round Box" by Suzy Pennington contains clout (!) as a social comment, stated with wit and graphic intelligence, so lacking in the majority of displayed works.

Carin Wilson's is an exemplary study in interpenetrating planes with the "inside out — outside" variation on a theme. Its purity of form is remarkable but his selection of base plate runners leave me puzzled, the whole seems to me to be overly and too consciously "designed".

Mr Harrison's "Forbidden Colours" the life and times of Yukio Mishama is a gorgeous bit of didactic/derivative thinking. Marcel Duchamp would have hated it and its pseudo intellectualism (and symbolism complete with gold plated key!).



"Tracey's Box" by T. Collins and "A Box O' Birds" by G. Kernick refuse to take themselves seriously and quite refreshingly so. "Tracey's Box" fits firmly in the Post Pop idiom, with American West Coast overtones. It's a N.Z.'s own Cole Porter of the printed image — Dennis Watkin's print in three dimensions.

Verging on commercial cuteness, but nevertheless light and charming is Susan Naylor's "Jacques in the Box" a carefully crafted touch of whimsy, I liked it.

Both exhibitions pose questions, each in their own particular manner — we are looking at art and art is looking at us — or at least some of it.

Hockney and Sullivan's exemplary statements, as a result of their own demands on lateral thinking, imagination and commitment are there to remind us crafts people what it is all about:—

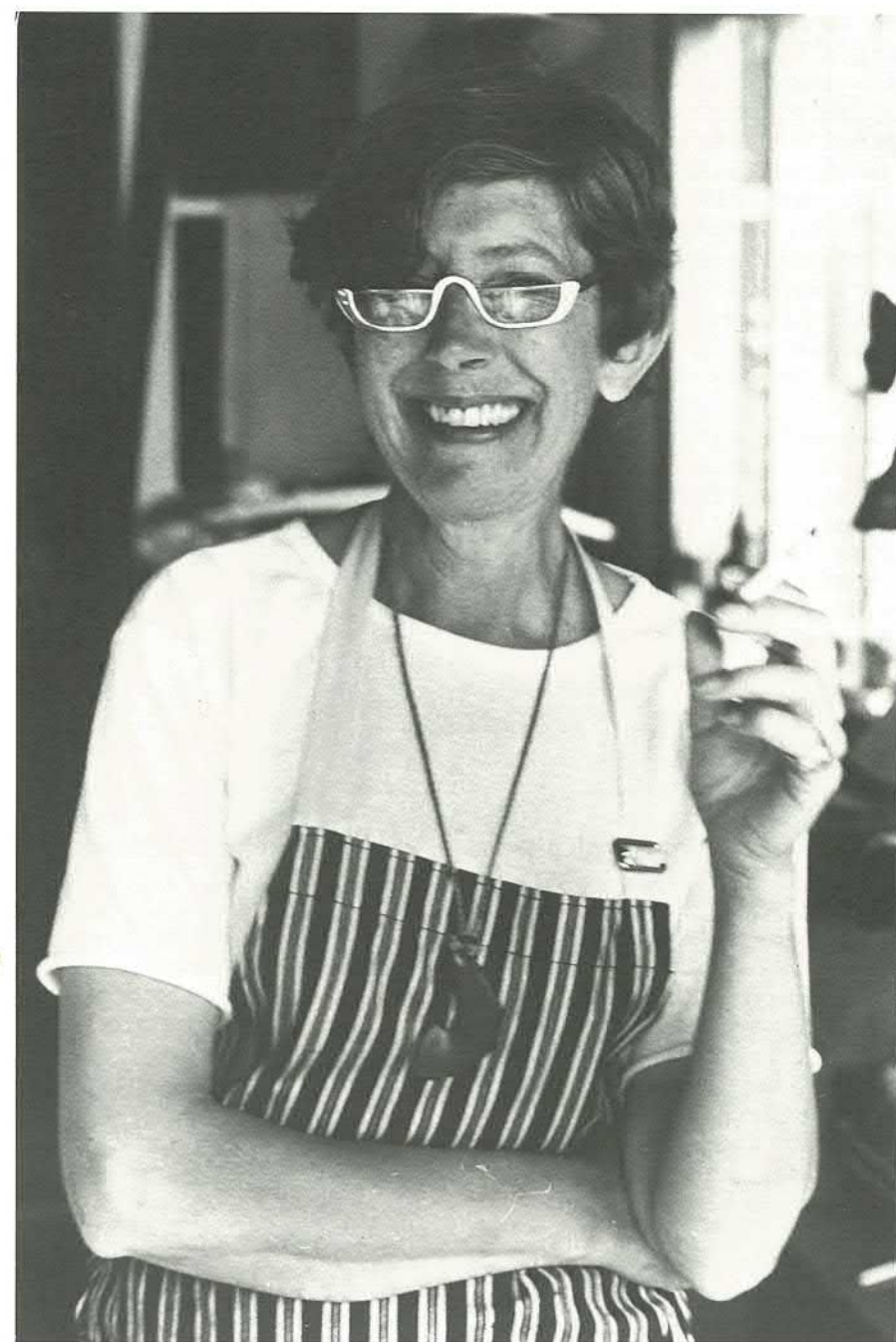
that proclamations and demands, despite seriousness of intent and commitment to the craft are not getting us where we would like to be unless we get rid of the "craft mentality", unless we free ourselves from the myth that artists, and art critics are unapproachable elitists, unless we are really prepared to look and learn outside our own confines. We might even manage then for art critics, gallery and museum directors to take us seriously and ensure us a well earned place in the creative Halls of Fame.

Top Left: Martin Sullivan exhibition ... 'Untitled' Private Collection.

Top Right: Susan Naylor 'Jacques in the Box'.

Bottom: The Blue Guitar Etchings by David Hockney.

Slides of the Great N.Z. Box Show are now available for hire from the Crafts Council.



Photograph: Michael Langford, Spectrum

## PAPERMAKING KATE COOLAHAN

Very rarely is just one person, in one place totally synonymous with one activity. When this rare and total identification happens it should be recognized and the individual honoured. Kate Coolahan is such a person, the activity being papermaking. In populist terms Kate Coolahan could be described as "Mrs New Zealand Papermaking". Such an epithet only goes a very small way to describe what Kate has done. What Kate has done is to establish Japanese papermaking in New Zealand as a craft and just as importantly helped to revive the centuries old papermaking tradition of Japan when it was in an extremely parlous state.

Kate Coolahan is a well known and highly regarded printmaker. After returning from abroad on a grant she said: "I received a commission from



Zonta in '72 to do one very large print and one small one. But at that time there was just no paper, no paper here in New Zealand to print on!" She recalls that "all artist's supplies were almost impossible to buy and a year's supply of paper had to be ordered at the beginning of the import licensing year. So in the end another commission for the Compact Gallery Project in Japan was printed on house lining paper."

After encountering this problem of no available paper the first indication of a possible solution arrived from Helen Mason who was in Fiji learning about raku firing. It was unprinted tapa cloth. "At about the same time I went to a party at Penny Ormerod's place and met a woman who was making translucent paper sheets from carrots." A conversation was struck up and the possibility of actually making sheets of paper revealed itself. "Gordon Crook was at the same party and had the same problem — where to get paper supplies. We discussed the idea of experimenting co-operatively and then discounted it, preferring to work according to our own needs." Both artists have gone to do quite different things with paper. Gordon Crook has used his own paper in conjunction with his framed miniature tapestries.

Although Kate was vaguely aware of the basic process of papermaking her experiments between 1973 and 1975 were "pretty much hit and miss affairs. My first mould was a picture frame with ordinary net stretched over it. The net sagged so I replaced it with plastic fly-wire!"

All sorts of loose unrelated "threads" in New Zealand and overseas were beginning to draw together all ready to weave, tangle and matt a new picture. "In Japan in 1970 there had been 1000 (papermaking) vats. In 1971 there were 700 and in 1972 only 104. There were no apprentices working with the master papermakers who were all in their seventies. If that trend had continued the craft would certainly have been dead by 1980."

Almost expecting the craft to die, a newspaper, *The Mainichi News*, bought papers by all the papermakers in Japan. These papers were collected together and made into superb boxed sets of 1000 sheets and presented to a number of important institutions around the world. The Alexander Turnbull Library in Wellington is fortunate to possess a set of the Art of Washi. The Japanese proved themselves not only keen to document past achievements but also to re-vitalize the craft.

The Japanese Cultural Exchange Foundation established two scholarships, one for an American, the other for a New Zealander, to go to Japan and learn papermaking. In both cases they set out to look for a printmaker, because they rightly guessed that artists would have a vested interest in learning and promoting the craft for themselves.

The Japanese chose to make one of the scholarships specifically for a New Zealander for fascinating reasons. Firstly, "the Japanese regarded New Zealand as having very similar aesthetic sensibilities. Very strong links had already been forged between Japanese and New Zealand potters." On a very personal level these links had already been established within the Coolahan family. Kate's husband, Max, having been selected to exhibit his photographs with pots by Hamada, Kawai and John Chappel in Japan. But most interestingly "the Japanese considered that middle-class middle-aged New Zealand

women were among the best educated and most hard-working group in the world." Praise indeed for New Zealand's educational and social system relative to many other places at that time. On all counts Kate Coolahan fitted the bill. As well, she was already an artist of repute in Japan, having taken part in Tokyo International Biennales in 1974, 1976 and 1977.

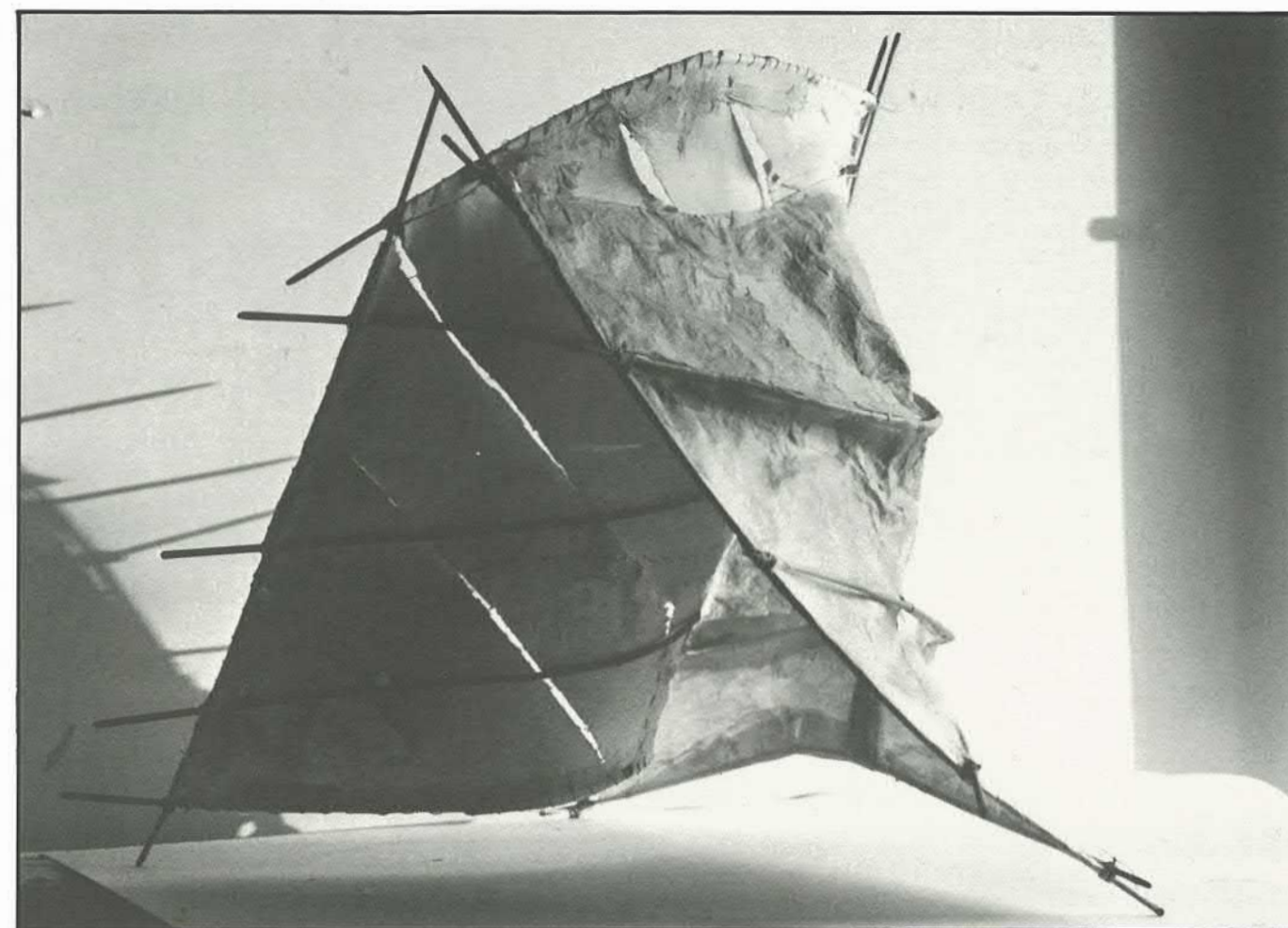
While New Zealand artists were experimenting, making paper out of necessity, some American artists were rediscovering the work and words of Dard Hunter. Hunter, more than anyone else active in the earlier parts of this century did more to re-learn, write down and open our eyes to the possibilities of papermaking.

This growing awareness in the U.S. was probably responsible for the Japanese selecting an American to learn papermaking. A worldwide awareness of the horrors of pollution had substantially reduced the amount of handmade paper made in Europe. The bleaching process used in European papermaking was responsible for much pollution in rivers like the Rhine and the Rhône. The first step in combatting this pollution was to reduce chemically bleached paper production. As a result there was a sudden world wide aesthetic interest in Japanese Washi paper and a demand for it because of a decrease in production in Europe.

Kate was asked to apply for a Japanese Cultural Exchange 1977 to learn papermaking. Her application was accepted.

Her visit to Japan was quickly deemed to be of national importance. In an era of severe import controls the Government wanted the visit to be eminently practical. They wanted Kate to learn the techniques of hand papermaking as initial research for the establishment of a new industry in New Zealand. The establishment of a papermaking industry would, in the eyes of the government, not only cut down on costly imports but could also help to re-vitalize an ailing flax industry. (Subsequent tests found that flax fibre was too acidic and short to be used for anything but brown wrapping paper). A Japanese paper imported into New Zealand and used by architects and draughtsmen as tracing paper was identified as a commodity that perhaps could be produced in New Zealand. (The advent of Kodatrace and large scale photocopying machines has almost eliminated the need for such papers.) From many Government Departments and Agencies, Kate got much advice on New Zealand's requirements for a new industry. When she went to Japan in 1977 she went armed with samples of many local fibres for analysis. At the Saitama Quality Control Station none were found to be really suitable for quality papermaking. On the Japanese side however the concept behind the scholarship was not necessarily to set up a new industry. Their intention was primarily to 'sell' the desire or aesthetic of handmade paper plus to ensure that the skill to make it was passed on. Together these two factors would ensure that the craft stayed alive.

In Japan Kate worked with 87 year old National Living Treasure, Eishiro Abe. The Japanese wisely recognize that treasures are just not tangible objects but often combinations of skill and knowledge. Not only did Kate acquire the skills of papermaking along with her American counterpart Timothy Barrett, but she visited many print and papermakers. Kate was part of the impetus that led to the establishment of the Liv-



ing Museum Concept. In the Living Museum skills are preserved just as objects may be in institutions. Within three years of Kate's visit incentives had been established by Japanese authorities for young people to move back into the country and to learn traditional papermaking. This move back to the country was fuelled by a growing disenchantment with Western city life on the part of many young Japanese. And the growing overseas demand made papermaking a lot more attractive than it had been. In the West, paper is not just an artist's supply but an investment. Acid free paper is put away to mature and consequently is worth more; just like a good wine.

Kate returned earlier than expected to New Zealand in 1979. Back in Wellington, Victoria University Extension made available a house in which she could teach and experiment and provided a paper dryer using a Japanese design and bottled gas rather than charcoal. She freely experimented with local fibres and found that hoheria (lacebark) and Mexican agave (century plant) had neutral pH levels which were suitable for papermaking.

The intention of the scholarship was that Kate would return to New Zealand, pass on the skills that she had learned, and someone or some group would take it up and make it their own. Kate has been indefatigable as a papermaking teacher at exhibitions, short workshops, conferences to students and independently. Since her return from Japan others have become active in papermaking. Most notably Kay Billings of Waikanae whose

work follows the European tradition and May Davis whose work is based on a synthesis of European and Japanese traditions.

Kate is now moving in a different direction. She has always been primarily a printmaker and printmaking is now her principal artistic activity. This year she won a special prize at the International Biella Engraving Exhibition for invited printmakers from around the world. She continues to make paper. A recent development is using coloured pulps to achieve solid shapes within the paper that can relate to a printed image.

Kate Coolahan has enriched our culture by introducing and promoting a new craft and area of self expression in this country. This needs to be remembered because it is a significant contribution to our culture.

For those interested in learning more about Japanese papermaking two good books are: *Handmade Paper Today* by Silvie Turner and Birgit Skiöld; Publisher: Lund Humphries, 26 Lichfield Street, London WC2. *Japanese making, traditions, tools and techniques* by Timothy Barrett; Publisher: Wetherhill, New York.

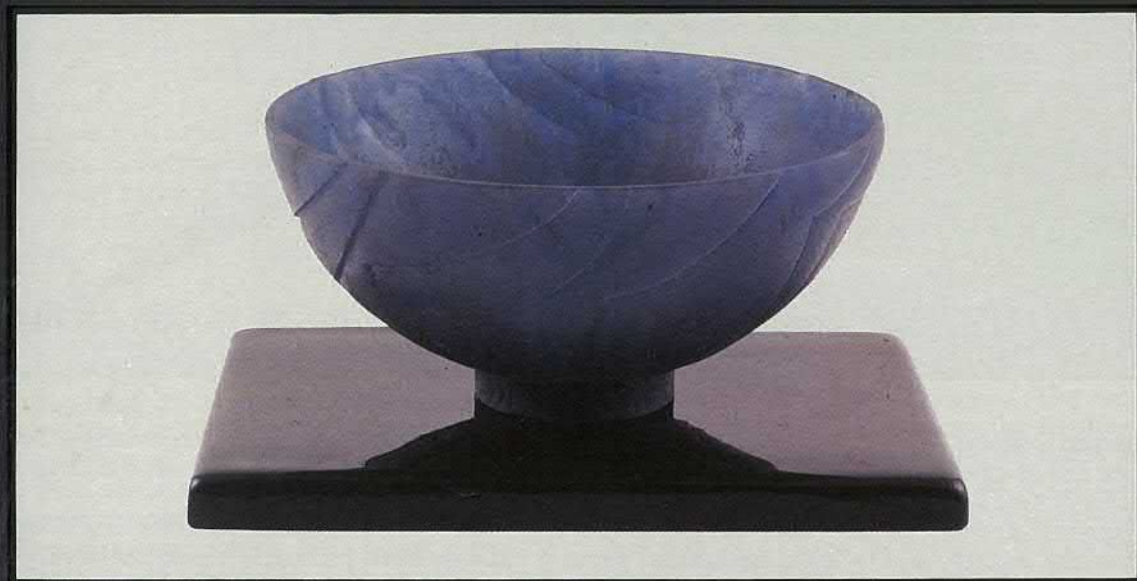
The Dowse Art Gallery, Lower Hutt will be presenting a major retrospective of Kate Coolahan's work in December.

For further information on papermaking contact the Crafts Council or Papermakers Society, c/o Sue Wright, 95 Nixon Street, Hamilton.

Above: "Finder" 1982. Handmade paper — agave, cotton, lacebark, plaited flax ties. Cane and lacebark structure.  
Photograph: Kate Coolahan.



# PHILIPS STUDIO GLASS AWARD 1984



Award winner: Pâte de Verre Bowl. Ann Robinson, Auckland — Photograph Georg Kohlap.

Studio glass displayed a measure of its growing maturity by celebrating its second national show at the Auckland Museum (June 23-July 8) with the assistance of corporate sponsorship provided by Philips Electrical Ltd. Given Philips' involvement in the industrial applications of glass, in lighting and television particularly, it was perhaps natural for them to suggest sponsoring a format similar to the Fletcher Brownbuilt Award for pottery. Thus a prize was set at \$1,500 calling for works to be entered exhibiting "innovation and merit" and a judge flown in from Sydney in the colourful guise of Maureen Cahill, Head of the Glass Department at the Sydney College of Art, to select the show and present the awards.

The medium encompasses several disciplines, from the graphic and jigsaw-like language of cold glass, through the various regions of "warm" glass, both flat and three dimensional, to the expressions of the hot glass workers who can cast the material in its liquid form or give life to it with their breath. Such diversity no doubt presented Ms. Cahill a task of considerable proportions, especially since her own speciality, the fusing and slumping of glass, finds few exponents within New Zealand . . . a point underscored by her large scale "environmental" statements, one of which "flew" gracefully over a corner of the exhibition space.

Given that Ms. Cahill's task was to select a show of high standard from such a limited number of practitioners of the glass arts in N.Z., it was not surprising that the show exhibited a certain thinness with works ranging from those trivial in content and indifferent in execution through to those showing a maturity able to stand comfortably in international company.

The award winning piece exhibited by Ann Robinson was chosen perhaps as much for its powerful manifestation of an unusual technique as its form, and almost ceremonial and ritualistic bowl with art deco overtones created by an amalgam of the *pâte de verre* and *cire perdue* methods. An important intimation of sculptural possibilities to come. The glass vessel, in keeping with its ceramic cousins in N.Z. reigns supreme with the glass blowers, despite the almost hysterical antifunctional forces emanating from the studio glass capital of the world, the U.S.A. Whether this is because of the total lack of institutional subsidy or whether the vessel is strongly respected in its own right within N.Z. is hard to say. Glass bowls, vases, goblets, and bottles were strongly represented, some worked on after the blowing process in the cold state such as Donn Salt's cameo piece "Titania", a tour de force of technique lavished on rather clichéd imagery, or Garry Nash's "Overlap 3", a clever sculptural statement carved from a formal vessel, but most were presented as they fell off the punty. Pieces which stood out were John Abbott's "Golden Cloud Sphere" with its enticing overlays of translucent decorations, Ann Robinson's frosted vases with their submarine and dreamy cane effects expressing the charming organic quality of the medium in its hot condition, and Garry Nash's "Banded Orb", a lovely combination of form and banded delicate colours.

Given its relative immaturity in this country, the blown glass is beginning to show increasing competence in technique and form control, but one gets a feeling that individual style and content have yet to flower fully. Peter Raos's "Still Life", a study of the glassblower's ABC's in the form of two goblets, a decanter, and a bowl of glass fruit, perhaps unconsciously, but wittily, expressed the concerns for the scales and arpeggios of the medium rather than the spiritual and mental content which is demanded if a work is to rise above its craft origins. Perhaps we are seeing here a natural evolutionary stage for blown glass: a chrysalis from which will issue a fully grown adult.

By contrast, the flat work having lesser technical demands should have found it easier to assert more powerfully the inner stirrings which the medium has been exhibiting around the world over the last 10 years,

but here too we found largely a pot pourri of pallid imitations of various international styles with few works mastering the uneasy form of the autonomous panel. Given the central concerns of flat glass are essentially architectonic, the exhibition panel often seems at best a model for what is more properly realised within the confines of a building and often a work suffers from lack of scale and content. Compound these problems with the tendency that a show of this nature encourages "dancing dogs" and the result can too often be horrifying. Nevertheless, some panels succeeded in surmounting these hurdles to some degree. James Walker's "Speedball Special" is a strong statement with its graphic expression of menace and disintegration, supported by powerful architectural linear elements. David Clegg's work, also strongly architectural, handled the ingredients of design well, but suffered, I thought, from the constraints of the autonomous panel. Linley Adams, whose panel was very suggestive of German design sources, showed élan with her sense of line and colour, but for the work showing roots most firmly planted in the South Pacific, George Boony's "Melanesian Motif" and "Morning" had to take the prize.

However, my pick for a strongly satisfying solution to the problems of autonomous panels was Robert Middlestead's "Black Relief II". By stepping out of the frame and casting aside the lead lines of stained glass, Middlestead's fused fragments on black glass had all the surety of handling and maturity of design which transcended technique and emanated the mystery of a timeless archeological find, perhaps the aftermath of a holocaust with the tracks of a futuristic vehicle frozen on its once liquefied surface.

Jenny Granville's "Fish Without a Bicycle", whilst exhibiting a wonderful sense of design with amalgam of bevelled plate, coloured geometrics and machine made patterns bound together with the ubiquitous use of glue, it was let down by a less than masterly technique. Technique in glass, contrary to Harvey Littleton's dictum (the acknowledged founding father of studio glass) does not come cheap, especially in this most demanding of mediums.

Whilst there isn't necessarily a need to emulate the "bizarre object cult" which threatens to overwhelm the international glass arena, there is a need for serious examination of directions here and a deepened awareness of the self critical parameters which can enoble the glass arts. It may possibly be a mistake for the studio glass movement to subject itself to the whims of a single overseas judge in a national show of this stature, a notion which I'm sure the potters have often contemplated with the Fletcher Brownbuilt exhibition. Nevertheless, the introduction of a competitive element into the glass scene at this stage will undoubtedly activate a more profound insight into the individual artist's endeavours, and that can only lead to heightened standards.

**John Croucher**

Editors Notes: In order to find a reviewer adequately informed to comment on this show, we have had to turn to an important contributor to the exhibition itself. This means that the rather exciting work of John Croucher goes unmentioned in the above article.

Examples of the glass exhibits have been photographed and appear in a Calendar produced by Philips Industries. For further information see advertisement on back page.





Top: Black Relief II 1200 x 450mm. Robert Middlestead, Auckland — Photograph Georg Kohlap.  
Below: 'Speedball Special' 1750 x 1970mm. James Walker, Auckland — Photograph James Walker.

# NEW ZEALAND Crafts

## READERSHIP SURVEY

Readers will have observed the emergence and development of *NZ Crafts* over the last two years. We believe that we have gone a long way in achieving our original intentions of promoting New Zealand craft and craftspeople in a quality publication and providing an opportunity for comment, dialogue and the dissemination of information.

After two years' publication it is timely to review the directions of *NZ Crafts*. And the best way to do this, we believe, is by conducting a readership survey. Your comments and replies to the survey will assist and guide us in our planning for the future development of *NZ Crafts*.

The questionnaire is short and easy to fill in and there is no postage to pay as a Business Reply stamp is on the back.

Please return by 31 October.

Thank you for your cooperation.

Please note your enjoyment of the following types of articles that appear in *NZ Crafts* (Tick one box only for each question)

	High	Medium	Low
1. Advisory e.g. information on grants	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>
Articles that focus on issues e.g. Craft Education	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>
Biographical	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>
Historical	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>
Review and Comment	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>
Surveys of Particular Crafts	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>
Technical	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>
2. How valuable to you are the following information services? (Tick one box only for each question)	High	Medium	Low
Advertisements	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>
Craft Notes	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>
Crafts Council News	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>
Exhibition Reviews	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>
Forthcoming event information	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>
Health hazard information	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>
Letters to the Editor	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>
Photographs of recent work	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>
Resource information	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>
3. Do you consider articles in <i>NZ Crafts</i> to be of sufficient depth? Note: by "depth" we mean articles which give more detail about and analysis of, the topic. Would you prefer articles to be, (tick one only)			
More in depth than at present			1 <input type="checkbox"/>
About the same as at present			2 <input type="checkbox"/>
Less in depth than at present			3 <input type="checkbox"/>



4. What crafts are you most interested in reading about?

(Please tick your three preferences)

Ceramics

1 ☐

Fabric & Fibre

2 ☐

Glass

3 ☐

Jade/Bone

4 ☐

Jewellery/Metal

5 ☐

Leather

6 ☐

Weaving/Woolcrafts

7 ☐

Wood

8 ☐

Other (please specify) \_\_\_\_\_

9 ☐

5. Are there any topics not presently covered by *NZ Crafts* which you would like to see included? (tick one only)

Yes

1 ☐

No

2 ☐

If yes, please list the topics which you would like to see included.

6. What do you think of the appearance and layout of *NZ Crafts*? (tick one only)

Very good

1 ☐

Satisfactory

2 ☐

Could be improved/changed

3 ☐

Can you suggest any changes?

7. Do you think the appearance of *NZ Crafts* projects an appropriate image of NZ craft and craftspeople? (tick one only)

Yes

1 ☐

No

2 ☐

If no, please state why.

8. Do you prefer issues of *NZ Crafts* to (tick one only)

emphasize a particular craft or theme

1 ☐

regularly cover a variety of topics and crafts

2 ☐

9. Considering the future development of *NZ Crafts*, which of the following two features do you rate as the most important to develop? (tick one only)

photography

1 ☐

writing

2 ☐

Do you have any comments?

10. My involvement with craft is primarily as a (tick one only)

Full-time craftsperson (over 30 hours a week)

1 ☐

part-time craftsperson

2 ☐

recreational craftsperson

3 ☐

educator

4 ☐

student

5 ☐

arts administrator

6 ☐

collector

7 ☐

craft retailer/entrepreneur

8 ☐

generally interested

9 ☐

11. Has *NZ Crafts* assisted or influenced you in any of the following?

In learning of latest developments in the crafts in NZ and overseas

Yes 1 ☐

No 2 ☐

In contacting other craftspeople

Yes 1 ☐

No 2 ☐

Not appropriate 3 ☐

With any purchases you have made

Yes 1 ☐

No 2 ☐

Not appropriate 3 ☐

12. How many people usually read your copy of *NZ Crafts* (tick one only)

1 — 2

1 ☐

3 — 4

2 ☐

5 — 6

3 ☐

More than 6

4 ☐

13. After reading *NZ Crafts* do you usually (tick one only)

Retain it for reference

1 ☐

Pass it on

2 ☐

Discard it

3 ☐

14. Have you any further comments that could assist us in producing a better and more valuable magazine?





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# FLETCHER BROWNBUILT POTTERY AWARD 1984



The benefit of hard pruning was never more evident than at this year's Fletcher Brownbuilt pottery award and exhibition. Threequarters of the pots submitted for selection were rejected by this years judge, Don Reitz, of Wisconsin, U.S.A. The result was a much sharper show, without the long "tail" of some previous years. Don's background as both craftsman and academic gives him an obvious eclecticism and familiarity with pots of widely differing genres. This has enabled him to assess each piece in its own context, that is to judge it against itself.

The policy of the sponsor is to bring in a different judge each year from another country and hopefully, they will have little or no local knowledge. Whilst doing the selection and judging, they have no information about the work. Each piece must stand on its intrinsic merits without benefit of labels or explanations or the status that "reputations" can confer on work. However, anonymity becomes increasingly difficult as the award now attracts a considerable entry from other countries and some of these are from internationally known potters whose work is subsequently fairly easily recognisable.

Before talking about the work I'd like to express a personal disappointment. Although this show now attracts considerable international attention, a few of our own leading potters refuse to submit work. Is it just apathy, perhaps a little insecurity about the "competitive" aspect of the show or they just don't like what they see? If it is the latter, let us all see what they think is good. In the final analysis, it's the pots that we as potters can respond to; non participation changes nothing and leaves us all the poorer.

*Award winner: Stoneware platter — Marilyn Wiseman, Albany.*



The award of \$3000 was won by Marilyn Wiseman of Albany, for her stoneware platter. It's a wonderful piece that is quiet yet powerfully assertive. Everything about the handling of the materials is confident and vigorous and this is immediately apparent in a structural sense in the way that she has ripped into the edge with such gusto. The graphic element, framed with a rim of the softest blue, has been executed with equal confidence, a series of sweeping gestures from the centre that seem to flow out beyond the rim. The underside, in a pale clay has been gently licked by the flames to flash a soft pink that could only come from a wood fire. The scale of the platter is quite important in this instance, as it is a bit bigger than familiar pieces of this kind and this adds to its impact.

John Ablitt, from England, submitted a superb earthenware vessel. Although only about 30cm high, it has a presence that's usually associated with much larger pieces. The main body of the work is a soft buff colour, reminiscent of European cooking pots and field tiles. Overlaying that are the two elegant decorative panels. On one side is a superbly executed complex graphic arrangement in earthenware slips and on the other, a completely contrasting, beautifully subtle, arrangement of dots on an inferred grid that come into view and fade away. The tiny lugs on either side enhance the form and further add to the sense of scale of the work. This pot has a strong feeling of a ritual ceremonial vessel about it.

Leo King's piece was a tour de force of quiet controlled understatement. Although it is a very precise and uncompromising linear statement, it hasn't the coldness that is so often a problem with work of this kind. Using multiple elements relating strongly to each other as integral parts of one idea or statement adds to the interest and the challenge for the viewer.

Ray Taylor's raku vessel has a predominantly painterly theme. The form, whilst being fairly generous, is poorly resolved about the rim and the foot seems inadequate to the rest of the shape. The application of the thick unctuous brushstrokes that cover the entire surface show real virtuosity. The concept is a courageous one. Had the very busy surface not been handled so well, it would have been total disaster. However his skills in design and materials handling are very obvious and it well deserves the merit award it received.

Another pot that exemplifies good design and skill with materials is Paul Fisher's boulder pot. A beautiful fat form this, with the weight distributed in just the right places and perfectly resolved at the rim; the foot though is a little tight. In contrast to the Ray Taylor piece (that smacks the viewer on the nose and demands attention), this pot is exquisitely subtle and generates great warmth whilst revealing its goodies more gently. The feldspathic glaze is overlaid with a grid of pink, each of the elements of the grid containing a calligraphic gesture in pink and blue. This decoration has been done with an ease that belies the considerable skill involved. The firing has given a fantastic surface variety. It's so soft that it looks almost edible!

Peter Lange's IIXS moves right away from more traditional and familiar themes and uses very contemporary symbols and gestures to express his view of Americana. Don Reitz described this piece as "Broad-

way Boogie Woogie" and that seems to sum it up aptly in the work's own terms. It's a very complex concept and construction, and has required a considerable commitment.

A pot in more traditional vein was Peter Alger's water jar. Although this is made in the idiom of Japanese wood fired wares, absent is that self conscious striving for "right" surface that plagues so much of this kind of work. Some potters will go to extraordinary lengths it seems, to achieve an effect that, in its appropriate context, occurs naturally. This pot has a powerful (and unselfconscious) presence. It's fairly large and has a gutsiness and vigour that derives from the maker being obviously at ease with the throwing and handling of big ware. The very fluid ash glaze is quite wonderful.

Jim Grieg's "Solid and Void" is another piece on a large scale that is very successful. Its contrast of sweeping curves and hard edges combine well with a very tactile surface, resulting in a work of considerable power. In contrast, Roy Cowan's very large piece was not, I feel, successful. The form has an awkward and overworked appearance and sits uneasily in that area between tradition and parody. The six sawdust fired pieces of Brett Roberston are a real joy and beg to be handled. They succeed both individually and as an interrelating group. There is obvious reference to the techniques and motifs of Pueblo pots and they have a strong feeling of the ceremonial about them.

There was a disappointing lack of "utilitarian" pots in the show. This wasn't due to the judge having rejected them. There were hardly any submitted and this seems rather sad. I think that many potters working in a more utilitarian mode underrate the value of what they are doing and making. The outcome of this is that in major shows of this kind, we are increasingly deprived of seeing the best of this kind of work. Utilitarian pots can give us much beyond their functional intentions and nothing could express that more eloquently than Jean Hastedit's exquisite porcelain teapot. All of the elements of this pot, the form, glaze and incised decoration are beautifully balanced in a gesture of considerable delicacy. Chloe King's set of jars is lively and spontaneous with inviting surfaces and especially appealing knobs.

As a group of work this show encompassed a very broad range of ideas and styles. There were more pots this year with more complex ideas, and some of the work showed an obvious willingness to take some big risks. A substantial number though, felt uncomfortably restrained.

Each year the show has different emphases, due, obviously, to the various judges' criteria and taste. It's always controversial, and stimulates plenty of dialogue, and to have someone perceptive from another milieu to offer their observations and criticisms, in whatever form, is always useful. It is inevitable and unimportant that the choice of the winning piece will always be a subjective one. I am sure though, that it is the prize rather than a profound desire for exposure in New Zealand that has generated the interest from other countries. It is this interest that has lent the prestige necessary to establish what has become New Zealand's first truly international annual craft exhibition.





## COMMENT

### HEAD HEART FINGERS

*Carole Shepherd looks at the relative values of classes and workshops.*

Over the past year or so I've been increasingly aware of the need to redefine the terms — workshops and classes. I've been involved both as a facilitator and a participant in workshop situations and as a teacher in technique based classes and see the two quite separately although inter-dependent!

In two recent workshops I attended I was aware of a great deal of discussion and unease and would like to investigate both these situations.

The problem I see lies in the terminology initially. The approach and expectations to classes and workshops are so different. Classes tend to be set up in a teacher/pupil way. Usually a new technique is being taught and because the "rules" which may be part of this process need to be explored initially, a situation develops with the teacher having total control over the group in its early stages. There usually is a great deal of differences between the teacher and student in terms of experience, skill and attitude. Classes are usually structured to follow through a process, exploring fully the techniques and to achieve a finished result be it an etching, a dyed piece of silk or whatever. Once the basic skill or technical learning is over the group often moves into a workshop situation bound together by the activity, technique or skill being explored. Often these groups will have worked together for some time and share a feeling of unity and cohesion. In some cases elements of criticism, analysis of process, discussion over style etc will surface but rarely do ideas concepts and images become part of the

workshop chatter.

Experimental workshops, (and it doesn't matter if the participants are from widely diverse backgrounds) explore ideas. They bring their skills in and experiences with them but work as a unit or collaboratively with the facilitator or organiser. Not only is technique explored but more importantly thoughts, ideas, and interests surface and are given a chance to develop. There is no opportunity, in situations like this, to break the boundaries, to elevate traditional 'craft' activities, and to move into a way of thinking that sees the content of a piece of work and the process of getting to it, as being as important as the technique employed. It is experimental workshop situations, like that of Marlise Staehelin recently held in Auckland, that shows how definitions can be broken, how multimedia work is part of a contemporary art movement and explored through areas of performance, installation and site works. A dialogue between technique and ideas demands from the artist richer and more imaginative work and I couldn't help but feel that the felt pieces that the participants made in Marlise's two week workshop could easily have been woven, stitched fabric, handmade paper, knitted thread etc. The material didn't matter but the thought processes certainly did.

International artists like Miriam Schapiro, Magdalene Abakanowicz, Lucas Samaras, Ed Rossbach, Nance O'Bannon, Weda Al Hilali and so on have successfully merged art and craft and serve as models for local artists working in multi-media fields. No matter what the techniques or areas being explored are, everything that goes into the piece is important — the ideas, processes, thoughts, events, experiences etc. It is the experimental, adventurous, exciting and conceptual approach to one's art that separates it from the routine methodical, repetitive, traditional orientated method of working. These ideas however shouldn't be separated from each other entirely. They need each other to achieve work of a highly charged skilful nature.

It is only now in N.Z. that we have the benefit of excellent teachers in all art and craft fields; good classes available through

schools, polytechs, art societies, extension courses and so on; access to current books, magazines, videos, films; contacts in other countries through the networking done by travelling artists; and support systems like the Arts Council, the Crafts Council, local community organisations.

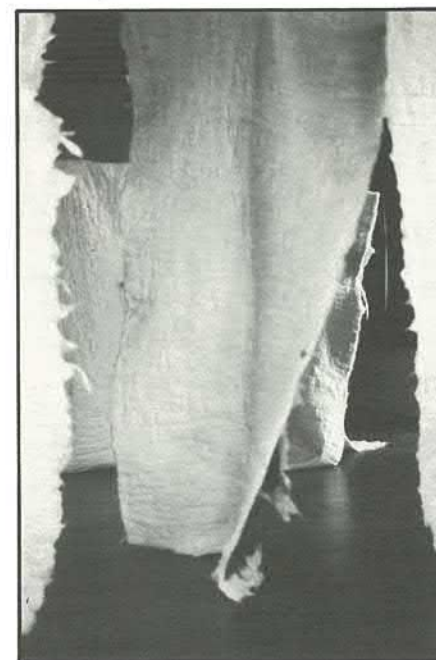
When the opportunity comes to participate in an experimental workshop, as I did recently with Marlise Staehelin in a one-day "ritual experience", one takes it with both hands. It was by attending this and experiencing some voices of dissent, unease and unfulfilled expectations that I realised what a 'can of worms' this question is!! This workshop was offered as an experimental one. It was presented mysteriously. It never indicated an end result. It never was intended to teach a skill as such but it succeeded in making the participants think about themselves and their attitudes towards art, in the very broadest of senses. Perhaps because we see so little performance (not to be confused with theatre) and installation works, there were no terms of reference, but what was there was symbolic and full of potential. What was needed was trust, and as we are a suspicious breed, maybe that was missing.

In the majority of learning situations, students are given all the teacher's experience, technical expertise and often blood! This information is easily transmitted but does at times feel like a one-sided love affair. There are many teachers in this country who are more than willing to pass on their hard earned experiences but most hope that these skills are further translated into personal ideas, images and symbols. It requires a very special person to handle group situations, work collaboratively and draw the buried ideas out of us all. someone who can agitate a person into working in contemporary spheres without losing sight of the emotive and individual experiences that are so important in current art areas. This is an extremely valuable asset to both art and craft. I'm sure that each person who participated in this workshop with Marlise has the ability to further pass on this way of conducting workshops and acting as a catalyst for nurturing and expressing new and exciting ideas.

## MARLISE STAEHELIN IN NZ

The visit to Auckland in July of Marlise Staehelin, internationally known fibre artist from Switzerland, was a stimulating and important event which will have lasting influence on fibre artists here. During the two weeks Marlise was in Auckland, she conducted a workshop for invited established artists from throughout New Zealand — all of whom work in a fibre related medium. [Marlise also conducted a one day workshop in Auckland, with the assistance of the participants of the two week workshop. This was a one day experimental 'performance' workshop which was attended by embroiderers, fabric dyers, weavers and other interested people.]

Marlise, who was born in Basel in 1928, studied textile and interior design under Johannes Itten and Elsi Gjaugue. She later went to the United States, was a freelance artist in New York and lectured in the Department of Environmental Art at the University of California at Berkeley. She has travelled extensively to Moscow, Leningrad, Kiev, Riga, Czechoslovakia, Japan and Finland. Since 1966 she has been a teacher of Textile Design in Basel and has also taught weaving in Zurich. In 1974 she studied Indian



textiles and baskets at Denver, Colorado and in 1979 Marlise spent 7 months as craftsman in residence in the Department of Textiles, Sydney College of the Arts.

Marlise's work has been exhibited widely in the U.S. and Europe including at the Lausanne Biennale. Her work is represented in major collections.

Marlise describes her own work as not bound by technique or method; rather she tries to master both and use them with the material and its inherent aesthetics as 'carrier' of themes and ideas. She says: "I love my work and as part of it, take a deep interest in others, their situations, their work".

The Crafts Council and the QEII Arts Council, organised at short notice, to bring Marlise to New Zealand en route to Australia where she was returning to work at the 'Meatmarket' in Melbourne.

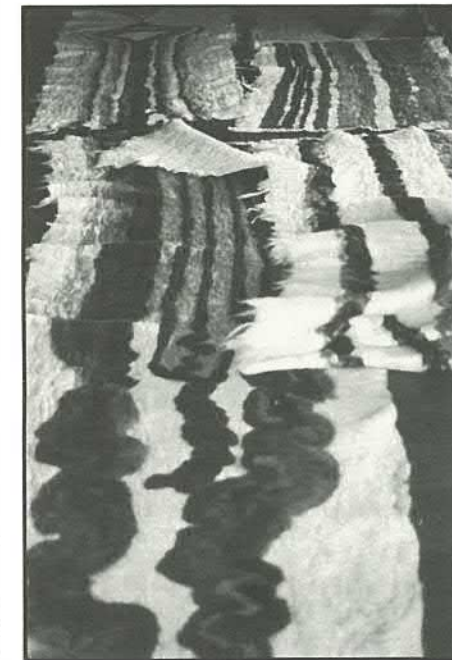
The concept behind her workshop in New Zealand was to provide an opportunity for 12 invited artists/craftspeople, working in a variety of textile related media, to work together with Marlise as "animateur"; and to use the same medium for an experimental group

project. Most artists/craftspeople work in isolation bringing feelings and experiences into a visual form, controlled only by themselves. By coming together and working together in this way, Marlise acted as a catalyst, directing the group and creating situations where participants could grow by sharing, learning from each other, becoming aware of similarities as well as differences in approach, thus getting to recognise one's own possibilities in order to use them more effectively and consciously.

With the abundant supply of raw wool in New Zealand and as Marlise has been using felt for her recent work, she suggested that felt would be an appropriate medium for the workshop. Technically, it is a relatively simple process and one which has great scope for development.

After a discussion with the group, it was decided to embark upon an ambitious project — that of creating enormous felt costumes of a uniform scale — to be worn on the last day of the workshop for a 'performance'.

During the six days it took to produce these 'costumes' Marlise and the group established a close rapport





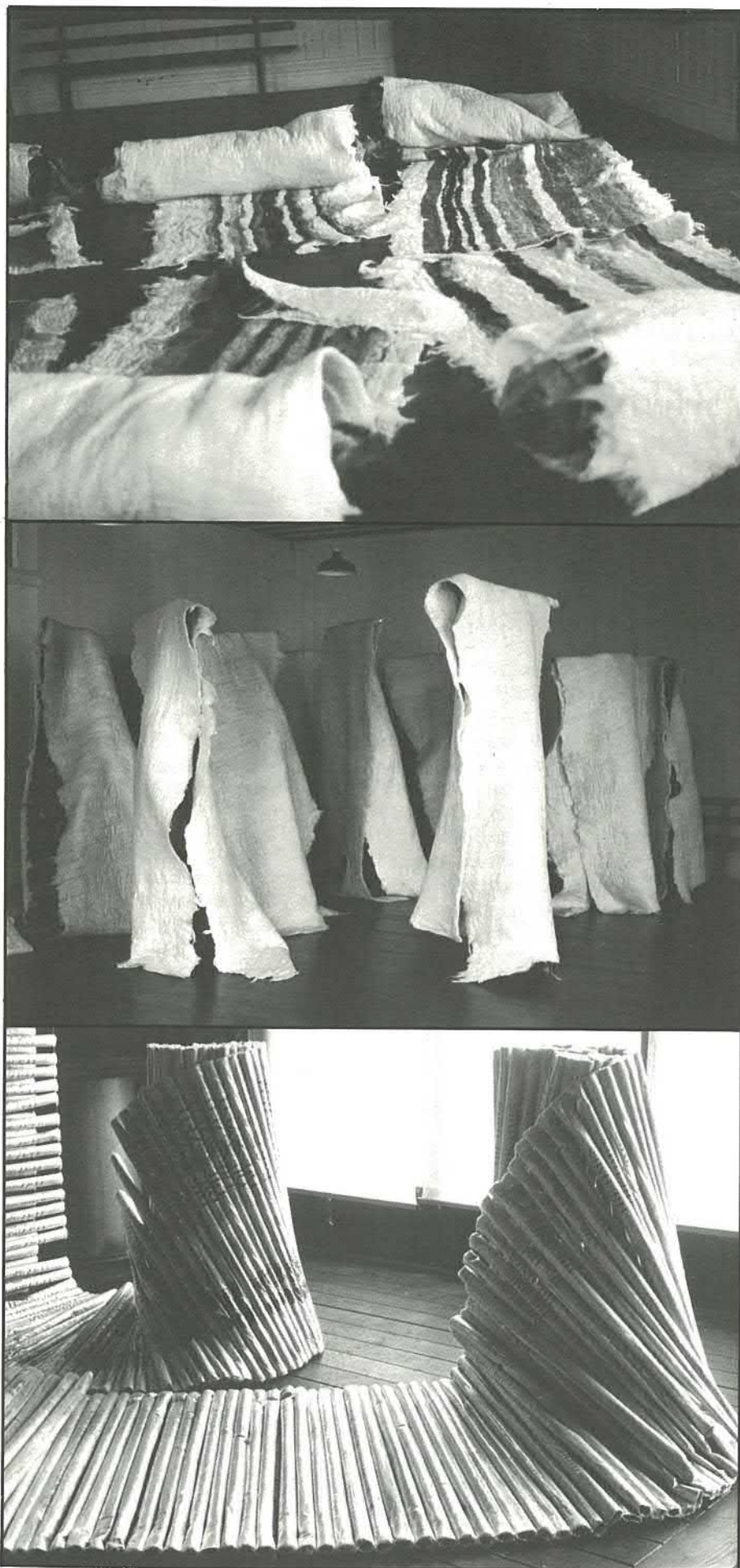
— working together, philosophising, experimenting and doing hard physical work. Perhaps the process of working on the costumes was more important than the final performance.

Associated with the workshop were daily slide presentations. Marlise had brought a large selection of slides of her own work and those of other artists whose work she admired. Participants in the workshop were also required to bring slides of their own work and those of other artists. The slides were pooled and twice a day someone in the group would select a slide presentation from the pool to present to the others, commenting both on their selection and that of the work they were showing. This was an exercise in analytical and evaluative cognitive skills and an important aspect of the sharing experience.

During the second week participants showed their own slides to the group in conjunction with the work of a selected artist working in a different medium but demonstrating a correlation of ideas — the relationship of the portrayal of ideas rather than that of techniques.

The ultimate success of this workshop has yet to be proven. Marlise's visit provided the opportunity for professional fibre artists to get together to share experiences, to share in the world of international textiles and to feel less isolated. I am certain that it is through these artists that the influence of Marlise will be certain to permeate throughout the fibre art world.

Suzy Pennington



Page 29 at top — Marlise Staehelin and felt

'costumes' during 'performance'.

Page 29 @ 30 — 'felt costumes' @ performance.

Opposite — 'Classified Series'. Marlise Staehelin.

Photography: Carole Shephard.

# CRAFT EDUCATION

*During his three years as President of the Crafts Council, Carin Wilson has been deeply involved with the problem of tertiary education for N.Z. craftspeople. He has studied craft institutions overseas and taken part in discussions with officials in the Education Department, Vocational Training Council and Internal Affairs. In this report he outlines a proposal being developed by a subcommittee of the Crafts Council Executive for a craft training programme which would suit New Zealand conditions.*

Any comments on the initiatives under way to secure a comprehensive craft training programme for this country must be prefaced by a statement clarifying the objective. We are looking for a syllabus which will, over a period of 3-4 years, produce a craftsman who is fully equipped with all of the skills necessary to immediately open his/her own workshop and begin producing work. The training will have provided the artist with a comprehensive knowledge of the manipulative skills in the discipline of choice, adequate design and graphic skills, and the managerial/marketing ability to enable him/her to operate with confidence and assurance as a self-contained business enterprise. The training programme will already have introduced the artist to the hazards of dealing with the public, loan sharks, gallery operators and other such obstacles that are likely to be encountered along the way. We are not after a curriculum that will deliver a paper qualification with little practical applicability, nor are we aiming at flooding the workforce with craft graduates looking for a teaching position and no other positive direction in view.

To achieve this end we see the need for the training institution to be heavily influenced by the input of proven capable craftspeople whose abilities are well understood and accepted by their peers. These people need not necessarily be career teachers; in fact our outline provides for a contribution by some artists who may not have had any previous teaching experience, but whose backgrounds make them eminently well suited to the process of handing down knowledge to another generation.

It is reasonably clear that the noises we have been making about the need for comprehensive training opportunities are at last being heard within the education establishment. Several tertiary institutions are indicating that they will have courses available next year, and there seems to be a consensus that an essential

starting point for any programme is a foundation first year, which introduces the student to a wide range of suitable skills to build upon as the course of study progresses. Such elements as the history of art/craft, freehand drawing, technical drawing, design, visualising etc. will comprise the content of this first year of study. The foundation year studies may be undertaken at any one of several accredited tertiary training institutions around the country, and selected students will then be admitted to a place at the College of the Crafts. The course of study at this institution then, begins in the second year of a 3- or 4-year programme, with the 4th year being a post-graduate year.

Our education sub-committee — Carole Davis, Campbell Hegan and Carin Wilson — are now at the stage of co-ordinating meetings with practising craftspeople and educationalists to fill out the details of these 2nd-3rd and 4th years of training. Some such informal meetings have already been held, and it is proposed to draw together a meeting of experts with experience in a wide variety of successful training programmes in all of the major craft disciplines shortly after the upcoming AGM. At this meeting we will define the curriculum content, and develop the structure of the course.

The philosophy behind the training institution — let's stay with the title College of the Crafts — is that there will always be a strong orientation towards the practical. Crafts is, after all, 80-90% practice. The ideal already expressed is that all personnel except for secretarial staff, should be drawn from a proven performance background in the crafts. The College does not exist, after all, to provide permanent employment opportunities for the teaching staff, nor do we wish its direction to be channelled along narrowly defined paths that reflect restrictive academic dogmas.

To counter the tendency that seems to dog all educational organisations at one time or another to become empire-like in structure



and outlook, we are proposing that all appointments should be on a short-term contractual basis. In certain instances these may be renewable to provide a very necessary continuity, but always at the discretion of the governing Board of Trustees. This would be made up of appointees from within our crafts community.

The **Director** of the organisation would be a craftsman of proven international experience and reputation, with an adequate record of effective teaching experience. At this particular time in our development it is unlikely that such a person would be found within this country and we must be prepared to draw on the international community for the appointment. The Director is charged with the dual responsibility of directing the organisation in an administrative sense and, more importantly, providing the inspiration and philosophy that inspires high standards of achievement.

Five **Heads of Department** will head wood, fibre, textile, ceramic, and metals departments. It is envisaged that these will be local studio artists of recognised ability, drawn from their own studio/workshops for a three year appointment to the College. They are expected to develop a Master/Apprentice type relationship with their students, for this is seen as the ideal training model. However, for practical reasons it is not possible to encourage more than a few such arrangements in the community at large because of the constraints imposed by space, cost, and the demands on the time of the master who is after all expected to continue to earn an independent livelihood from his/her own work. It is considered that the salary paid to the HOD's would compensate for the disruption to their careers caused by accepting an appointment to the College. Though it has already been said in this piece it is worth restating at this stage that the emphasis of the teaching style of the institution is on producing studio artists rather than art teachers or arts administrators.

Assisting the HOD's will be Tutors, who will carry the main instructional workload of the programmes. These appointees too would be drawn from within our crafts community, but for essential

ly short-term engagements of around one term. They will contribute intensive instruction in the area of their respective abilities, returning to their own studios at the conclusion of their term. Their work would be complemented by that of the Resource Tutors, also part-time appointees, who will fill out the course content with a contribution in areas of particular specialisation. Some instruction in areas like management, accounting techniques, display, advertising etc would come from these resource tutors. Each department would have at least one technical assistant, fulltime or part-time according to the demands of the separate departments. These would very likely be final year/graduate students.

Finally, secretarial services would be provided by a pool which would service all departments. It is envisaged that the only person in need of a full-time secretary would be the College Director.

This 'bare bones' structure does not provide for one additional appointment which is nevertheless seen as important to the effectiveness of the College as a point of focus for all of the country's craftspeople. That appointment would be for one year, of a Craftsman in Residence. Each year the craftsman in residence would be attached to one department at the college and complete a residency there, during which time he/she would complete a body of work for exhibition at the conclusion of the residency. An important responsibility for the craftsman in residence would be to venture out into the community during his year, conducting workshops, lectures, seminars with fellow artists throughout the country. A similar programme has been very effective in Australia in recent years, and is seen as important at a time when the exposure of the community to such figures is very much needed.

It is proposed that the optimum class size in this institution would be of the order of 12-20 persons, with 20 seen as an absolute upper limit. This would mean that the two year diploma course would have up to 40 students in each department in any one year, plus say another ten staying on for their honours year. Five depart-

ments/fifty students in each department makes for an establishment of modest size which, perhaps more importantly, could be run at reasonable cost, and certainly not impose undue pressure on our education budget. Our enquiries suggest that there is unused facility lying idle around the country that could be recommissioned to set the College under way, though some specialised equipment would have to be purchased for some of the departments. Let's just say that in real terms our objectives are achievable, given the commitment and the will to see it happen. Our aim is to try and secure that commitment within the next year, and to target for a first year of operation in 1986.

## THE TENTH GENERAL ASSEMBLY OF THE WORLD CRAFTS COUNCIL

Carin Wilson reports:—

This report might very nearly have been an account of the General Assembly that never was. It might also have been an obituary for the WCC, for there were some important questions about its future awaiting urgent resolution. Fortunately it is neither, but because the explanation is long in the telling we must go back a few years . . .

The World Crafts Council was founded in 1964 at a meeting of craftspeople at Columbia University New York. New Zealand became a member nation in 1965, as did many other countries where crafts was considered an important activity. We modified the status of our membership in 1977 when the Crafts Council of New Zealand was incorporated as an independent organisation. We command a healthy respect in the Assembly.

In those early days membership implied participation, principally in a series of rather grand cultural extravaganzas called conferences which took place every two years at a different location somewhere in the world. Beginning with Peru in 1968 these events melded the world craft community together in a most effective way. For the first time craftspeople had an opportunity to talk to each other about matters that concerned them, but more than that, they began to communicate information on technique, concept, materials. Peru was followed by Dublin in 1970, Istanbul 1972, Toronto 1974, Mexico City 1976, Kyoto 1978 where the energy seems to have peaked with over 2000 craftspeople attending, and Vienna 1980. Some extraordinary friendships were cemented, and the vision of Mrs Aileen Osborn Webb (the founder of WCC) that the crafts might provide a basis for greater international understanding seemed well on the way to realisation.

The Vienna conference was a turning point. Perhaps not the conference itself, but the circumstances that accompanied it. Mrs Webb had died in 1979, and was no longer available to underwrite the costs of WCC. The conference ran at a deficit of some \$30,000, to the embarrassment of its organisers and the WCC, and further, was not enjoyed with the same spirited enthusiasm as had been some of its predecessors. For the first time, it seems, the momentum faltered and the next four years was to see the Council thoroughly straightjacketed by its own changing fortunes, and an international economic climate that did not exactly favour craftspeople in the same way as had the seventies.

You might say the problems were typified by the difficulties experienced in bringing the next conference together. The Vienna assembly had been approached with an offer from Liberia to host the next assembly at its capital Monrovia, in 1982. Subsequently this proposal proved impossible to sustain, and a new venue, still in Africa, was found in Nairobi, Kenya. The secretariat moved in to confirm the arrangements for this meeting only to find yet again that it had to be called off. Now the pressure was on. The by-laws provide for a General Assembly to be held every two years at least. President Marea Gazzard had heard that Greece may be interested in hosting the event during the next summer. Indonesia too had expressed interest. It was decided to follow up the Greek offer but months of negotiation yielded only further frustration and that too was abandoned. Indonesia had meanwhile withdrawn its offer and set its sights on a regional conference with some international participation in 1985, and there wasn't a new venue in sight. It was clear that a conference could not be brought together within the time specified by the by-laws, the question now was whether it might happen at all. Great Britain and Norway both moved in to see what

they could do, and it was the dogged persistence of the Norwegian committee coupled with the excellent relationship that they enjoy with their UNESCO commission that finally won out.

In case you are wondering, dear reader, why all these hassles, the answer is in a word, money. International conferences of whatever size are costly and difficult to coordinate. The registration fees cannot be expected to cover the expenses involved. If they did, nobody would be able to afford to come. A willing central government or NGO within the host country must be found to help to subsidise the costs. Back in the 70's these expenses had been underwritten by Mrs Webb, who had a seemingly inexhaustible fund to dive into (she used to call it one of the privileges of having money). Now we are increasingly dependent upon our own resources and they are in fact very thin.

The Soria Moria conference centre is set in a beautiful alpine location about 20 minutes out of Oslo. The Holmenkollen ski jump, frighteningly awe-inspiring, was a short walk away. Larches, firs and birches populated the thickly wooded hills around. It was all too easy to imagine as a snow clad winter fairyland, but this was mid-summer, and the crisp clean air and temperatures in the low 20's made it feel very much like home.

Raja Fuziah, Vice President for the Asian region had exclaimed within an hour of arriving 'How are we expected to get any work done here?' but the conference centre was obviously set up for business. It exemplified Scandinavian efficiency with a magnificent assembly room equipped with every facility, countless meeting rooms, discussion areas, and staff groomed to meet the needs of the delegates. A heated swimming pool and, of course, sauna completed the detailed attention to more ordinary needs.

There can be no doubt that most delegates approached the conference with a feeling of hesitation and slight apprehension. The future of the organisation was up for scrutiny, and the hidden agenda was whether we were prepared to commit our annual membership fees to its continuation in its present form. There was much informal discussion where opinions were expressed and solutions sought, and it was in fact through these spontaneous contacts that a gradual feeling of optimism began to develop.

As the delegate for New Zealand, I approached the assembly with a clear mandate. Your executive had discussed the question of membership of WCC thoroughly at its April and July meetings. In its existing form the WCC was seen to be of little use to us and there would have to be changes. A stronger regional orientation would suit us better, and the international Secretariat should limit itself to dealing with issues which could not be handled effectively at a national or regional level. Whilst we were not able to articulate it clearly, a change in the direction of the organisation was seen to be important.

The conference got under way smartly with the usual round of introductory speeches, among which was an address from M. Georges Malampres as a representative of the Director-General of UNESCO. With his appealing French manner Georges struck an optimistic note by reminding the assembly of the importance of the resolution on the 'Role of crafts in the development process' which New Zealand co-sponsored at the Mondiacult conference on Cultural policies in Mexico, 1982, and the action that had so far followed. He saw the WCC as having a key role in the further development of programmes that were now taking form following this initiative. An interesting statistic that emerged from this address was that WCC, with its 'Category A' status is one of only 41 international associations enjoying the highest level of relations with UNESCO: there are in all 528 associate organisations. UNESCO clearly felt that WCC was not making the most of this Category A status, and urged us all to go back to our National Commissions and seek ways of improving the in-



teraction. It is something that we in the Crafts Council will certainly follow up.

Rose Slivka delivered the keynote address. Rose has been associated with the crafts since 1955 when she was appointed Editor of *Craft Horizons*, and has spent most of her working life writing about craft. She has that amazing perspective that only a lifetime of involvement can bring, and elected to trace with optimism the developments of the past and the direction for the future. It was good stuff without being self-congratulatory, but isn't the rhetoric always convincing? I mean, when somebody tells you that the will to art overcomes all odds, that it is as much a part of the human organism and spirit as breathing to life, and that it will go on with or without the WCC or UNESCO what else can you do but nod in cheerful agreement?

As the conference got down to its real business it became clear that no suggestion as to restructuring or redirection of the WCC would go unheard. There was a real willingness in every quarter to enable this conference to set a new course for the next four years at least. Greater regional autonomy was fine, suggested changes to the constitution were considered and endorsed, the findings of the conference subcommittees set up to redefine the direction were accepted and incorporated in the resolutions.

It wasn't quite as plain sailing in the regional assemblies. There were vested interests to be dealt with, and disagreements to be resolved, particularly in Europe and the North American region which has only two member nations, Canada and the USA. Since Canada didn't attend the conference (they withdrew their membership in March '84) the differences with the USA could not be sorted out. As it was the USA could do little but complain about the relationship. It is a shame that the Canadians could not have held out just that little longer, for the conference would have been better for their participation, and the assembly would have been a good vehicle for dealing with their hassles.

The situation in Europe was interesting: a classic confrontation between the craftspeople and the administrators. The European Board was seen to be looking after its own interests first, using up all the funds on meetings and other activities which were of no direct value to the practising craftspeople. The meetings for this region were said to have been rowdy and energetic, and we eagerly awaited reports as to the outcome of each session. Rose Slivka had made the point that possibly more people are living off the crafts than there are practising craftspeople, referring to the middle men, administrators, dealers and governmental and non-governmental organisations involved in this broad area of activity. The complaint from Europe was that the other group had got the upper hand, and it took some very determined advocacy from the craftspeople to regain the balance. It is worth noting that the strength came from the women artists in the various countries' delegations, and their victory lent additional optimism to the atmosphere.

Behind all of this serious activity, the Scandinavian delegation had presented a candidate for President. He, (Anders Clason, Director of the Swedish Institute) came with their unanimous support, and set about exposing himself to the scrutiny of the delegates. In a most admirable way, he sat through the sessions where the future of the organisation was argued, heard about the financial problems it confronted, and listened attentively as the expectations of the members were heaped before him. Any ordinary man would have run a mile after all of this, but Anders settled for a quiet acceptance of the nomination, and delivered a speech. We were to find that this is something that he does very well, especially if it allows him to talk a little about William Morris whom he resembles physically, is an authority on, and may, it is suggested, be an incarnation of.

Anders too is strong on rhetoric but kept it to a minimum. Instead he talked about the need for greater unity, cautioned

that there will not be too many things happening in a very short time, and indicated that his first efforts will be directed at improving affiliations with any international organisation that touches on the work of craftspeople. Two important foci for his efforts would be the media, and the scheduling of an international Year of the Crafts at the first available opportunity.

The conference closed strongly. The hesitancy with which we all approached this milestone on the 20th anniversary of the founding of WCC had been dealt with. Sixty delegates from 27 nations had worked hard and appeared to be going home satisfied with their efforts. It seemed slightly unreal that within an hour of the conference drawing to an end some were already on their way to the airport to catch planes for the next destination.

For the moment, they had done their work, and the continuation of their efforts was entrusted to the new President and his newly elected Board. Under the revised By-laws this is an enlarged body, comprising the five regional Vice-Presidents and five members elected from the floor of the Assembly. A new General Assembly has been agreed for Australia in 1988, the occasion of the bi-centenary of that country. The progress will be reviewed then. Meanwhile the Secretariat will move to Denmark, and that 20 year association between the WCC and United States will take on a different form.

What does it all mean to you and I, practising studio craftspeople, beaver away for sixty or more hours each week with the tools and materials that we love so well? I asked myself that question constantly at the conference, just to make sure I wasn't getting sucked in by the importance of it all. I addressed it to Michael Keighery, President of the Crafts Council of Australia as we relaxed in the sauna around midnight to unwind after the rigours of each day. I talked with other friends and colleagues whom I have come to respect through our interactions at these meetings, and I am glad to say that all shared the concern. There is no short answer to the question, of course, but through the diversity of responses a common element emerges. It is that the role, the primary responsibility of the World Crafts Council, is to establish the ambience within which craftspeople work. How it does this, and how well it does it is constantly changing. It depends on the personality of the President, on the connections that are available to him or her, on the composition of the Board and the particular thrust that it elects to take, and on the input it receives from time to time from its members. But it is the only body in the world that is competent to accept such a responsibility and it is up to you and I to see that it does it well. I think it was all summed up rather nicely by Tony Ford of England in an unguarded moment when he said "These international organisations, they do seem faintly ridiculous, but you find yourself missing them when they're not there."

## REVIEW

### Nelson Regional Crafts Exhibition. Suter Gallery. May 5-13

James Mack, Director of the Dowse Art Museum, selected and arranged the mixed media of the Nelson Regional Crafts exhibition at the Suter Gallery in May.

Forty two Pieces were selected, and it probably came as a shock to craftspeople at the apparent ruthlessness with which the works were chosen.

There were some who wondered if the exhibition itself had become the end, rather than the means.

Nonetheless, most people had to agree that Nelson had one of the most artfully displayed exhibitions seen at the Suter in a long time. The works were displayed in such a manner that the entire exhibition could not be viewed in one rude glance, and only by moving through and around it, could the surprises be discovered.

It was obvious that James Mack had taken the term 'craft' subjectively, as practically anything that could be regarded as 'production line' work was excluded, a cause of some chagrin to more than a few potters, who, in the words of one of them "were left swaying to the side of the road either weeping or snarling".

Hence, the exhibition generally presented 'one-off' pieces.

Ceramics, jewellery, weaving, glass, bone and wood made up the collection. It was the woodwork of Jim Grimmett, Jonathen Hearn, John Shaw and Mark Christensen, that for the writer, almost stole the show. It's a long way from tree to silky smooth surface, and a long pursuit of the finish that distinguished the very few pieces on show. Notable were a Kauri container by John Shaw, and an Elm table by Jonathen Hearn.

How does one describe the exquisite bone carvings by Brian Flin-toff? I don't know if his Maori patterns are correct, or merely based on a general feeling of Maoridom, but if ever there are suitable gifts for visiting potentates, these are they. Internal Affairs Department please note. And for the potentate's lady, how about a piece of silver jewellery sculpted, for that is the word to

describe them, (cast or not). Apparently simple slabs of silver, with a bit of a pull here, and a drip there, and a semi precious stone popped in exactly at the right place. For the lady who hasn't everything, just the thing, and beautifully crafted by Gavin Hitchings.

Stained Glass, call it what you will, is appearing more and more in exhibitions around the country. Hopefully these panels are being integrated into people's homes.

Lynn Broughton had two stylish free form glass panels on show, rich fruity colours well set off by areas of clear glass. A far cry from stags at bay and floral fol-de-rols.

The best of our glass artists should have more work than they can cope with, and it should not be gallery exhibitions which are the only means of the public coming to terms with coloured glass. Architects please note. Is there one among you who is prepared to do for glass panels what Ron Sang does for pots?

Weaving was not strongly represented in terms of numbers, but a beautiful prayer rug by Hanni Kaspar was enough to get one on one's benders.

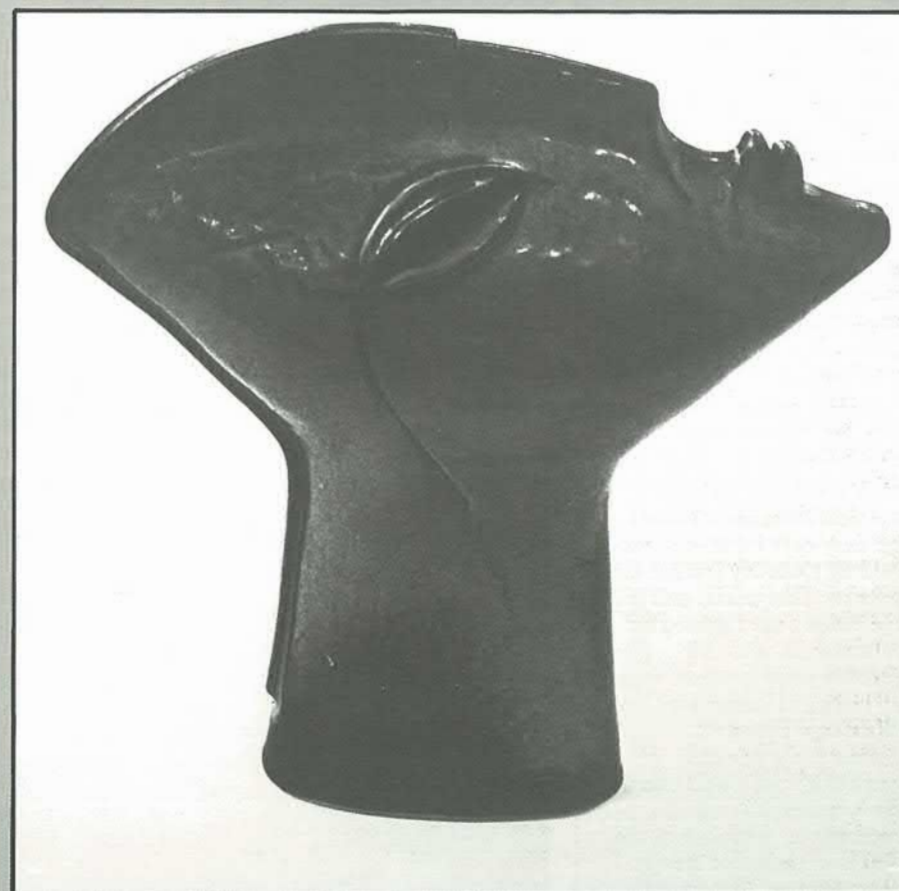
Things to note amongst the

ceramics were the range of styles... pit fired saggar fired, glazed, unglazed, thrown and handbuilt. Not an enormous number, but enough to give an indication of the various ways with clay. Delicate colours in pit fired pots from Steve Fullmer and Susan Heydon were exhibited alongside sophisticated sculpted forms by John Crawford. Mention must be made of the 'heroic' clay sculpture of a woman with head in hands by Jenny Doole. It's a style reminiscent of the 1940 Centennial Exhibition and outdoor war memorials, but that is not to mark it down, for it deserved attention for its scale and vigorous quality. In conjunction with the exhibition was a selection of nine works in black and white by guest exhibitor and Christchurch photographer Keith Nicholson.

During his remarks at the opening of this exhibition, James Mack coined his current buzz word, 'visugasm'.

Well, there mightn't have been enough in the exhibition to make one go over the top, but certainly there was enough to keep one simmering along.

Barry Woods



Sculpted pot by John Crawford. Photo: Lynn Griffiths.



# NOTES

**Association of New Zealand Embroiderers' Guilds Inc. Sixth Biennial Conference held at the Southland Community College, Invercargill, 16-17 June 1984.**

The conference was opened by National Secretary Mary Stuart, who welcomed all delegates and Association officers. She welcomed visiting tutors Pat Langford from Australia and Jeanette Durrant from England, and gave a special welcome to Janet Christie, who chaired the conference.

Twenty-nine of the thirty-four guilds throughout New Zealand were represented at the conference.

An exhibition "Embroidery of the Eighties" was beautifully mounted in the Southland Museum, and staff of the museum are to be congratulated on the artistic and original approach they took in presenting the work. Of 150 entries submitted from guilds throughout the country, 79 superb pieces were chosen. Four special awards were presented: "Pastoral Harmony" by Diana Parkes, of Wellington, who won the H and J Smith Award for a hanging based on the theme of "My New Zealand"; the ANZEG Award for traditional design in an appropriate technique was won by Joan Forsyth of Palmerston North, for her "Smock"; the Life Members' Award for easy-care tableware was won by Dorothy Barton for a set of table mats; and the NZ Wool Board Award for canvaswork with 95 percent wool content went to Helen Falconer for "Rainbow Flower".

Four fully booked workshops followed during the week following the conference, which included "Interpretation of Design from Natural Materials" tutor: Jeanette Durrant;

"Embroidery Involving Other Media" tutor: Pat Langford; "NZ Flora in Crewel Embroidery" tutor: Margaret Jeffery; and "Construction and Mounting of Embroidered Articles" tutor: Betty McCammon. Peggy Natrass

## The National Woolcrafts Festival 1984

The New Zealand Spinning, Weaving and Woolcrafts Society incorporates many groups and individual craftspeople. The Society holds an annual Woolcrafts Festival at a different venue each year.

This year the venue was Queenstown, with a record 1520 craftspeople registered for the Festival held in May.

The three day programme included classes taken by well-known New Zealand craftspeople on many aspects of weaving, spinning and other techniques. There were two special exhibitions of craftwork, displays, trade exhibits, fashion parades and action competitions. In addition participants could take tours around Queenstown.

A highlight was the series of lectures by the two internationally known textile artists, guests at the Festival, Peter Collingwood from England and Virginia West from the United States of America.



Peter Collingwood's exhibition in the Travel-Lodge at Queenstown — May 1984. Macrogauzes and rugs. Photo: Elizabeth Arnold.

## Peter Collingwood O.B.E.

Peter Collingwood is a self-supporting professional weaver whose work is in public and private collections worldwide. He has written numerous articles and three books, "The Techniques of Rug Weaving", "The Techniques of Sprang", and "The Techniques of Tablet Weaving", all definitive works, the result of years of research. He is also co-editor of the book "The Craft of the Weaver", the book based on the B.B.C. T.V. series which has been shown twice recently on our television screens.

An exhibition of his work, now touring the country, was shown in Queenstown. The exhibition is composed of six flat-weave floor rugs in combination of wool, goat hair and mohair on linen warp, and eighteen macrogauzes in natural and black 2/16s linen with stainless steel rods. His designs are geometric, in limited colour and yarn types. As a production weaver simplicity is a necessity, but it lends strength and dignity to his designs. His execution is precise and professional.

Peter Collingwood's slide lectures and demonstrations during the Festival were on rug weaving, sprang and tablet weaving. He generously shared his knowledge and expertise in these fields in which he is a world expert. Those attending the lectures were also treated to enchanting personal glimpses and experienced

his delightful sense of humour.

## Virginia West

Virginia West from Baltimore, has been exploring fibre art for over twenty years. As a young housewife she found housework 'like stringing beads on a string with no knot', so she became a full-time craftsperson. She is author of the books, "Finishing Touches for the Handweaver", "Weavers Wearables", "Fabulous Fabrics", and has written numerous articles on weaving for magazines such as "Shuttle, Spindle, and Dyepot". She is a very versatile, creative fibre artist who produces high fashion clothing, liturgical commissions and monumental fibre wallhangings 3m x 3.6m and larger for public places.

Virginia West's particular style was revealed in her slide lecture, "Personal Reflections". To her art is problem solving, each commission presenting a unique problem to be solved with an appropriate design. For a large commission she may use netting or other off-loom techniques in two or three dimensions as well as loom-controlled patterns in unconventional materials. One hanging 4'x6' (1.2m x 1.8m) is in white nylon cord netting with cascades of attached tassels of yarn. Waste metal from industry is used in other pieces 1.2m x 1.8m, lacquered copper strips or stainless steel strips as weft and black boucle cotton or silk warp with a traditional overshot pattern used as the weave.

One tapestry mural for the Hilton Hotel is 1.2m x 7.9m, in predominantly handspun, hand-dyed wool to complement and add warmth to the decor.

Participants were delighted to see her wearing her own couturier clothes at her other lecture at the Festival entitled "Designer Fabrics and Clothing."

Elizabeth Arnold



## JOHANNES SCHREITER WINDOW IN NEW ZEALAND

A flat glass window created by internationally known West German glass artist, Johannes Schreiter (see above photo) was recently installed in the Michael Fowler Centre, Wellington's new Town Hall.

Johannes Schreiter attended the 3rd Biennial Conference of the New Zealand Society of Artists in Glass, in 1983, as a guest tutor in window design.

After the conference Johannes Schreiter made a gift of the window, a duplicate of one of the windows he designed for the 14th century church of St. Boneface, Hamelin as a gesture to his fellow artists and as an encouragement and, he hopes, a contribution to the art of flat glass in New Zealand.

## CRAFT HABITAT — CRAFT MARKET

Jack Laird outlines his new venture, which has studio space for committed craftspeople.

Craft Habitat-Craft Market occupies a site of approximately 1 hectare on the main road to Christchurch, West Coast and Golden Bay, just south of Nelson. An established

pottery with professionally landscaped surroundings and capacious car parks is adjoined by vacant workshop space which is being modified and subdivided into separate Studio-Workshop-Showroom units forming a complex which incorporates public access within the complex. The design allows for the viewing by the public of studio activities without direct access to them, and is to be regarded as a significant tourist attraction.

Nelson is recognised as a major Conference centre as well as a summer tourist resort, and has all-the-year-round sales potential. Nevertheless marketing throughout New Zealand, and export to Australia, West Coast of the United States of America and elsewhere is planned if a suitable mix of craft products is forthcoming. In this respect great attention will be paid to excellence of design and maintenance of high quality in products in selecting suitable tenants for this project.

The complex is owned by Laird Holdings which is directed by Peggy and Jack Laird. Peggy Laird has administered and directed the marketing of Waimea Craft pottery and has qualifications and twenty years' experience in business administration and personnel management in the craft field. Jack Laird, recently awarded the OBE for services to New Zealand pottery, is a craftsman-designer with the British qualifications of the National Diploma in Design and a Post Graduate Diploma in Art Education. He is a member of the New Zealand Society of Industrial Designers and the New Zealand Society of Potters, and for six years served on the New Zealand Industrial Design Council and, for part of this time, was Chairman of the Executive Committee and Deputy Chairman of the Council. He is also a Past President of the New

Zealand Pottery and Ceramics Research Association. He has successfully combined a career as an artist-craftsman, whose works have been purchased by the New Zealand Government for presentation to foreign dignitaries and are in collections in seven countries, with that of Consultant Designer to industry.

The project will offer annual renewable leases of Studio-Workshop-Showrooms to approved Craft producers at generally accepted average local rents adjusted for goodwill and services.

Three phase power is available already in the premises, and LP Gas at current retail rates from a bulk installation on the site.

Joint publicity and promotion will be carried out co-operatively to promote the whole project as well as for individual projects.

Development is planned by further landscaping and the provision of public facilities such as play areas for children, toilets and refreshment facilities. Incorporated in the complex will be a planned Club-Cafeteria for relaxation, social activity and the stimulation and exchange of ideas.

Each Studio Workshop, if it is desired, can incorporate a Shop-Showroom facility which will be designed and decorated to an attractive retail operation level. Existing packing and despatch, as well as other business administrative

services, can be extended and made available to Craft tenants, as well as market research and design services.

This project will best suit those orientated to the production of consistent quality and design and prepared to meet market requirements. Each of the Craft producer tenants will maintain his/her independence, identity and personal and professional integrity, but will need to have a co-operative and enthusiastic attitude to the development of up-market products and market development.

As far as possible, Studio-Workshops will be modified to suit tenants' requirements, but finance will be the responsibility of each tenant, although advice on raising finance, budgeting and costing is available. Craft Habitat-Craft Market will need to be confident of the viability of each craft project before granting a lease.

The guiding philosophy behind this project is founded on the principles of William Morris from the last century, and on the precepts of Edwards Deming in this, and, in particular, in Deming's precept that "Only in Quality lies Wealth". It promotes the concept of the independent creative mind bringing qualities of conscience and humanity to making things, and that these qualities need to be allied with appropriate techniques to cope with survival, and ultimately, achieve success in the contemporary business environment.

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## OVERSEAS SUCCESS A Wellington quilting group encounter many problems when entering in an overseas exhibition.

In the Dec 83/Jan 84 issue of this magazine there appeared a notice of an American Quilt Exhibition, June 1st to 4th. A prize was offered for the best foreign quilt. At our next group meeting I mentioned the advertisement. Should we send our 'Wellington Hills' quilt? We all agreed it was worth a try and agreed to share expenses.

An air-mail letter was sent to the organiser for entry details on the 3rd of February and an international reply coupon was enclosed to ensure an early reply. On April 27th a large packet arrived containing 30 entry forms, these had been despatched surface mail!

Did we still want to send the quilt? The decision was in the affirmative and air-freight was chosen as the safest method of posting. The quilt was carefully packed, taken into the airport for weighing and the very necessary customs re-entry permit.

On May 26th a telegram arrived from the organiser of the quilt show. Our piece had arrived at San Diego customs but duty had to be paid before it could be released. Would I please ring the U.S. customs and inform them the quilt was sent for exhibition purposes only and we wanted it returned.

As it was a long holiday weekend in US the call had to wait three nerve-racking days, two days before the show opened. After making several phone calls at 3.00am I eventually connected with the correct customs department. The fact was stressed that we wanted the quilt returned and there was no commercial gain involved. I had to agree to lower the insured value of the quilt and it could then be released under bond.

We had no further communication until June 28th when a customs card arrived to indicate the quilt was safely back in N.Z. At the customs office the parcel was opened and I was surprised and pleased to see a ribbon attached to our quilt, some books were also in the parcel. It appeared that we had won one of the thirty-six awards donated by well known people in the American quilt community.

Was it worth the expense and the anxiety? We think it was. Perhaps it was the first time a New Zealand quilt had been entered in a show of this kind. It has been frustrating not knowing how we rated against the other entries so that we could have learnt something from the experience. Perhaps the solution to some of the problems would be to take the piece in person, next time.

**Thelma Read for the "Wednesday Night Group"**



Left to right: Shirley Dixon, Thelma Read, Adrienne Howard, Flora McDonald. Sitting: Peggy Nattrass, Francis Stone, with winning quilt in background.

## BOOK REVIEWS

### QUILTING by Averil Colby EMBROIDERY AND NATURE by Jan Messent

Averil Colby, who has written well-researched books on samplers and on patch-work, now discusses the ancient craft of quilting. Ranging from prehistoric Scythian textiles, through a detailed study of its use with medieval armour, its flowering in seventeenth and eighteenth century costume, to the traditions, still surviving, of Welsh and Durham bed-quilts, she presents a wealth of historic documents, diaries, letters, and social comment ('The Spectator', for instance), and of well-chosen illustrations. She includes sound technical data in a form which so successfully marries function and aesthetics.

Jan Messent offers another of the numerous how-to manuals addressed to those who want to "do" embroidery, without examining "why". The book is richly supplied with drawings, some splendidly observant photographs, and suggestions for using plants and other natural forms for inspiration. The rather over-worked examples reproduced, however, tend to resemble late Victorian "fancy-work". Comparing this with the modesty and rectitude of Colby's quilts one tends to share the eighteenth century's mistrust of enthusiasm.

Both books are published by B T Batsford Ltd, London and retail at \$16.75.

### WEAVING: AN ART FORM

Eight invited weavers exhibited at the Auckland Institute and Museum in May this year. For the exhibition the weavers produced a small but informative colour illustrated catalogue. Biographical information and a colour illustration of recent work is provided on all the participants; Marie

Abbott, Zena Abbott, Adele Brandt, Jeff Healy, Julie Healy, Margaret Norris, Yvonne Sloan, Ian Spalding.

This catalogue is a useful reference on contemporary weaving.

Available Crafts Council — \$2.00 plus postage.

### QEII GRANTS THE SHORT-TERM GRANTS SCHEME

Applications from established crafts professionals are accepted at any time during the year and may be for short-term creative projects in New Zealand or for short-term study/travel purposes, either within New Zealand or overseas. Established crafts professionals are those who have attained a substantial reputation in the profession on the basis of their expertise, experience and exhibiting record. In general, short-term projects cover a period of up to three months. These projects may include (but need not be limited to):

- Preparation of a significant body of work for an exhibition. Up to \$1,500 is available.
- A brief research (or investigative) project. Up to \$1,500 is available.
- Advanced craft training for the learning of specific skills from a mastercraftsman. Up to \$1,500 is available, a portion of which can be used to offset the teacher's loss of production.
- Attendance at overseas conferences, workshops or special events to acquire knowledge of the crafts which is not available locally and/or to promote New Zealand crafts abroad. Up to \$2,000 is available.

Note that there are no short-term grants for the purchase of equipment or workshop development.

Applications will be comparatively assessed by the Arts Council throughout the year. Applicants should allow for a six week period before the decision of the Arts

Council is announced.

To apply for a grant obtain the Funding Guide 1984/85 from the Queen Elizabeth II Arts Council PO Box 6040 Te Aro Wellington.

### EXPORT OF CRAFT

The second edition of the Export of Craft by Glen Wiggs is now available. This publication provides interesting statistics on the numbers engaged in the crafts. A history of many craft exporting ventures and a blueprint for future success.

Available from Export Institute of NZ PO Box 2511 Wellington \$35.00.

### WEST COAST ARTS AND CRAFTS DIRECTORY

Subtitled 'a guide to the work of craftspeople on the West Coast of the South Island' the directory includes about 150 artists and craftspeople working and living on the West Coast. The directory was commissioned by the Southern Regional Arts Council "to assist arts and crafts to become an important industry for the West Coast and an integral part of tourist promotion nationwide." It is the first publication of the West Coast Crafts Marketing Co-operative, a recently formed group of West Coast craftspeople.

The directory is attractively presented with many photographs and line illustrations and is accompanied by maps and a number of indexes. Excellent value for \$3.00.

Available at craftshops, galleries and tourist offices or Southern Regional Arts Council PO Box 845 Christchurch (enclose postage).

### REGISTER OF DESIGNERS

The New Zealand Industrial Design Council is compiling a register of New Zealand design expertise. The register is intended as a multi-media design resource and will list consultancies and practices of individuals. The Design Council welcomes participation from craftspeople. Entries, in the register will be in the form of paid advertisements which will be in word form but can include logos. Fees for entries begin as low as \$10.00.

For an application form write to: NZ Industrial Design Council Private Bag Te Aro Wellington 727-362

### RITA ANGUS COTTAGE PROJECT: ARTISTS' RESIDENCY

The Thorndon Trust has bought and is now renovating the Rita Angus Cottage, the artist's home from 1955. The cottage will be administered by the Rita Angus Cottage Committee. The Committee has decided that the future use of the cottage will be as a peaceful retreat close to Wellington City for artists and craftspeople. Although small it has adequate studio space. "The Committee will welcome applications for residence

from artists and craftspeople, whether for a short stay in connection with their own or other exhibitions or to visit galleries, or for longer periods in order to work on a particular project. The demand will largely determine the use as if it is heavy, priorities will no doubt have to be established."

Donations and enquiries: Rita Angus Cottage Committee PO Box 5152 Wellington.

### QEII ARTS COUNCIL — CRAFTS PANEL

The Craft Adjudication Panel of the Queen Elizabeth II Arts Council will meet in October 1984. The members are Jenny Patrick, Wellington jeweller and member of the Queen Elizabeth II Arts Council (Chairman); Margery Blackman, Dunedin weaver, who has recently returned from an overseas textile study trip; and Barry Brickell, Coromandel potter, who is currently preparing a directory of potters terms for New Zealand and the Pacific.

### WORKSHOP AVAILABLE

Space within co-operative arts/craft workshop for potter. Free rental in exchange for some responsibility for attached gallery. 5 cu.ft. gas kiln on site, for small fee, plus possible arrangement to have use of 15 cu.ft. gas kiln and 5 cu.ft. electric. Contact Gloria Young, Earth and Fire Gallery/Workshop, 14 Roseleigh Street, Mt. Victoria, Wellington.

### KITEFLIERS ASSOCIATION

A group of enthusiasts throughout New Zealand have recently established the New Zealand Kitefliers Association.

The Association intends to publish a quarterly newsletter which would include information relating to Sources of materials Extracts from

'Kitelines' the international magazine for kitefliers Kite designs etc.

The annual membership fee is \$5. For further information please send a stamped addressed envelope to:

NZ Kitefliers Association  
9 Kenef Road  
Paremata  
Wellington.

### NEW SLIDE SETS AVAILABLE FROM RESOURCE CENTRE

1. Photographing Craftwork. Crafts Council of Queensland. 42 slides.



2. Making a Chair — Pearl Dot Workshop. British Crafts Council. 18 slides. No.18 The chair is given a final light sanding before being sealed and polished.



3. Heather Dorrough — Self Portraits 1982. Crafts Resource Productions, Crafts Council of Australia. No.15 L Detail of Portrait No.9. A coloured print of self has been torn into many small sections and replaced on top of a monochrome print. 'Outside layer' silk organza. No.20 L Another portrait concerned with one's mortality and one's problems. An excellent slide kit with an additional "suggested uses for the slide kit" booklet.

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# EVENTS

## September-October 6

Versatile Porcelain, Andrea Barrett, David Brokenshire, Jan Cottrell, Campbell Hegan, Peter Lange, Beverley Luxton, Cecilia Parkinson, Gwen Stevens. Accent Gallery, Howickville Mall, Wellington Street, Howick, Auckland.

## September-October 12

Pottery Houses — Heather Atkins, Woven Wallhangings — Monika Schaer-Vance, Gallery 242, 242 Heretaunga Street East, Hastings.

## September-October 12

Colour, texture, form. Exhibition by five potters from The Artisan Centre at The Antique Centre, 308 Gladstone Road, Gisborne.

## October 1-12

Handcrafted Musical Instruments. Crafts Council Gallery, James Cook Arcade, Lambton Quay, Wellington.

## September-October 21

Water/Clay — Collaborative exhibition between Wellington Society of Watercolour Artists and Wellington Potter Association. Wellington City Art Gallery, Victoria Street, Wellington.

## September-October 21

Stuffed Stuff — Soft Sculpture by the Fabric Art Company. Waikato Museum of History and Art.

## October 2-20

'Collective Cultures', Fabric and Fibre by Penny Reid. Compendium Gallery, 49 Victoria Road, Devonport, Auckland.

## October 5-7

Community Arts and Crafts Exhibition — Westland High School Hall, Sale Street, Hokitika.

## October 7-17

Richard Parker (Kaeo), Albany Village Pottery, Albany, Auckland.

## October 7-20

Terracotta Exhibition by Leone Arnold. Pots of Ponsonby, 124 Ponsonby Road, Auckland

## October 8-20

'Enormous Planters' Kate and Matthew McLean. Accent Gallery, Howickville Mall, Wellington Street, Howick, Auckland.

## October 9-11

Exhibition of Craftwork for refurbishing of the Chapel of the Holy Child, Kings School, Remuera, Auckland.

## October 11-19

Radio Northland 3rd Biennial Handweaving Award Exhibition. Forum North, Whangarei.

## October 13-24

Auckland Studio Potters 20th Annual Exhibition, War Memorial Museum. Guest exhibitor Fletcher Brownbuilt. Merit Award winner Paul Fisher.

## October 15-27

Studio Glass by Gary Nash. Accent Gallery, Howickville Mall, Wellington Street, Howick, Auckland.

## October 17-31

Waikato Society of Potters



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- MANUTEX

12th Annual Exhibition, Hamilton Public Library.

## October 22-29

A window display by Sue Lorimer. Pots of Ponsonby, 124 Ponsonby Road, Auckland.

## October 23-December 2

Jewellery from Germany. Nineteen West German artist-jewellers. Auckland Institute.

## October 24-26

Christchurch Guild of Spinners and Weavers exhibition. Centre Gallery, Arts Centre, Worcester Street, Christchurch.

## October 27-28

Handweavers Guild open weekend. 107 Hillsborough Road, Auckland.

## October 28-November 9

Pottery — Royce McGlashan. Gallery 242, 242 Heretaunga Street East, Hastings.

## October 29-November 10

'Basso Profundo' murals and sculptures by Jan and Jeff Bell. Accent Gallery, Howickville Mall, Wellington Street, Howick, Auckland.

'Hot Sunbeams' hot glass by Sunbeam Workshop. Compendium Gallery, 49 Victoria Road, Devonport, Auckland.

## October 30

Receiving day NatWest Art Award: exhibition of crafts of the highest standard. Enquiries: New Zealand Academy of Fine Arts, Private Bag, Wellington. National Museum. Two awards \$750.

## October 31-November 11

Canterbury Guild of Woodworkers Annual Exhibition. Four Potters "Colour Explosion", Valerie Crichton, Robert Wagoner, Raewyn Atkinson, Anthea Grob. CSA, 66 Gloucester Street, Christchurch.

"Small Packages", Crafts Council Gallery, James Cook Arcade, Lambton Quay, Wellington.

## November 1

"Lace, old and new". Old lace from the collection of Canterbury Museum. New lace by members of the New Zealand Lace Society. Canterbury Museum.

## November 3-18

Dunedin Spinners and Weavers Guild Exhibition. Otago Arts Society Gallery, Great King Street. Guest exhibitors Phillipa Vine and Kate Wells.

## November 4-17

"The pleasures of Fire and Clay". New Vision Ceramics, 8 Durham Street East, Auckland.

## November 10-15

Southland Art Society Craft Exhibition. Southland Museum.

## November 10-December 9

Manawatu Potters Society Annual Exhibition. Manawatu Art Gallery, Palmerston North.

## November 14

Contemporary New Zealand Ceramics lecture, Ken Garbey. Waikato Museum of History and Art.

## November 22-24

Hastings Centennial Crafts Fair. Tomoana Show Grounds, Hastings.

## November 24-December 9

NatWest Art Award — Invited New Zealand craftspeople. New Zealand Academy of Fine Arts, National Museum, Wellington.

## November 26-December 8

Porcelain by Melanie Cooper. Compendium Gallery, 49 Victoria Road, Devonport, Auckland.

## December 1-4

Auckland National Patchwork and Quilting Symposium, Auckland Technical Institute. Exhibitions, workshops, lectures, films and demonstrations. Enquiries: send large sae (30 cent stamp) to Quilting Symposium, 1984, PO Box 52-164, Kingsland, Auckland, for information booklet.

## Workshops

### October 10-14

Fabric Dyeing Workshop, Nelson Polytechnic. Tutor: Carole Davis. Covering aspects of dyeing silk and cotton with fibre reactive and naphthol dyes. Including batik, painting and tie dye. Details from Margaret Maloney, Patons Road, R.D.1, Richmond, Nelson.

### October 13

Tim Lindley Glaze School,

Canterbury Potters Association rooms, 10.00 a.m.

## October 18

Tim Lindley Glaze School, Canterbury Potters Association rooms, 7.30 p.m. Fee \$12.00. Administration Office 841-883.

## November 3 and 4

Jean Hastedt Weekend School, Wellington Potters Association. Enquiries: Secretary, Julie Ima Dowrick, 757-921.

## January 21-26

Royce McGlashan — Summer School. Send sae: Cob Cottage Pottery, 126 Ellis Street, Brightwater, Nelson.

The New Zealand Papermaker's Society has been established with the purpose of sharing experience and knowledge on the subject. The West Auckland C.A.C. is interested in holding a weekend workshop for beginners at a cost of \$20 per person. Those people interested should contact: Helen Phillips, West Auckland C.A.C., PO Box 21-447, Henderson. Phone: 836-1243.

It is hoped to hold the workshop in October or December 1984 or in February 1985. Anyone interested in attending this workshop should indicate which month they prefer. If sufficient interest is generated, an advanced workshop will be held later.

## International

### October 9-18

11th National Biennial Exhibition, Embroiders Guild of America, Indianapolis Museum of Art, U.S.A.

### October 15-18

"Clay as a Possibility of Visual Expression". International ceramics symposium, Zagreb, Yugoslavia.

### October 31

Closing date for 2nd International Design Competition, Osaka, Japan. Theme: "Design for Every Being".

### November 9-11

1st National Conference of Craft Bookbinders, Canberra School of Art, Canberra.

## the Villas gallery

Porcelain & Paintings — Jean Hastedt and Debbie Pointon

September 23-October 5

Paintings — Peter Wichman

October 14-26

Pottery — Adrianna Hendel and Chester Nealy

Silver Bone and Jade — Neil Hanna and Steve Myhre  
November 4-16

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the above to Crafts Council  
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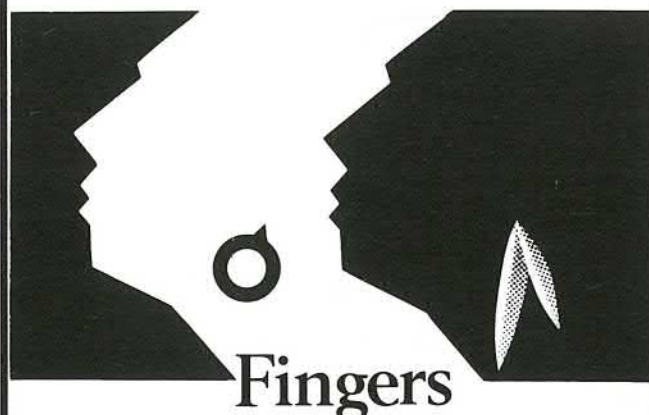
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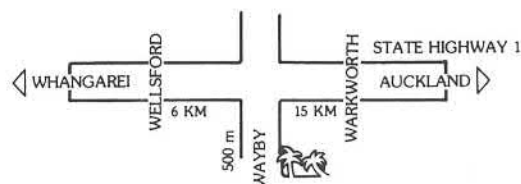
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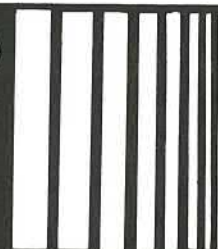
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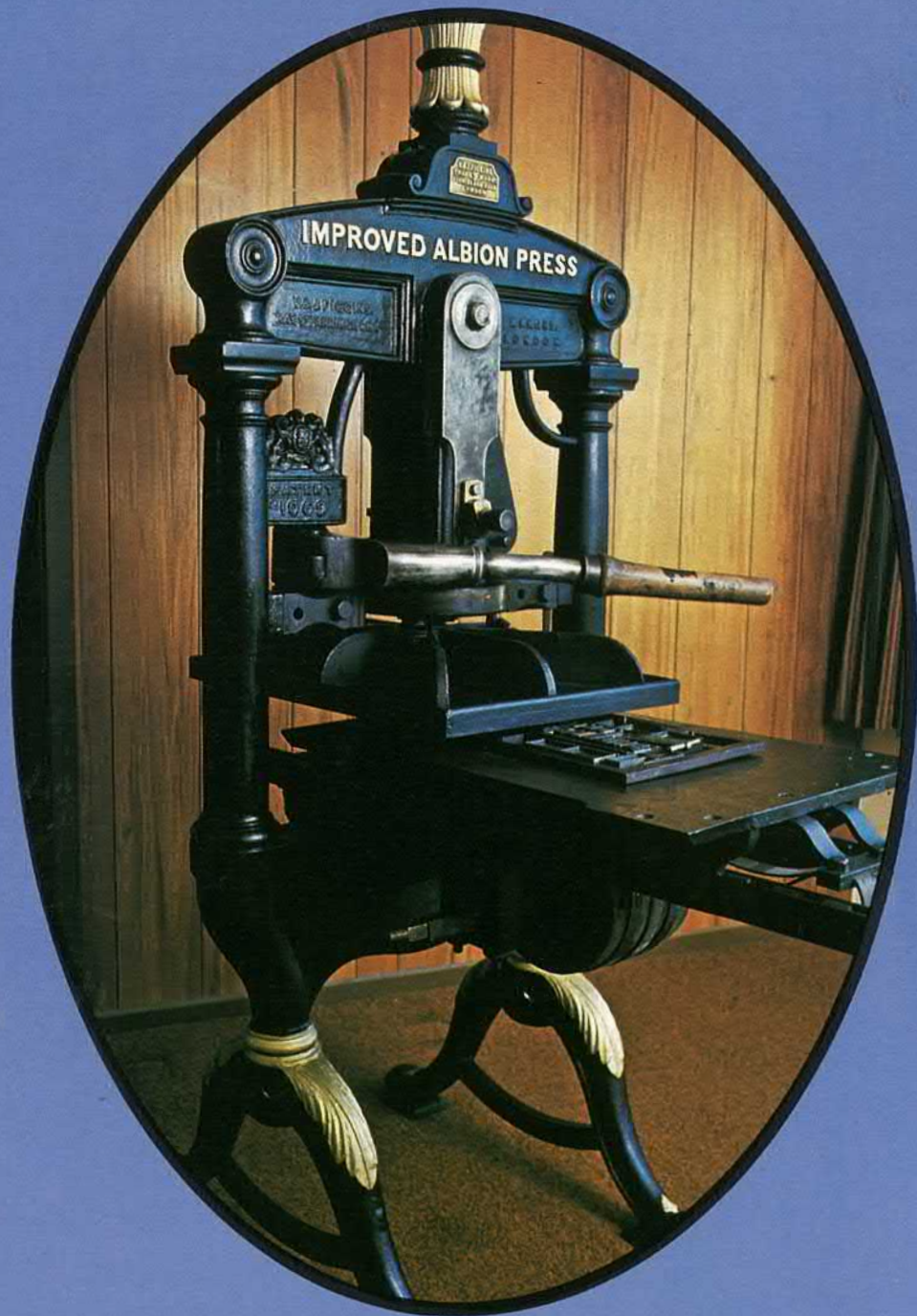
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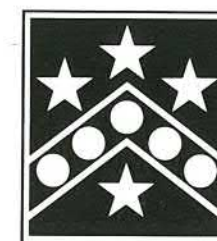
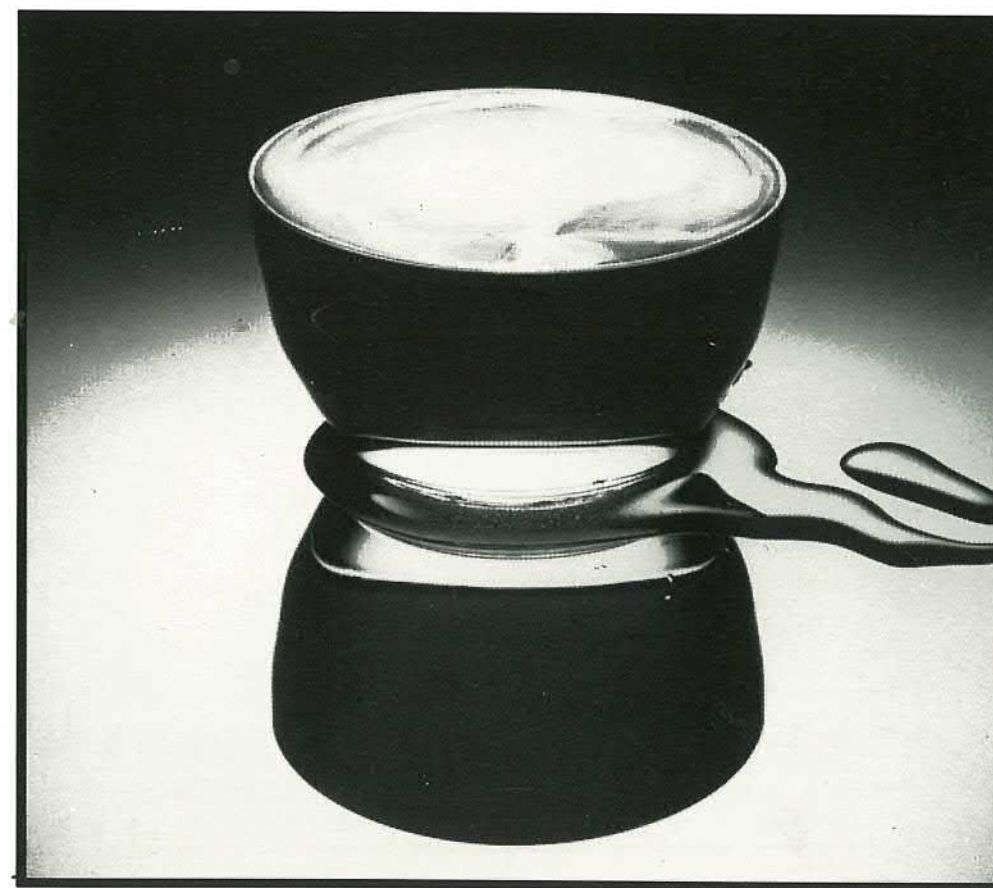
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