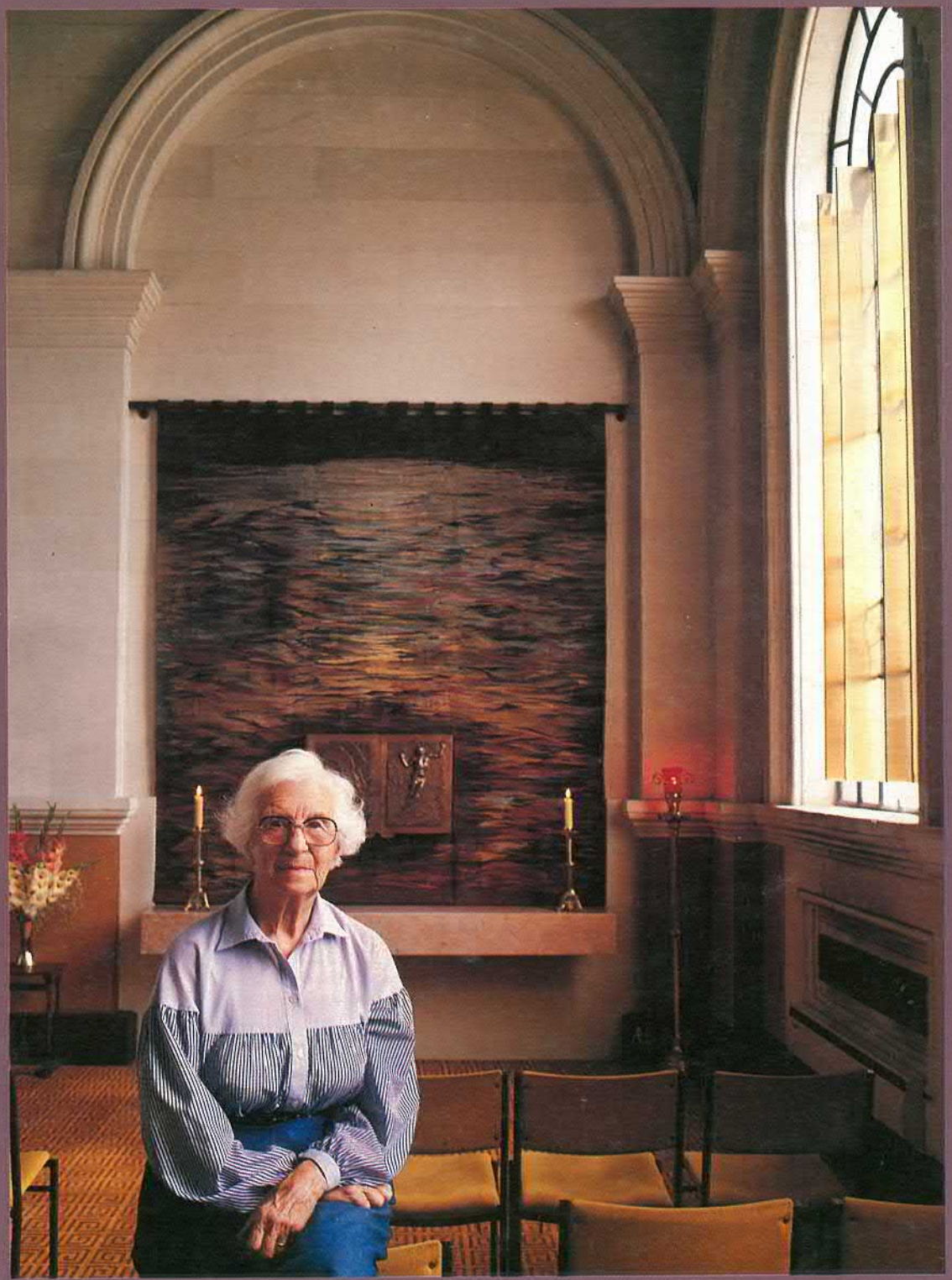
NEW ZEALAND

crafts

CRAFT COUNCIL MAGAZINE 14 WINTER 1985 $5.00



Soapbox

I don't know about you, but I've been feeling lonely. Originally I worked alone because I feared outside pressures, but working alone made me vulnerable to my fears and I became too frightened to take risks or experiment. Then it's easy to blame outside events and feel helpless if business is gloomy.

The present economic situation is difficult and maybe past business methods don't work.

I felt I needed advice and maybe "giving up my independence" (i.e. ignorance) didn't mean being "taken over." I went to the Small Business Agency and attended the courses of the Small Business Section of the Chamber of Commerce. I read books on business and talked and even listened to people.

I did find bank managers, accountants, lawyers and business advisors who are sympathetic, extremely helpful and NOT PUSHY.

I found that they want to be part of new, enterprising and successful ventures. I learnt to respect them and their skills while they learnt more about the contribution of crafts to New Zealand society.

I learnt that loneliness is the self-employed person's biggest problem; that, however, the one-person business is as flexible and creative as the one person who runs it and if they feel confident and supported they can benefit from social and economic change. They can gain confidence by seeking out people who's business and desire it is to help them and who may well become friends. With friends amongst business people as well as amongst craftspeople, I find, my business can be as creative and enjoyable as my craft.

Lani Morris.

In this issue:

- Ida Lough and Zena Abbot, first in our *Craft Pioneers* series,
- a knitter with a difference,
- the state of leather in New Zealand
- our first *Portfolio* features John Crawford
- what Klaus Moje thinks of our glass
- the problems in promoting craftwork for architectural spaces
- and other views and reviews.

Cover: Ida Lough in the Cathedral of Blessed Sacrament Christchurch. Her tapestry "Earth with Heaven united" 270cm x 240cm was completed during 1974. The bronze tabernacle doors are by Christchurch sculptress Ria Bancroft. They are to be seen as an integral part of the tapestry-doors project.
Photograph by:
Michael Langford,

Contents

LETTERS

CRAFT INDEX

Having undertaken to prepare the draft proposal for the CCNZ index of selected craftworkers, perhaps I can reply to the criticism of it expressed by Heidi Penck and Rosemary Stewart in NZ CRAFTS, Autumn 1985. Here's a little scenario.

You visit your local library and you ask the librarian for an authoratative book on say, architectural iron-work. Her reply is "Well there are two or three on the shelves out there somewhere, help yourself." To which you reply, "Well haven't you got an index?" "No," comes the response, "We use the Gannet Guide to Craft Books, or you can try Whichtools . . . ." Or you just might not bother.

As the "national library," if you like, representing all crafts in New Zealand, CCNZ has a clear responsibility to maintain a resource centre carrying as much information on those crafts and their practitioners as it is possible to assemble. One of the most essential components of such a resource should be an up-to-date list or index of the country's best craftworkers comprehensively indexed for quick reference in response to any kind of query, national or international.

Since most overseas enquirers and many from within New Zealand, do not know of Fiona Thompson's CRAFT HUNTERS GUIDE, the logical target for their queries is quite naturally and properly, CCNZ. In catering for such enquiries the index is in any case, unlikely to duplicate the Craft Hunters Guide lists because:

1) It will be compiled by stringent methods of selection to ensure an objective and consistently high standard of entry.
2) It will contain more information on the craftworker as well as slides of recent work.
3) It will be cross-indexed as to disciplines, speciality area etc. for easy access.

The Craft Hunters Guide meets none of these criteria, being compiled largely by one person (admittedly a person with an eye for excellence), containing no illustrations, little biographical information and no cross-reference. It doesn't need them because all it sets out to become is a travellers geographical guide to craft in New Zealand and in its latest edition it continues to fulfill that role admirably.

Whether or not the index is published (and it makes little sense not to do so), it is certainly long overdue for CCNZ which lags well behind its Australian, British and American counterparts in this field. I am therefore, pleased to count the index of selected craftworkers among my executive responsibilities and look forward to its early completion.

Finally, lest this letter appear to be a criticism of Fiona Thompson or The Craft Hunters Guide, let me make it clear that it is not. I have long admired Fiona's initiative and hard work in, among her other achievements, publishing Craft Hunters Guide, and I had looked forward with pleasure to working alongside her on the CCNZ executive. I was therefore as disappointed as any to learn of her resignation.

Colin Slade.

CRAFT FAIRS

Some people cannot understand why it is not every Craftsperson's sole ambition to work to supply Craft retailers. Well some of us just do it for the love of creating and selling work to people who appreciate it. I have been told by many Craftspersons and Craft Shop owners I could make more money by staying home in the workshop and just supplying the shops. That is true, but if money was the only reason for working I would go back to my trade bricklaying.

I do not take orders or do commission work. When you do that you are no longer doing your own thing but working for someone else. We do not make a lot of money as expenses of travelling, accommodation as well as the fees charged take its toll.

After 5 years travelling all over, from the Bay of Islands to Wellington (next year the South Island) selling only at Shows, Fairs, the wife and I have met many wonderful people from New Zealand and Overseas. We do not sell to Craft shops though many Craft shops are our buyers.

Tauranga based, we travel long distances up to 20,000 km. per year. Lost production time can be 65 days in a year not counting travelling time.

Is it worth it? YES. There is no greater pleasure than to sell your work direct to the buyer whether it is for their personal use or as a gift for friends. No one can sell your work better than yourself. Some works can sell themselves but only you can tell the buyer it's history, it's origin or it's uses.

Some Craft Show Fair organisers are not as concerned with quality as they are with commission. Avoid high percentage shows, they only encourage We do not sell our work at inflated prices, it has no snob value what so ever, so rely on turnover.

Even the Dunkley's can be caught out with the quality of the crafts. They take the word of the person applying and photos. Photos do not show what the work looks like underneath, behind or how it feels to the touch.

If work on sale has a sign 'Do not Touch' do that, as most times it means it is not up to close inspection or it's not for sale anyway.

The N.Z. Craft Shows are one of the best we have been to. We have been turned down for one of their shows, not the best for the ego, it never happened before but we got over it and hope to go to more of their shows. Do not judge all shows as no good for Craftspersons because of the bad ones, you can soon sort those out.

We have nothing against Craft shops, we may need them ourselves one day when costs become to high-to travel and we have seen all New Zealand the way we want it.

Dan Lever.

For your and your right-of-reply correspondent, Peter Gibbs' information, a few facts about Craft Affairs he should have inquired about before exposing his ostrich opinions to public ridicule.

Craft Affair Promotions has been in operation for 18 months with 6 major shows to our credit. 63,000 interested visitors have attended these shows, seen the works of 260 artists and craftspeople and generated over half a million dollars in actual sales.

This year, with the Craft Affair name changed to "The 1985 New Zealand Craft Show", television advertising added to our campaigns and shows in 5 cities, our exhibitors are looking forward to 1986.

May we suggest to Gibbs that he practise his pottery more and leave clairvoyancy alone.

Yours faithfully

Fiona Dunkley Toby Dunkley
Kim Dunkley

PACIFIC INSPIRATION

How exciting it is to see New Zealand crafts coming of age. To see craftwork not only being inspired by the landforms of Aotearoa, but drawing in a physical and spiritual sense from the cultures of Oceania.

The splendid 'Pacific Adornment' exhibition at the Dowse must offer artists and craftspeople a range of starting points for their own work.

The work of Warwick Freeman, firmly rooted in the present but drawing just as firmly from the past, is as James Mack suggests, of this land.

The countless pieces in our museums, the work of traditional artists and craftspeople from throughout the Pacific must all offer sources of inspiration to our contemporary craftspeople.

Late last year I returned from an art education conference in Brazil, via Easter Island and was priveleged to see and live with craftspeople working in wood and stone and producing artifacts of great beauty with the simplest of tools. Most of the pieces produced were for the growing tourist trade but retained a quality rarely found in tourist artifacts in other parts of the Pacific.

The Oceanic area offers endless sources of inspiration for artists and craftspeople alike, from the huge stone monuments of Easter Island, to Tongan Tapa, to Maori Carving. It is very refreshing to see our craftspeople finding their inspiration "close to home."

Wayne Morris.

CRAFT COMMUNITY

We are three families living in the bush of the lower Kaimai's about half-way between Tauranga and Kati Kati.

We are looking for other self-employed people, either craftspeople or people in volved in rural life-style activities that do not need large tracts of land, who are interested in village-type community.

Access to the property is well-established and water and power are available, as is temporary accommodation.

Currently a pottery studio is in full-time operation and a shade-house is under construction.

Tentative future plans include a retail outlet for the community's products and possibly a restaurant.

Terms of involvment are negotiable and will depend on the contribution of time and/or skills that people are able to make.

If you are interested in knowing more, reply by letter to:

The Sky is Falling
C/- Te Puna P.O.
or phone 480-171/480-172
Tauranga.

Kay L. Ball

Teacher and Innovator Pioneer of N.Z. Weaving

ZENA ABBOTT

The 1950's were seminal years for New Zealand crafts. Interest in the artistic possibilities of handcrafts was awakening. The search was on for skills lost during the Industrial Revolution.

In this and following issues N.Z. Crafts *talks to some of the people instrumental in those early years, in establishing what became a great explosion of excitement in crafts.*

Zena Abbott and Ida Lough, towering figures among New Zealand weavers are interviewed in this issue.

Zena in hand spun — hand woven suit, and the large natural dyed rug were taken in the Auckland City Art Gallery during the early 60's.

Zena Abbott has been a household name in weaving since the late 1950s. Probably her greatest contribution to the craft was the creation of the finger twist rug. This single item was such a commercial success, both in the domestic and tourist market that it became the basis for weaving for a living in New Zealand.

In 1951 Zena became fascinated by the qualitites of raw fleece wool which she saw while travelling around the country as a sewing machine instructor. She collected fleeces without quite knowing how she was going to use them.

In 1952 she took lessons in traditional weaving from German weaver Isle Von Randow and by the time she came to build her own house a few years later, she had experimented and successfully produced a floor rug from carded raw fleece, handtwisted and woven into a cotton warp. Most traditionalists felt that the weave would disintegrate. Contrary to their predictions the weave improved with use and was found to be perfectly durable, one of the original rugs still survives on the floor of Zena's studio.

A year later in 1957 Zena had to undergo radical heart surgery and was forced to give up her job and spend a year convalescing. It was during this time that she was able to experiment with and perfect the weave.

Tina Hoss, who had recently opened Auckland's New Vision Gallery, accepted a rug, which sold within hours, and ordered as many as Zena could supply. This was the beginning of an exciting period of development in NZ's weaving history. Zena supplied New Vision with as many rugs as she could make and experimented with carding, spinning and natural dyes. She began using the textured weave to produce cushion covers, curtains, stoles, and handbags. Her husband Colin Watson became involved with the development of a machine carder and fleece dyeing and a neighbour Mona Lishman was enlisted to help with the weaving.

By 1958 the weaving was engulfing the house so Zena built an A frame studio in her garden. This Studio became the centre of a local cottage industry where young mothers were able to find work during school hours under Zena's flexible system. She taught them the basic skills and at it's peak the studio employed seven weavers with two outworkers.

For the next ten years Zena supplied twentyfour craft shops in the now booming craft shop industry. The range of articles produced was extended to include jackets, caftans, coats and capes woven to shape to avoid cutting, skiwear, suits wallhangings and divan covers. Natural dyes were used as well as coloured and natural fleece. Buyers from Australia, America, Japan and Europe were eager customers. Zena extended her influence by giving lessons and inspired a whole new generation of spinners and weavers.

Fashion Parade —
Brown's Mill Market
Handwoven Wedding Ensemble

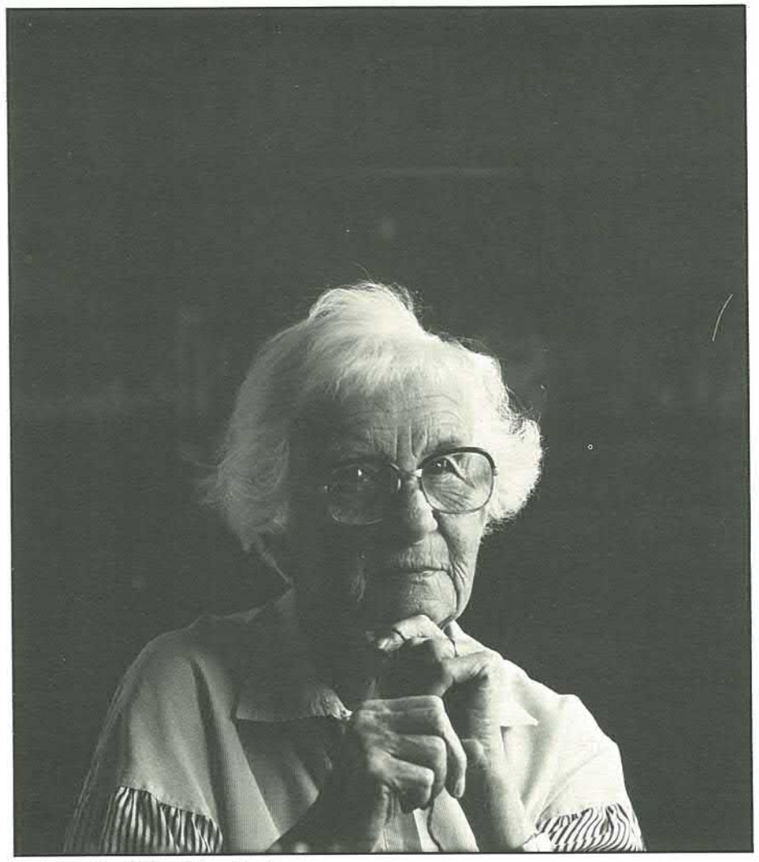
In 1968 she helped to establish Brown's Mill Market in Auckland's Durham Street. A co-operative venture where ten craftspeople opened a retail outlet for two days per week and spent the rest of their time working to replace their stock. Fashion Parades organized at the Mill enabled Zena to extend her flare for fashion designing. The contact with fellow craftsmen enabled her to work in an environment of mutual care and support. After a second serious heart operation she decided to scale down the studio and she continued to weave on her own in partnership with Colin Watson until she relinquished her association with the mill in 1977.

While developing and marketing her domestic weaving Zena had also developed her interest in weaving as an art form. She was always interested in design and as early as 1966 took part in a workshop with Solvic Bass-Becking, an Australian tapestry weaver. She has produced several series of tapestries inspired by Maori Cave drawings in Te Muka, Theo Schoon's photographs of dried silicon mud pools, butterflywing spots, and more recently the Moraki boulders. In 1968 she took on the task of weaving a tapestry designed by artist Louise Henderson which was probably the first large scale tapestry woven in N.Z.

Her continuing fascination with the qualities of natural fibres — flax, jute sisal and wool, let to experimentation and the creation of three dimensional pieces. On a visit to Australia during the 60s she contacted John Corbett who had worked with Polish weaver Magdalena Abakanowicz and persuaded him to come to N.Z. to take a series of three dimensional workshops. Although many people were weaving by this time, few had attempted three dimensional work and public and critical reaction to it was guarded. Undeterred by this Zena has continued to pursue this intense interest and recently gifted her three dimensional collection to Pakuranga's Fisher Gallery.

By her work with the Handweavers Guild and the New Zealand chapter of the World Crafts Council, by her generous sharing of techniques and by her continuing help and encouragement Zena Abbott has been an inspiration to hundreds of weavers and has made an inestimable contribution to the development of the craft in N.Z.

Ian Spalding



Photograph: Michael Langford

Ida Lough

WEAVER WITH WIDE VISION

Holly Blair in collaboration with Ida Lough

Even if Ida Lough was not one of the pioneers of hand weaving and tapestry in New Zealand she would still be a very special person. Now in her eighties she still finds time to pursue many interests. Her home is a thoroughfare for craftsmen of New Zealand and overseas. Her thriving garden has plants coming in from and going out to all corners of the country. She grinds her own flour and makes her own bread. Every second Tuesday she hosts a French language study group. (She once spent three years in Paris to "acquire some knowledge of French".) This life-long interest in languages continues in her study of Pidgin English.

Ida Lough leads a life of many interests — even though her main interest, weaving is in abeyance at present.

She came to weaving rather later in life than most, by a circuitous route through writing and music and an insatiable curiosity about people and places. "Weaving was the last thing in a series of interesting pursuits."

A passion for travel brought her one day to the Mille Fleurs tapestries in the Clun Musem in Paris. "Ignorant New Zealander that I was," she says, "I had no idea they were woven. "I thought they were needlework. I did know they were the most beautiful things I had seen to date." When, many years later, she finally came to weaving, tapestry was always at the top of the ladder of her ambitions. She says she had a small amount of talent in many directions — too dispersed to ever shine in one field — and the textile crafts were the very last things she would ever have thought of taking up in her youth. Later, however, weaving proved a wonderfully satisfying vehicle for creativity.

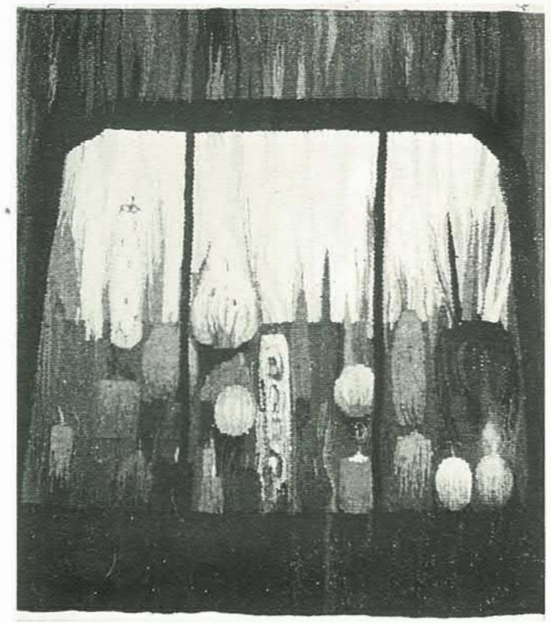
It was in Scandanavia in about 1953 that she was first fired with the idea of actually doing weaving, instead of merely admiring it. The scope and beauty of Scandanavian weaving opened a window onto a new and beautiful art form for Ida Lough. The early 1950s saw a revival of interest in handcrafts in the Western World, and small groups of weavers and potters were starting up in an amateur way in many countries where mass production had driven the loom and the potter's wheel into the back shed.

Back home in New Zealand Ida set about finding tuition and equipment. At that time (1953) there were no looms available in Christchurch and no spinning wheels. There were no classes, no instructors, no craft shops, no weaving yarns. There were no classes, no instructors, no craft shops, no weaving yarns. Luckily, the occupational therapist at Burwood Hospital (now Lady Hay) offered to teach our would-be weaver the rudiments of weaving. And so, from an advertisement, with Trial and Error at one hand and the only weaving book in the Christchurch Library at the other, Ida Lough set out hopefully to become a weaver.

Yarns were the difficulty. Strutts Knitting Cotton, seaming cotton (for sewing up flour bags), some mercerised embroidery cottons and (later) some linens imported direct from Switzerland and most expensive cottons from Dryad led to hundreds of sets of dinner mats, tedious to do, but profitable. A spinning wheel and numerous fleeces led to cushions and rugs. A connection was formed with New Vision in Auckland, and with Ballantynes in Christchurch. Several Arts (first craft shop in Christchurch) opened. "Weavers, spinners and potters began to appear all over the country," says Ida. The Auckland Guild formed and let us all join. We were away."

About four years of intensive weaving, the acquisition of a large Danish-type loom, and some measure of success, led Ida Lough and some others to set up a weaving room in the Canterbury Sheltered Workshop at the invitation of Miss Christabel Robinson. For nearly eleven years Ida Lough taught there, ever amazed at the capabilities shown by those handicapped trainees.

Then the day came when Ida left the Sheltered Workshop and took up tapestry weaving with hope and great application. Skills acquired over the years stood her in good stead for tackling the new craft. To think of a subject worthy of the Noble Art of Tapestry — that was the stickler. Driving one morning past Hagley Park, Ida



Candle Shop — Tapestry

Lough found her subject. It was bitter morning with the sun blearing through the remains of fog. The ground bristled with frost, and there were bare, mysterious trees shrouded in a ground fog, crying out to be woven into a tapestry. Ida Lough heard the cry. She hurried home, cut off from the loom a piece of work half done, resleyed and tied the warp, got out a bag of hand-spun wools, and started on what she called the "Hagley Park Series". Some 30 small tapestries followed, one of which, "Wintermorgen", was sold at an exhibition in Stuttgart.

A break into colour followed (though she still thinks she may develop black and white further some day). Tapestries were now bigger, but fewer. Apart from the fact that tapestries took so long to do, Ida was running five flats and an enormous garden.

With many exhibitions, some commission, and the sweet feeling that she was beginning to know her craft, Ida Lough felt she was "getting somewhere". She was Guest Exhibitor at the Dowse Gallery and at the Academy of Fine Arts, Wellington and among those exhibiting in "Craft New Zealand", a travelling exhibition sent out into the Wide World. She was a member of The Group, a select band of the best known artists in New Zealand. For 25 years they exhibited annually in Christchurch. Ida Lough showed with them for the last 10 years. She was made (and still is) Patron of the Christchurch Guild of Spinners and Weavers.

When asked if she had a favourite among her tapestries, Ida answered, "None. By the time I was done, I was never satisfied. There was always something I'd do a bit differently." Somewhat reluctantly she admitted that perhaps she liked "Proclamation". This pretended to be an announcement of the "betrothal of the Princess Zalia of Khelima" (an imaginary place Ida invented and used in other tapestries so she could do Mediterranean scenes.)

It was done in wool, silks and gold thread and was quite fun to do with the invented cryptic writing (which the present owner has used to befuddle even Egyptologists as to its origin.)

An overseas trip in 1967 (her fourth such trip) was in search of modern tapestry. Some interesting experiences happened. One was in New York. Ida says: "Owing to some grossly exaggerated information as to my world status (!) going ahead of me to a weaver in New York, I was received as an honoured guest by the New York Guild at a hurriedly arranged afternoon tea party, and people like Lili Blumenthal (Design teacher with many books to her credit) and Thelma Beckerer (with work in the Metropolitan Museum of Modern Art) were there to receive me. Mary Alice Smith (Editor of "Handweaver and Craftsman" now out of existence, but then top craft publicion of the world) presided. In the Guild's beautiful clubrooms we were served tea on a silver tray by a steward in white jacket and white gloves. The twenty members present had been asked to bring something to show me and all the interesting work was spread around the room. When I had started out from New Zealand I had had no thought at all of ever being asked to show anything anywhere, let alone to members of the New York Guild, but I had thrown into my minimal baggage one of the Hagley Park tapestries (14 ins by 12 inches) and this I trotted out before all those world-class weavers. They didn't laugh at my postage stamp. As a matter of fact, they were intrigued to know where I got the soft, misty colours of the wool I had used. I explained that it was handspun, a mixture of many fleeces, and that in New Zealand we could buy any wool from fine to coarse, and from white to black in our bulk wool stores. They weren't too clear what 'fleece' meant, and one said, 'In our bulk wool stores we don't have colours like that — only the range offered by Beehive wools, and Lilywhite and Fotana'. No-one, among all those experts, spun her own wool!" As a result of that tea-party came an invitation to write an article for "Handweaver and Craftsman" and several nice private commissions.

That same trip led Ida to wonderful tapestries in Finland, in France, in Switzerland (Lausanne Biennale), in to Agra, to Bangkok and to Vienna. In Athens she resolutely over-rode some official obstacles to get entry to a most interesting small tapestry workshop. The Teacher/Designer/director was a charming and and welcoming young Greek who had been sent to Aubusson (France) to learn tapestry weaving in order to establish a workshop in Athens. He had at that time two small rooms. One held his design table and three young trainees. They would be three years learning every aspect of weaving and design before they would all be put to one loom to work on a full-size tapestry — the real thing. In the other room were three 'girls", all fully trained, working with lightning fingers on an intricate tapestry.

Home again to several years of intensive work, followed by a major commission. The Cathedral of the Blessed Sacrament in Christchurch was doing some interior alterations and a small enclosed chapel was partitioned off from the main body of the church by a crystal and brass screen. Mass to be said twice a day there.

Ria Bancroft, sculptor, trained in Italy, was commissioned to do bronze doors for the Tabernacle above the altar of the new chapel.

Ida Lough was commissioned to do a tapestry, (9ft x 8ft) to hang above the altar. The tapestry was finished and hung by the end of 1975. The Tabernacle which was cast in Britain, came a few months later. The chapel was dedicated by the Papal Nuncio, who came from Wellington for the occasion. No specific design was asked for this tapestry. Ida says she knew from her Catholic upbringing that the Tabernacle would be the focal point. The tapestry was to 'enhance the Tabernacle but not vie with it in interest'.

The hanging is woven in carpet wool, double. The warp is two threads used as one in a 9-dent reed. The two threads are a fine, very strong, unstretchable Egyptian cotton, coupled with a soft, thick cotton to give body to the fabric. The work was woven in three panels, each 9ft x 2ft 9ins, and sewn up by hand afterwards. It took a year to weave and finish. Such a long job meant Ida was "right out of everything. No socialising, no coffee or luncheon parties — just pressing on and hard work — sometimes from 7am to 9pm on an interrupted day."

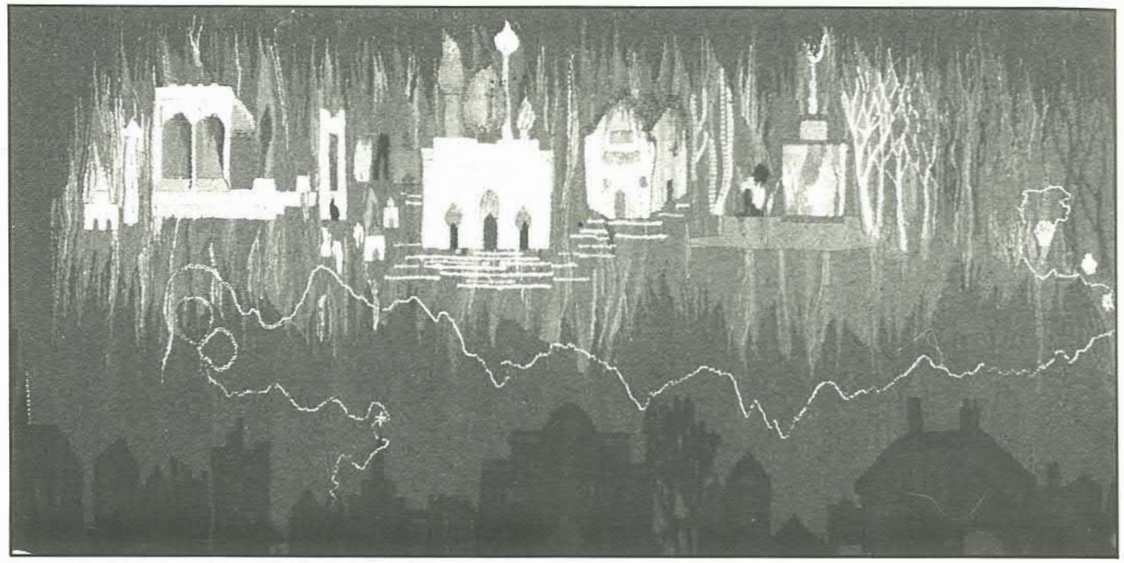
The title of the work is "Earth With Heaven United", a quotation from the Mass service. It is one tapestry Ida admits to being satisfied with, because "it does what it was meant to do.' It is also one of the few works for which she will say the time involved. Generally her response to the question "how long did it take?" is "All my life.". She says that all one's life experience goes into everything one does. "I've been in Greece and Moscow and Mexico where you have life and people and hardship and beauty all around, and you get a feeling of what Art is all about."

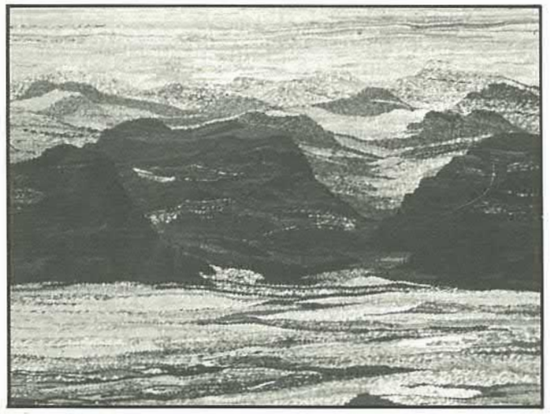
Ida never makes cartoons, but designs straight onto the loom. Nor does she make preliminary sketches, because she says she is no artist, and anyway "no crayons or chalks could ever match the subtlety and warmth of wool." As the design grows on the loom, enthusiasm mounts.

In 1979, when the Lausanne Biennale removed its size restrictions on entries, she and Vivienne Mountfort sent albums. Ida offered "Water Grasses II", a follow-on development of the tapestry in the McDougall Gallery in Christchurch. She and Vivienne were among the 900-odd rejects for the Biennale, the most prestigious and highly selective tapestry exhibition there is. The two weavers did not really expect to be accepted — they were "waving the New Zealand flag".

Ida remembers the big arts conference held in the 1960s in Wellington to review the state of the arts and crafts in New Zealand. As an invited observer, she heard the art directors of Canada, Britain and Australia talk glibly of the millions of dollars and pounds their governments alloted for the arts. The sums were mind-boggling to the listening New Zealanders at that time. But the QE II Arts Council and the Crafts Council of New Zealand have changed all that. The status of the New Zealand craftsman is enormously improved. Ida Lough says she has profited by this.

Tapestry weaving is slow work, so one weaver does not have a big output. Ida Lough says she has never considered herself a professional weaver — "I am an amateur in the best sense of the word — an amateur with professional standards." Even so, she has works in the main galleries in New Zealand, and in private collections in Paris, New York, London and Stuttgart. ●



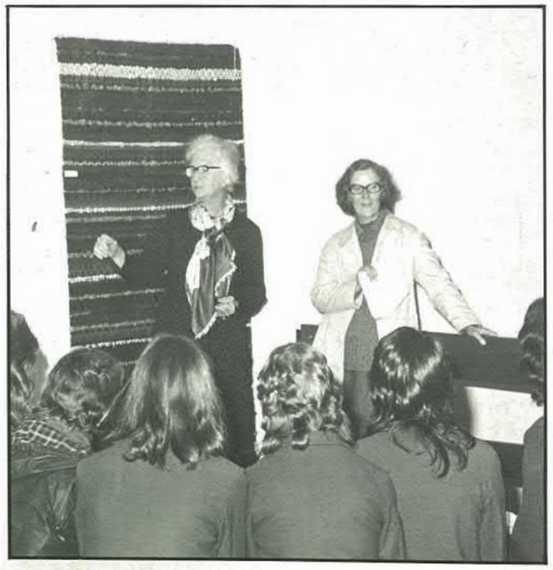


Top: 'Hot Nights' 1971 Photograph Holly Blair 137cm x 76cm

Left: 'Rakaia Country' 16" x 24" 1965

Below: Ida Lough & Ria Bancroft

Below: 'The Fire' 16" x 20" 1965



James Bowman
leather worker

Step into James Bowman's leather workshop and you'll probably find it a bit of a mess. Old iron griddle plates, a couple of swingle trees, a bunch of kero lamps, some horse shoes and one of those thick NZR cups dangle from the ceiling. And against the wall lean a couple of copper washtubs, some railway signals and a cluster of display plinths.

"I know one's workplace should be neat and tidy, with leather stored properly, dyestuffs on the dye table and letters from the tax department on the corner desk, but who can feel right in such clinical orderliness"? asks James.

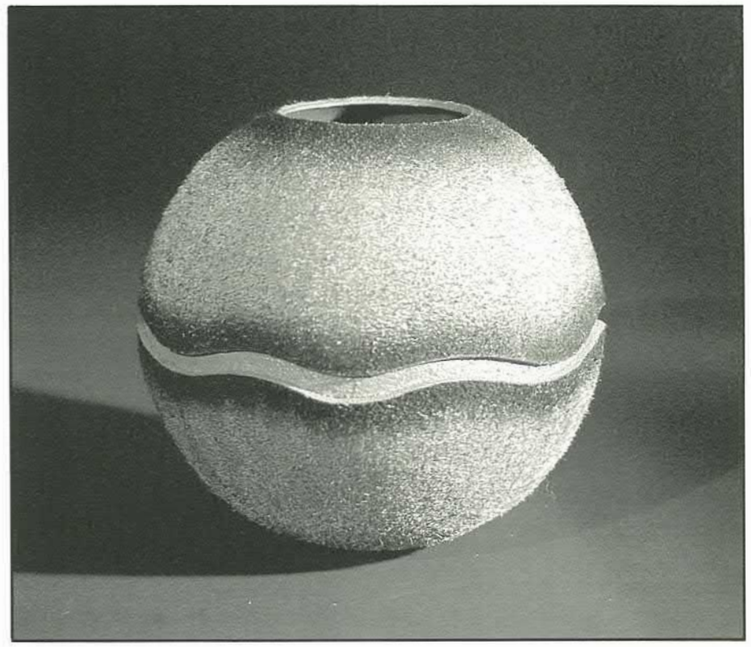
"And I don't know about a mess — couldn't it just be that things are arranged in a rather informal way? he quips.

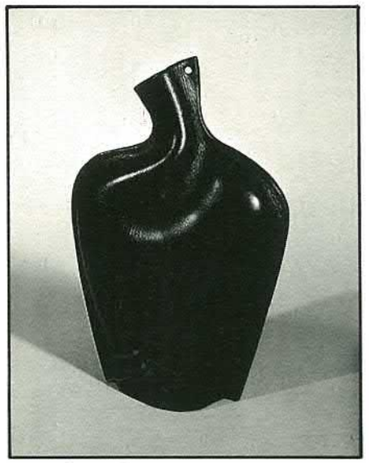
"I need an environment with FEELING, with the right atmosphere and here I've got it. A workshop is more than just table and tools and materials. It's alive with feeling and memories. After all it's here that I've had successes and failures. It's here I've spilt dyes, trod on tacks, decided to give it up, started again, fallen asleep. And it's here I've got to know myself more, found that leather has its own mind, that I can't force my will on it and that to succeed I need to work WITH it. My workshop is a place of excitement, sometimes despair — but always it has FEELING".

James Bowman started working with leather in 1976, when, on a visit to Christchurch, he saw some handmade leatherwork in a shop window.

What the attraction was he doesn't

Wet Formed Leather pot.



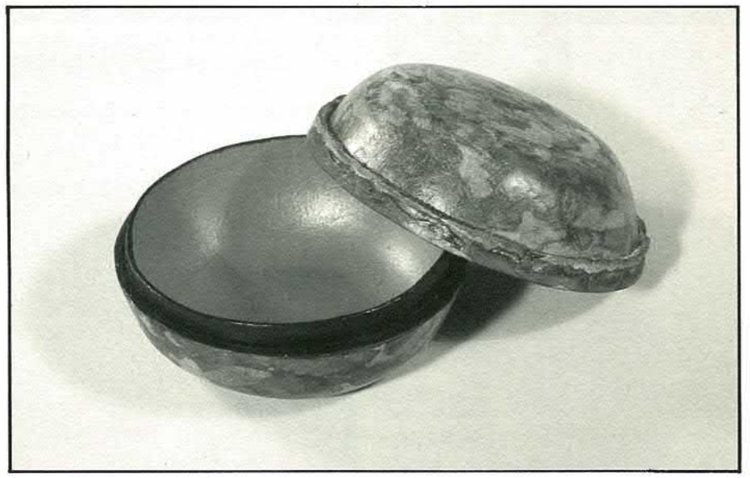


Above: Free Formed Flask in leather.

Above: Leather Dish.
Below: Formed Leather Box with Applied leather maché.

Photographs: James Bowman.

Below: Wet Formed Leather Bowl.



know but some magic must have been there because half an hour later he was the owner of some scraps of leather, a few tools and the almost mandatory book of instructions and patterns.

His first efforts at mastering materials and tools were rough and he sometimes looks back and shudders at what was produced. But as work got better friends bravely accepted pieces as gifts and helped the budding craftsman on his way.

At one stage his work — still purely functional in concept — was, as he puts it, "suffering from a bout of decorative haemorrhage" and to James it seemed every piece was over-worked with decoration.

"At the time I felt it was appropriate to my work and I think we all have these times of development which we have to work through. If it helps us become a more finely tuned creative craftsperson — then, it seems to me, it's worthwhile" says James.

James came out of that stage rapidly when he took work to the gallery of the Crafts Council with a view to having the work exhibited.

It was refused — and it was then that he had a good look at what was on display and compared it to his own work.

"It suddenly hit me that it was what arose from within a piece that was important — whether it had any life and spirit and not what was 'on' the "work" he says.

From that point James Bowman found little use for books of patterns and instructions although he admits they can be useful in showing basic technique. But he feels the trouble with getting hooked on the book is just that — you get addicted to the book.

And to him it seems that leather is a craft, notorious almost, for books offering patterns to construct functional items (so you don't have to think), giving you decorative ideas to suit (so you can walk down the well worn path of others' ideas), giving a list of tools to use (to avoid risking a mistake) and often, the colours you should dye the work (thus eliminating any risk that you might be charged with the responsibility for the outcome).

"There seems to be a lack of feeling, of personal involvement other than the execution of technique. How then can one develop as a creative craftsperson"? he asks.

1982 was a year of major influence for James Bowman for it was then that Rex Lingwood, the noted Canadian leather sculptor, came to New Zealand and tutored at two workshops.

"It was an eye opener for me" says James. "Rex knocked aside lots of my preconceptions both in the area of concept and technique and I found myself right at the beginning again. Suddenly, there before me, was a double edged sword. It gave me new freedom to do in leather what I felt was right but it also laid upon me the responsibility for my concepts, my skills. There was no book behind which I could hide".

It was, however, to lead to the work James Bowman is doing today — that of three dimensional, semi sculptured work in leather.

1982 was also the year in which the Association of New Zealand Leatherworkers was formed and this did a lot of craftspeople in New Zealand who were working in leather. Until then leatherworkers here were living a fairly isolated existence with very little contact with each other.

James remembers going to Lingwood's Christchurch workshop and feeling slightly embarassed to find more than two leatherworkers in one place at the one time. He wondered who they were, what experience they might have had and what their work was like.

"It was as strange as my first day at boarding school" he says.

But today, three years later, leatherworkers are making good progress. The diversity of work is greater, the quality of work is rising and a gradual change in the public's perception of what leather can do is taking place. And members of the Association feel much more secure and positive about their craft and their endeavours.

Another aspect of James' involvement with leather is tutoring at the Association's workshops. In this respect there is one thing which really annoys him and that's the person who suffers from the "I'm not going to tell you my secrets" syndrome.

His view is that there's more to success than learning technique and if people feel threatened by passing on discoveries, or are not prepared to help their craft to develop by sharing what they know then he advises them to quit and take their insecurities elsewhere.

According to James one area of concern to leatherworkers is the public's perception of what can be done with the material and also their feeling that it must be 'useful'.

People associate leather with fashion garments, bags, belts and sandals and have difficulty accepting leather sculpture or semi functional pieces.

James' view is that leatherworkers have the responsibility to alter this perception.

"But a lot of leatherworkers need first to change their own perception regarding the material" he adds.

"Leather doesn't have to *be* anything. It doesn't have to be brown, be hard, look leathery, or be soft. It's a material full of wonderful characteristics so why limit the use of these by demanding it be this or that? Sometimes I use leather and feature its grain and growth marks but sometimes I ignore these and use it for it's moulding ability. Sometimes I dye my work brown but I often dye it grey or blue or red or black. It's not always necessary to have the grain side out. One can feature the flesh side.

In essence, what is important is the piece of work and not so much that it is made of leather. I get a bit annoyed when people enthuse over a piece of leather work because it is leather. I want them to enjoy my work because of it's aesthetic qualities and not because it is unusual to have such a form created in leather".

Sometimes I free-form pieces, using little more than hot water, a knife, a boner and my hands, he says. On occasions I soften the leather in hot water and stretch it over wooden moulds and then bake it in the oven before working it further".

Currently James' work consists largely of working with bowl, dish and flask forms and he is fascinated by particular elements which arise in doing this kind of work.

"I have always been influenced by curves — lines of flow. The dips in the hills, the curving edges of a garden bed, the slope of a shoulder, the flowing lines of a dance movement — curves are significant for me. In my work in leather I try for a feeling of flow, a sense of motion. The piece must have life. For example, in a free formed leather flask I try to capture the essence — the basic motif — just as in musical composition the composer develops his work from some basic, essential motif — and to develop this within the piece so it has that essential liveliness. Otherwise it remains a mere display of technique and sits before one, dull and heavy".

"Tension in a piece of work is important, too. Just as tension in music (dissonance) is important — not necessarily for itself but what it does for areas of rest (consonance)".

"Texture, too, is a basic need. I'm not a "smooth" person — I like a rough texture and like to be able to feel the texture of a piece by sight as well as touch. Think of a well presented platter of food — your eyes take in the composition and colour, your nose the wondorous smells — even before you eat that food you can taste it! And tension can be brought about by texture. Think of a river — smooth, placid water, wildly excited rough rapids, narrow gushing rivulets — there is a great range of textural elements there".

"As for technique — I do not like the technique used in the execution of the work to show. I want people to see and experience a particular piece for its aesthetic value — not because it involves lots.

"There is, of course, one thing you can't do. You can't sit down and decide to make a sculptural leather piece by deciding to have 50c worth of tension, a couple of twists of texture and half a dozen curves. The whole lot must arise from within in a 'created' way and not a manipulated way. If it doesn't the work presents itself as a collection of elements but not essentially unified and created".

"And the same with 'the message'. I do not proclaim messages in my work — I'm not making statements against or for anything. What I'm trying to do is be honest in my work. I know when my work bombs out and I know when I succeed because the work has the right feeling about it".

"In my work I want to express a feeling and this can come with work encompassing the simplest techniques. I believe we've all got our own receptors tuned in to certain wave-lengths. When enough of the right vibes line up together they're collectged by our receptors and we respond in a positive way to a particular piece of work. Thus we obtain an emotional link with the piece and, therefore, the artist".

"What I hope my work does is to reach inside people and set their emotional receptors twinging. But first I've got to FEEL it working for me". ●

THE ASSOCIATION OF NEW ZEALAND LEATHERWORKERS

Alan Smith

The Association of New Zealand Leatherworkers was formed in 1982 after the visit to New Zealand of the Canadian leather artist, Rex Lingwood.

Lingwood tutored at two workshops while in this country and those leatherworkers who attended decided to form an 'association' and keep in touch through the publication of a newsheet. By late 1982 this became a magazine format and today is a 32 paged quarterly helping leatherworkers in New Zealand achieve the recognition which other craftspeople were acheiving.

David Russell of Invercargill is the ANZL's resource officer and believes the magazine is one of the ANZL's most important resources.

"The importance of the magazine cannot be overestimated. Firstly it unites the membership — providing a link and giving members an opportunity to tap into a source of information specifically dealing with their craft. Secondly it publishes articles about technique in an effort to help those who do not attend workshops, and thirdly, it promotes the craft. It is the window through which the leather craft movement is seen by the rest of the industry in New Zealand" he says.

In the last two years the leather craft movement in New Zealand has made some important advances. Apart from a considerable increase in membership, the ANZL has laid the foundation for three major developments.

These are:

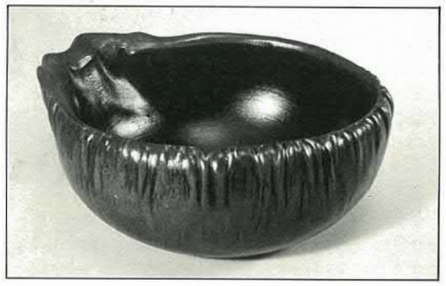
1. The establishment of a journal to act as a means of communication and instruction and to introduce a philosophy of the craft.
2. Developing an understanding of the art forms which can be created in three dimensions, so that the real appreciation is in the form not just the leather.
3. Educating the public to be aware of the conceptions and individuality of members' work as an art form, with leather the instrument, and education and training providing the techniques.

The Association also uses respected and recognised artists working in leather in other countries. After Rex Lingwood's visit in 1982, came Penny Amberg of Australia (1984) and this year the American leather sculptor, Marc Goldring toured. These tours organised by the ANZL are supported by the Queen Elizabeth II Arts Council, the Crafts Council of New Zealand and, in Goldring's case, the NZ-US Educational Foundation under the Fulbright scheme.

These visits mean that local leatherworkers are exposed to higher degrees of skills and techniques thus developing their own skills as a base for understanding the philosophy of the art form.

The structure of the Association of New Zealand Leatherworkers is based on that of a national director and a Council of 5. None of these officers is elected but selected because of their known ability, motivation and experience. Thus the ANZL is not befuddled by people filling a chair simply because it's their turn to serve and is not entrapped in a plethora of rules, precedents, indecision and 'inflexibilities'.

According to it's national director, James Bowman, the ANZL is an outfit which responds to initiative. If a group of members ask for a workshop and take the first steps in organising such an event, the Association puts it's weight behind the effort by finding funds, handling publicity and providing tutors.



Above: Wet Formed leather bowl. Grant Finch, Christchurch

Top Right: Flask — Marie Potter. Auckland.

Left: Free Formed Flask in leather Grant Finch. Christchurch.

Right: Leather Container. Martyn Heselden. Auckland.

Where are our Tapestry Wools?

Marguerite Scott, tapestry weaver from Waikanae, brought together a questionnaire on wool yarn supplies which was circulated to tapestry weavers registered in the Crafts Council's records. The following is an article prepared by Marguerite Scott, outlining the results of the survey.

WOOL YARNS FOR TAPESTRY WEAVERS

Everyone knows that there are about 70 million sheep grazing on the green pastures of New Zealand and it is therefore hard to believe that anyone could have trouble finding the type and quality of wool yarn they want to work with. However, I believe that tapestry weavers here face very genuine difficulties and that there are no simple solutions available to them at present. This opinion is based on the results of a questionnaire distributed by the Crafts Council in July 1984 and on my own observations.

The foundation of tapestry weaving is a series of strong cotton warp threads, stretched at considerable tension between two rollers on the loom. On this the craftsman produces a weft-faced fabric by weaving with coloured woollen weft yarns which completely hide the cotton warp beneath.

Then comes the real difficulty of finding woollen yarns of suitable spin and thickness in the wide range of colour most weavers are searching for. The yarn should be worsted spun, meaning that the wool threads are combed to lie flat before being spun. This ensures that when the wool is plied, the twisting is clearly defined and reasonably firm. The yarn itself has a faintly glossy surface and clear glowing colour. Fine yarns are generally preferred, because they enable the weaver to combine several shades of colour into a multiple weft thread, which achieves a greater variety of related colours. Homespun and other loosely spun plied yarns produce a fuzzy effect which reduces clarity of outline and richness of colour and these yarns are usually avoided by tapestry weavers.

In New Zealand at present, people have to weave with whatever yarns they can find. Some use carpet wool, available as "ends" from factories in various quantities and colours, but the yarn is coarse and rough on the hands, it often includes shreds of grass and in my opinion, it is a material unworthy of the serious weaver and impossible to use for fine, more detailed tapestry designs.

Others use a variety of yarns from a variety of hit-and-miss sources. Quality, weight and tension vary widely and the colour range is uncomfortably restricted for a weaver who is trying to combine harmonious and congenial colours. Many weavers regard the restricted colour range as their greatest frustration and this is understandable when one knows that weavers overseas can count on a range of more than one hundred colours from which to choose.

Some weavers find a dependable source of undyed yarn and turn to home dyeing as a solution to the colour problem. Many are conspicuously successful, but most would agree that the time and effort required for dyeing reduces the time they have available for the labour-intensive work of tapestry weaving, which is their true purpose.

Those who can afford to, may import coloured yarns from England, America or Europe, but the cost is prohibitive and must include postage and customs duty. In any case, it seems a truly ironic and ridiculous situation that weavers have to seek wool yarns from overseas at vast expense, when they live in a country which produces the best wool in the world.

It is relevant to mention here there are probably several thousand handweavers practising their craft in New Zealand, most of them working predominantly with woollen yarns. Among this large number, there are probably fewer than sixty established tapestry weavers throughout the country. However the yarns described above as most suitable for this small specialised group, would have great appeal also to a much larger number of handweavers, if only they were available at reasonable cost.

The Questionnaire: Last year's questionnaire was sent to as many as possible of the tapestry weavers registered in the Council's computerised records.

Answers received were both informative and illuminating. Members described their various sources of supply, both commercial and informal, but few were really satisfied with the supplies they were able to get.

One or two members were offended that the questionnaire had been requested by a weaver whose identity was not revealed. As it happens, the weaver expressed no wish to remain anonymous; the assessment of yarn supplies for tapestry weavers as a group, seemed to be the important question for consideration, within the Crafts Council's declared policy of facilitating the work of craftsmen.

Results

1. For many people, the lack of a reasonable, much less a rich, range of colours in regular supply was the most frustrating problem of all.
2. Others begrudged time spent and difficulty encountered in getting a collection of suitable yarns together for a project.
3. Others admitted that, of necessity, they practised the kind of weaving most suitable for the yarns they were able to obtain. This imposes an obvious limitation on their work.
4. A few had bitten the bullet, by

ordering at great expense, wools from Australia, England or America. These people were however painfully aware that the high cost of their main ingredient put up the purchase price to be set on their weavings. This resulted in a difficult choice between underpricing their work in order to sell or having to raise the price beyond what most customers were prepared to pay. This again is an invidious limitation on their work.

5. The converse of item 4 is that many weavers cannot afford to consider imported yarns and must depend on whatever they can find locally. A few expressed interest in the idea of bulk importing, but only if this achieved real cost savings. This seems unlikely, if only on account of the recent devaluation of the NZ dollar.

Conclusion

Forty two questionnaires were sent out and twenty two replies were achieved. These indicates, as one would expect, that tapestry weavers in New Zealand are resourceful and persistent in their search for suitable yarns. At the same time however, the survey has clearly demonstrated just how inadequate those sources of supply are.

One cannot resist the conclusion that, at the present time, the absence of good yarn supplies is the greatest single factor impeding the progress of tapestry weaving in New Zealand. I believe that there is considerable and continuing interest in this form of weaving, but it really cannot develop its potential, unless weavers can find the beautiful and exciting yarns which inspire craftsmen elsewhere in the world.

I would not wish to end this article in a mood of frustration or pessimism, but I believe that I have assessed the situation accurately. It is not easy to suggest simple solutions, because we are a small isolated country without a large population or a mass market. Our one great advantage is that the country produces an abundance of the raw materials we want to use.

The most desirable solution would be the development of a commercial spinning company, whose main target would be the export marketing of high quality coloured yarns. Our wool is already well-known to handweavers all over the world in its raw form and there is no reason why well spun professionally dyed yarns should not have an equally ready appeal. If such a development took place, it would seem practicable to suggest that a smaller domestic outlet could become available for supplies to local weavers.

Much as I would love to predict such a development with any confidence, it seems much more practical to seek in New Zealand a dependable source of commercially spun white yarn of the kind described earlier in this article. Weavers would then have to dye their own yarns, thereby avoiding the extra cost of buying coloured yarns. This form of do-it-yourself, while far from ideal, is typical of this country. It is even possible that a commercial company could emerge, willing to dye in quantity to meet the needs of the handweaving community.

One simply has to accept that the cost of importing yarns is excessive and beyond the means of most handweavers. To add significantly to the cost of one of the main ingredients would not resolve the problem. Tapestry weaving is already the most laborious and therefore the most expensive of all forms of weaving.

If I may finish on a more personal note, I would like to explain that I recently spend four years in France and took this opportunity to learn the techniques of tapestry weaving and to study classical and modern tapestries in Europe. Returning to New Zealand with an Aubusson loom and a modest supply of French, British and Scandinavian wool yarns, I was surprised and disappointed to find just how difficult it was to obtain suitable New Zealand yarns for my weaving.

Having assessed the problem as best I can, I am hopeful now that discussion and publicity may bring to light a potential solution, within the reach of local weavers, whose support and interest would be most welcome.

Marguerite C. Scott

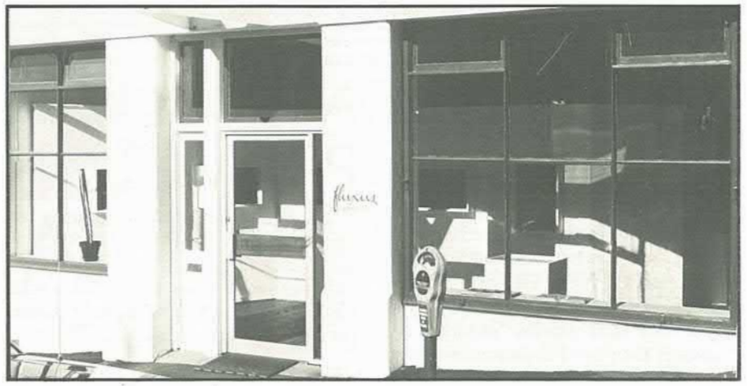
Footnote: The Crafts Council has undertaken to work with Marguerite Scott towards finding some possible solution to the yarn supply problem. A meeting has been held with the New Zealand Wool Board and a number of suggestions are being followed up.

CRAFTSHOPS

FLUXUS

DUNEDIN

Starting a gallery is like sky diving. Self-confidence helps and you have to be willing to take risks. When goldsmiths Kobi Bosshard and Stephen Mulqueen opened Fluxus in September 1983 they were prepared for a few risks including a slow start and indeterminate debt. They have been surprised at the Gallery's success. On a 'bad' afternoon there are at least five potential customers and on a good day, thirty to forty. In its first eight months the Gallery has totalled over 200 sales and the future looks good.

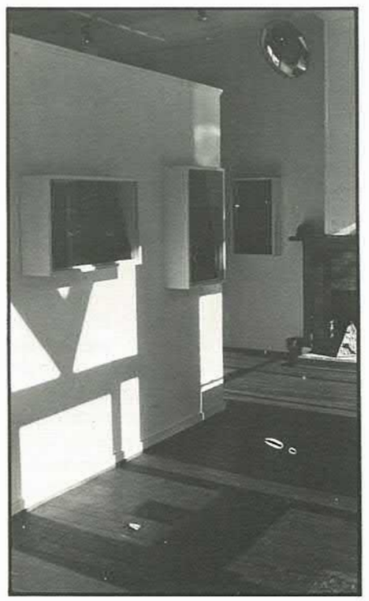


Modelled partly on Auckland's Fingers Gallery, Fluxus functions as a cooperative, selling the work of other New Zealand goldsmiths and exchanging work with other galleries.

The name 'Fluxus' was chosen for two reasons: for its reference to the 'flowing' agent, like Borax, that goldsmiths use and for the idea of flux, or change, which is part of the Gallery's philosophy of adapting to the needs of the artists and the community.

Kobi hopes the Gallery will become a centre for working artists. The workshop is large and could accommodate resident goldsmiths who would share facilities. It's a way for overseas artists to work in a new environment while supporting themselves by selling their jewellery.

Frustration with limited access to customers and a faith in the future of contemporay jewellery led to Fluxus' beginnng.



After much thought and planning and some fears that the Gallery wouldn't be viable, they made a start. When a former bookstore became available, Kobi asked designer Pip Davies to plan the interior.

Pip experimented with sheets of plywood until she found the best position for the free-standing interior display wall. She wanted the wall to be close enough to the store's large windows so that the jewellery would be visible from the street and yet far enough away to give customers ample room to move. She placed the wall at a slight angle to allow a natural left to right movement, following the wall displays and floor cases into the sales and workshop area. The workshop is separated from the gallery by glass, creating a psychological but not a physical barrier and giving customers the option of initiating the conversation.

Pip feels that customers should not be pressured. "I get put off going into shops if there's an attendant sitting and watching me," she explains. "I wanted to design a gallery that was accessible to the public but not intimidating."

Her design works well and brings a large range of people into the gallery, not just the art-buying public. The stark white interior and the angled wall create a cool, flowing atmosphere which complements the sophisticated beauty of the jewellery.

The partnership of Bosshard and Mulqueen seems ideally harmoneous. They share some of the tools but otherwise are independent. Both prefer to use a limited nubmer of machines and more 'primitive' methods. According to Kobi, it's easy for machines and pre-cut metal to determine a design. "We prefer to create our own dimensions," he says. "If you buy pieces of silver cut to standard thicknesses, you are tempted to stay with those measurements. It's better to have fewer skills and to be master of those than to have many techniques and end up working to formula."

Kobi's designs are generated as he works. He doesn't have a preconceived idea of the result. "I have to make a piece of jewellery before I know what it looks like," he explains. "My hands and material know what they are doing; the jewellery has to feel right or it's not successful. I try not to let my mind get in the way. I don't want to end up thinking I am smart and clever and using tricks."

Kobi, who comes from a family of Swiss goldsmiths, is the more 'established' of the two. "Being established," he says, "doesn't mean being financially successful but being confident of yourself and your material. I have my own style, my own language but I'm still trying new things."

Although most of their work is in silver, both men are experimenting with found materials. "Natural material poses problems," Kobi points out. "It's almost a sacrilege to impose an artificial use upon a natural object and very difficult to make the jewellery an organic outgrowth of that object." He's tried to keep the primitive essence in a pair of oyster shell earrings by boardering their natural edges with silver and threading the shells with silver wire. He is also experimenting with the effects of gold rubbed into the shell's tiny holes.

Stephen, who trained in Invercargill and at the Otago Polytechnic Art School, describes his method of working as developing an idea, much like Paul Klee's approach to 'taking a line for a walk'. For example, when Stephen began designing some simple earrings using silver wire, he extended the concept to a brooch, threading the wires over an oval frame. He combines working with silver, drawing designs, then reflecting and simplifying and working some more.

The men have found that they are able to work easily in the gallery environment and enjoy talking to people who wander in. One of the fears they had was that customers' requests would restrict their freedom. Kobi has found the opposite. Customers who want cuff links, diamond rings and hairclips present more, not fewer, opportunities for creating. "After all," says Kobi, "the design is still your design. You are in control."

Martha Moseth

ART IN ARCHITECTURE

A PROBLEM OF PROMOTION

What is the best way of getting architect and artist together? David Clegg and Helen Schamroth use two recent exhibitions of work for Architectural spaces to highlight promotional problems in this area.

Renewed interest in commissioning art and craftworks for architecture remains high. Two important exhibitions of art and craftwork for architecture have been seen in the past two months. 'Craft & Architecture' at the Auckland Musuem, and 'Architectural Arts' at the New Zealand Institute of Architects conference, Massey University. With such titles one would expect to find similar exhibitions, however they are fundamentally two very different events, which incidentally has nothing whatever to do with the definitive terms 'Art' or 'Craft'.

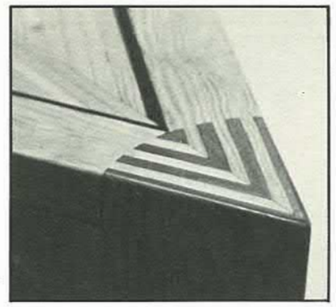
I have been asked to provide some thoughts on exhibiting art and craftworks designed for architecture. First thoughts indicate a relatively straightforward task, recollections then arise of past difficulties communicating the concept of 'site-specific' art and craftworks. Finally the frequency and degree of misunderstanding suggests a new perspective is required by many to understand that which initially seems a simple concept. For an art or craftwork to be termed 'Architectural' it must be designed individually to the specific requirements of its setting, to function for and with this setting to the extent that much of its meaning is lost if removed from it. This is a fundamental philosophy unaffected by scale, it remains as true for a simple door latch as for the largest mural. It means that the artist and craftsperson is involved in collaboration with the architect or client from the outset, the resulting work forming an intergral part of the building.

Possibly the confusion arises when that body of work produced autonomously for no specific space is termed 'Architectural'. Art and craftworks purchased 'off-the shelf' for inclusion in architectural spaces contain none of the considerations mentioned above. The role of the artist and craftsperson responding to a given space is then filled by the interior designer or architect without the specialist knowledge of the former. Many opportunties of realising a truely superb result have been lost because the expertise of the artist and craftsperson was not considered. Indeed as the scale of works purchased 'off-the-shelf' increases, a satisfactory result becomes even harder to achieve. 'Architectural' art and craftworks are not simply an enlarged version of an idea, such pieces become weak in both senses when distorted beyond their own possibilities of growth. Obviously good art and craftworks don't require architecture, they exist independent of their surroundings. The term 'Architectural' should be reserved for those works which are truely 'site-specific'.

The exhibition 'Craft & Architecture' proposed "to give craftspeople the opportunity to display craft suitable for architectural space, to those who commission and design public buildings". This exhibition was a sincere and energetic attempt to secure patronage for craftspeople, but for several reasons fell short of being a total success. Only six of the participants included with their work any documentation of its application to architecture or such basic information as a contact address or business practice. The responsibility rests ultimately with the exhibitors to ensure that they convey the neccessary information to prospective clients. However it helps if provision is made during exhibition planning for the assembling and display of doccumentation. While numerous pieces in the exhibition were an interesting response to the architectural setting generally, much of the work consisted of larger examples of the represented media. For reasons already given I found this disappointing. I hope there were instances of "those who commission and design public buildings" contacting craftspeople, but once again it is the client having to make the initial effort. I recall a comment by Ron Sang in the 1982/1 issue of Home and Building, "You've got to go to them because they won't come to you", three years later Ron, we can report, little has changed.

The most widely used method to date for the display of architectural art and craftwork is through the use of written and graphic documentation. This brings us to the second exhibition 'Architectural Art'. The organiser of this exhibition proposed "an exhibition of well documented projects that emphasise the relationship between your craft/art and its architectural context. I envisage a professional presentation, self explanatory, from each person requiring no more screen space than 1m × 1m. Art and craftworks cannot be properly displayed (nor are they appropriate) in this context". Viewing art and craftwork as an element of architecture is a different experience from viewing an autonomous work in a gallery. It is therefore neccessary to assemble and display all relevant information to convey an impression of the work and its environment. This can vary from a single photograph and notes for a small work, to photographs, plans, drawings, sample materials etc. and concise written information for larger works. The visitor to this exhibition is asked to forgo the pleasures of experiencing the art and craftwork and those forms, textures and qualities of craftsmanship we all feel so secure with. What is being presented here is an idea, requiring an investment of time and effort to understand and enjoy. It is appropriate at this point to recall that the primary objective of this exhibition is securing the patronage of "those who commission and design public buildings". We should not attempt to produce a popular exhibition, but aim to influence a readily identifiable group of people.

David Clegg



Detail: Coffee Table. Michael Penck.

CRAFT AND Architecture

This article was written by Helen Schamroth, and based on a conversation with Philip Clarke in his capacity as a craft journalist, and Michael Smythe, an industrial designer.

It is not intended as a review of the exhibition, but rather as a report of a very worthwhile discussion about the validity and future of such an exhibition, following the disappointment expressed by these and other viewers.

The stated objective of this exhibition was "to give craftspeople the opportunity to display craft suitable for architectural space, to those who commission and design public buildings." (NZ Crafts, No. 12) None of us disputes this objective — there does need to be a forum for presenting the work of craftspeople to architects and designers.

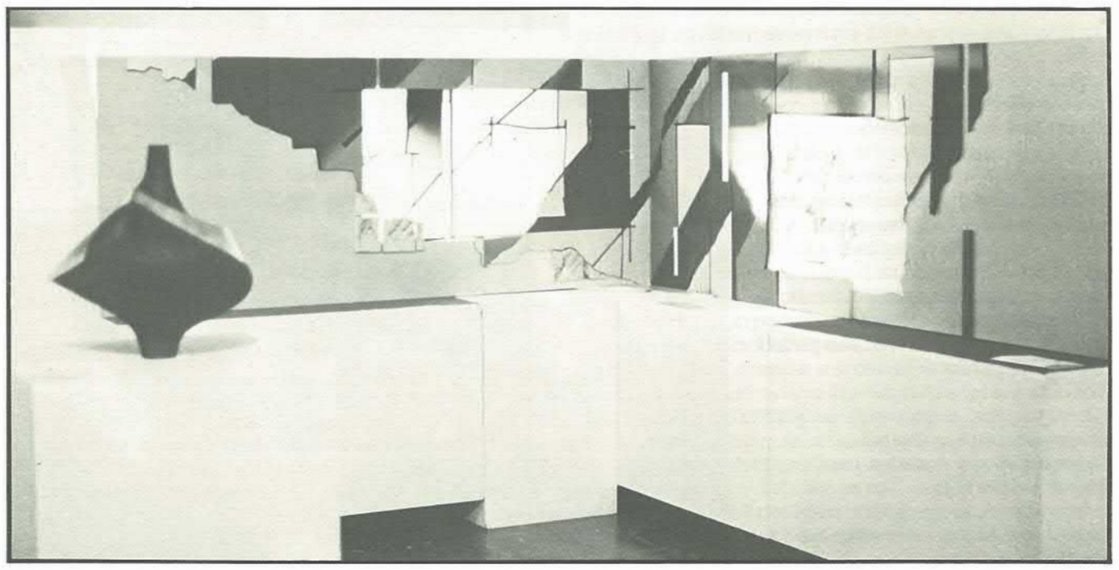
A number of craftspeople were invited to exhibit in this exhibition. No obvious distinction was made between their work and the work selected by a panel of selectors (whose identity and design criteria, incidentally, were unknown to those submitting work)?. In addition more work was 'pepper potted' into the empty spaces at the last moment. A professional approach? It was not a satisfactory mix, although it should have been an outstanding exhibition.

Where did it go wrong? Where was the energy and enthusiasm evident in the first such exhibition shown at the museum?

One glance at the catalogue indicated that many well-known craftspeople, whose very competent work already appears successfully in public buildings, were conspicuous by their absence. Why? Were they too busy with commission work? Did they lack financial resources to risk producing work on the scale expected with no guarantee of sale? Or were they not invited to submit work and then not wish to be subjected to a selection process?

For an exhibition of this nature to be truly representative of good craft available to architects and designers, the work of these people is important.

It may be well to examine the scale of crafts considered suitable, for this may have been a stumbling block. Apart from the obvious lobbies, reception areas, corridors and board rooms, architectural applications of crafts range from miniature e.g. decoration on columns and partitions, tiles and sculptural pieces for nooks and crannies, right through to multi-storey walls and vast spatial areas in civic, institutional and ecclesiastical buildings. The range is enormous, yet the



The winning entry by: Linley Adams and Douglas Roberts.

General Scene with Roy Cowan Sculpture in foreground.

variety of innovative project meeting different spatial needs was sadly lacking. Lack of briefing?

I wonder how many architects and designers would have left the exhibition inspired to use work by the people whose work was displayed. To my mind the exhibition aroused little excitement for its newness and fresh approach. For buildings designed in the 80's there is a need for appropriately designed crafts, not work which appears to be left over from the 60's and 70's, as was apparent in the exhibition.

Few works in the exhibition appeared to inspire future collaborations between architects/designers and craftspeople. Both the exhibitors and the organisers must take responsibility for this lack of impact. One of the most significant aims, even more than "fixing" a leftover or unresolved space with craftwork, is to design architectural spaces with craftwork integrated into the total concept. Quoting Michael Smythe — "We commission craftspeople, not craftsworks". So the problem remains — how can craftspeople establish their credibility as collaborators?

With the exception of those working in flat glass, too few craftspeople were displaying their ability to collaborate with architects/designers, taking works from conceptual stage to completion. The stylish winning entry by Linley Adams and Douglas Roberts, appropriately presented and sensitively designed, demonstrated this quality admirably.

Barry Brickell's installations of terra cotta tiles also indicated an awareness of this collaborative process. As well as the units possessing a warmth and distinctive character, they related well to the building process. These works, along with Judy Wilson's beautifully crafted woollen wallhanging, were unique in their New Zaland flavour, another element architects/designers would be seeking.

So where do we go from here? I doubt that this exhibition meets the needs of either craftspeople or those who commission them, or indeed of the sponsors. I do believe that there is good work being produced by craftspeople, many of whom find it difficult to promote themselves.

There does need to be a forum, readily accessible to craftspeople, where they can present a viable idea and themselves as capable of working an idea to completion. This forum should be a "catalogue" of their work, possibly grouping crafts, in order to be useful to architects/designers.

Taking this idea further, perhaps this "catalogue" should be in the form of a register of slides, portfolios, etc., held by the Institute of Architects and constantly updated. In addition there could be an exhibition (biennial?) of new work by people not yet on the register. This exhibition would ideally be in the form of conceptual studies as well as examples and portfolios, which would be less taxing financially than completed large works.

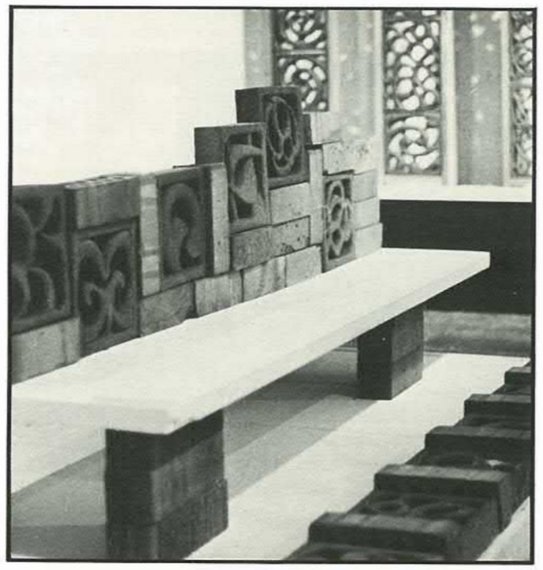
In setting up these exhibitions more specific briefs could be provided e.g. designs for specific kinds of spaces, or applied works for specific surfaces. It may be useful to create a hypothetical space, either by the craftsperson or the architect/designer, in order to give context to the work.

As an extension of this idea, the Institute of Architects and/or the Crafts Council may consider setting up seminars for architects, designers and craftspeople, where craftspeople can "demonstrate their wares" with presentations of sample works, site visits, etc.

Probably the ideal situation for craftspeople is to pass over the business responsibility to a broker. The exhibition and register could provide a starting point for brokers. This would allow craftspeople to focus on the business of creating works with soul, works that "speak" to us, enriching the environment for which they are specifically made.

So let us retain this exhibition, but let us give it a new context and structure, in order for it to meet the needs of all those involved. ●

Tiles: Barry Brickell.

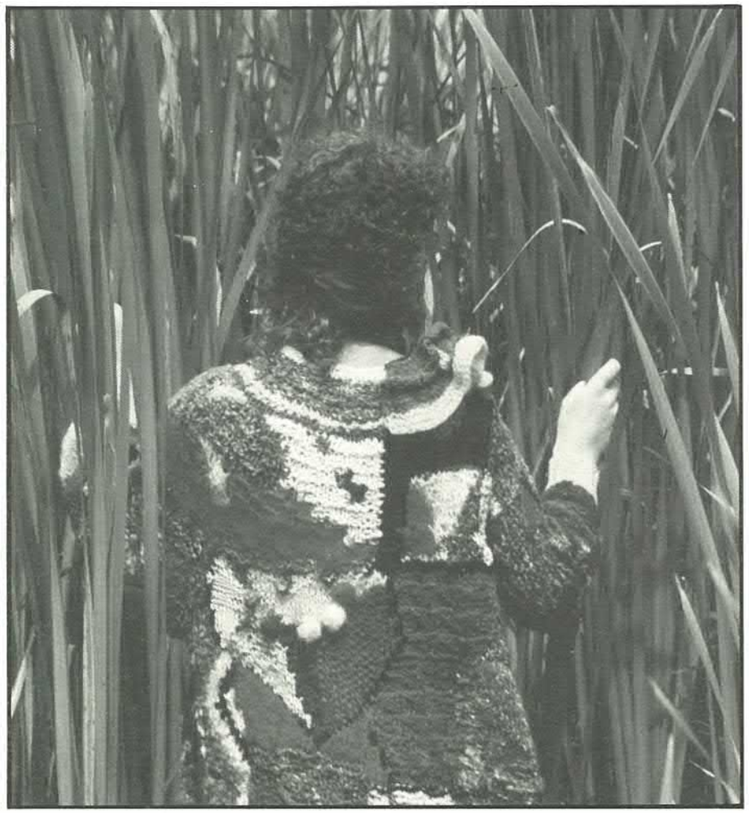


KNITTED KALEIDESCOPES

Philip Clarke profiles artist-with-knitting-needles, Sarah Oey.

Sarah Oey is an artist. Her principal medium at present is wool. Like all good art it is unique and based on observation of people and the world around, and its intention is to communicate. Each garment she makes sets up a communication between herself as knitter and the wearer and it also sets up a communication between the wearer and anyone who sees the garment being worn.

As a young woman growing up in West Germany, Sarah was instructed in knitting as part of her school education. She went on to study psychology, developing a special interest in studying the symbolism of art. A train-



ing that taught her among other things how to concentrate on individual components and then to build up a whole picture, component by component. She worked as a psychotherapist in Germany and for some years travelled the world living in many cultures and countries including New Zealand, where she lived in the Gisborne area. She returned to New Zealand because, of all the countries she had lived in, "it was a good place to be in" — a relatively free and open society, one that was conducive to her creativity.

Before taking up knitting full time Sarah worked as an artist making assemblages mainly from paper. But soon orders started arriving for sweaters such as the one she had made for herself. Gradually her "assemblages" were more often made from wool instead of paper. She approached the creation of these works with the same seriousness as her works on paper. And what wonderful sweaters they are. They proclaim disorder and they proclaim individual. They are kaleidoscopes of many patterns and colours all happening at once. They are anarchic and asymetrical; there being no right and left or back or front. They can be worn any way you want. They are florescences that declare a desire to stand outside and above the crowd.

She starts knitting each garment from the base, knitting not horizontally but on each section, completing it and then starting on the next. As well as creating a visual pattern she creates a textural pattern across the garment which is quite different from the visual one. It is an extraordinary, complex picture that she builds up in each garment.

She doesn't work from a pattern other than that which she has in her mind's eye. The development of the parts is a voyage of discovery for her while she is knitting and it consumes her totally while she is working on each garment, not allowing her time for anything else.

Each garment is the result of being approached and meeting the person who wants the garment. If Sarah doesn't like the person she will not make something for them. If she agrees to make something for them she spends time with the person getting to know them. She asks them if they have any colour dislikes, but nothing else. She's an artist and doesn't accept commissions that specify certain colours and components. For the rest the person commissioning her has to trust her.

Each garment is a statement for and about the person it has been made for. They are full of joy and fun "I don't want people to look sad in one of my jerseys". Her garments bring to the surface the positive qualities of the wearer, allowing them to literally radiate those attributes and, by so doing, making them feel good. Each garment is literally a new skin for each person. Physically and mentally shaped for them. No wonder people who have a Sarah Oey sweater usually don't want to get out of them.

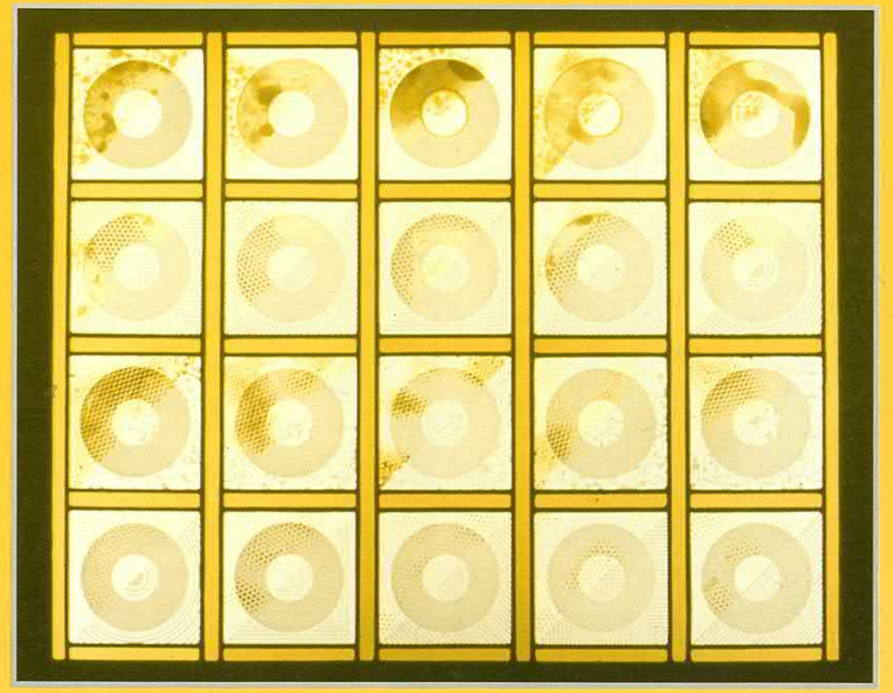
Because of the way she makes her sweaters a commercial scale of production is impossible. One alternative would be to work from preconceived patterns and to employ other knitters. But that, she argues, would compromise her spontaneity. She's an artist and wants to stay one. Despite charging some hundreds of dollars for each sweater her rewards are not large. The costs of yarns account for more than half of the retail cost of the jersey. What she has left works out as income of a few dollars an hour, an experience common to most fabric and textile artists. In a year she can knit about ten sweaters and in the last three years she has completed twenty. A lot of them are on Waiheke Island where she lives, but they are spread throughout the country and a recently completed one has gone with its wearer back to the United Kingdom.

Waiheke Island seems to be a good market for Sarah. One local family can boast six sweaters by her. Her marketing is done through word of mouth and certainly good news travels fast around Waiheke. The landscape and beauty of Waiheke are important for her creativity. She has a special perch, that looks down onto Onetangi beach and across to Coromandel, where she knits. It is the sort of view that ensures that she is able and ready to put a lot of positive energies into each garment.

A recently completed garment made for the Waiheke Island publican was largely inspired by the surrounding landscape. Her visits to town are few — mostly wool buying expeditions, she buys wool for one sweater at a time.

While creative knitting in New Zealand is becoming more and more visible, there aren't many artists using wool as their chosen medium. Sarah Oey is one of the few doing that. You don't have to look out for one of her garments, it will probably see you first.

PHILIPS STUDIOGLASS AWARD 1985



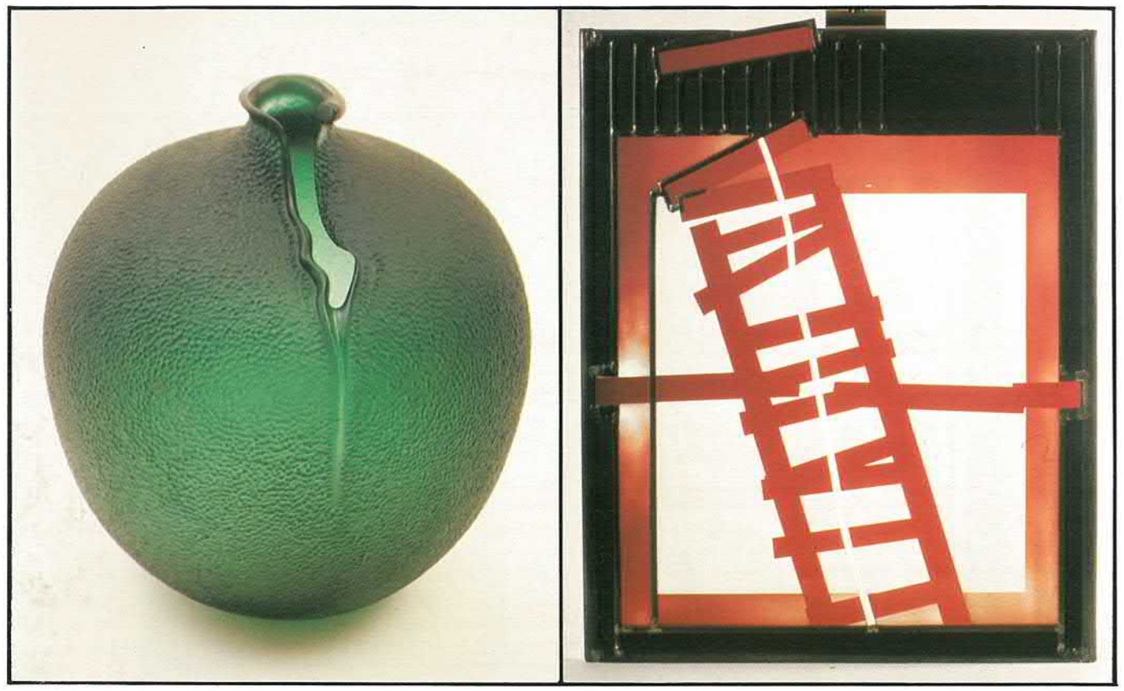
Variation
Photograph James Walker

Sponsor:	Philips New Zealand Ltd
Organised:	NZ Society of Artists in Glass
Judge:	Klaus Moje
Selector:	James Mack
Venue:	Auckland War Memorial Museum
Entries:	45 exhibits from 27 artists
Award Winner:	John Abrahamczyk
Highly Commended:	John Abbott, Raymond Ansin, Jenny Granville, David and Pat Grove-Hills, Douglas J. Hansen, Gary Nash.

The Glass community did us all a favour when it invited Klaus Moje to visit New Zealand to judge the Phillips Studio Glass Award, and meet and talk with local craftspeople. Klaus' experiences ranging through some 30 years of involvement in the Craft movement in Germany and Australia enabled him to make some highly appropriate comments on the current state of our crafts. James Walker and Carin Wilson talked with Klaus during a short interval in his busy programme in this country. Carin Wilson comments.

Gary Nash — Dragon-skin vessel
Photograph James Walker

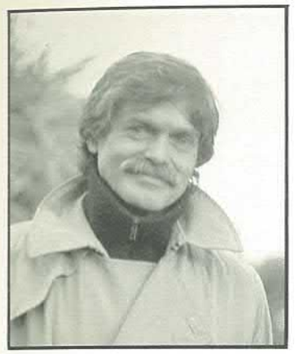
Holly Sanford — Etched and Leaded Panel
Photograph James Walker



'The discussion began as a commentary on this year's show, but quickly moved to a consideration of issues that impinge on the future development of all our crafts. What emerged is a confirmation that excellence cannot be expected to evolve out of the random improvisations that characterise our work. Occasional flashes of brilliance, achieved as much by chance as design, will not increase in frequency until the process of artistic development is better understood. This is unquestionably a function of education, and until the apparatus is in place we must be resigned to muddle along.'

As for the show itself, no review could assess it as succinctly as Klaus first remarks in the transcript. The consensus is that the quality of the work was uneven, and hardly a flattering commentary on the present state of the art. Some important glass artists were notable for their non appearance in the show and their absence amplified their importance in the glass movement. In addition, there was confusion over whether all of the works in the show had received the approval of the selector. These factors have contributed to the flatness of an exhibition which nevertheless contains some very good individual works.

What follows is a verbatim transcript to some excerpts of the discussion, with minimal editorial interference to preserve the flavour of the exchange. Copies of the complete text are available from the Crafts Council on payment of a copying fee.



Klaus Moje:(in my opening speech) I have tried to say the truth . . . I didn't want to hurt anyone, but I wanted to make sure that the message does come over to the glass artists. I saw the weakness, but also see the strength, and I actually felt very sorry that in this show there haven't been some of the strongest glass workers that I had in my mind from seeing slides and articles about glass work from New Zealand . . . I saw a kind of uncertainness in the exhibition where people have achieved a certain technique and where they break out into a so-called art piece and they are not mature enough for it. The excellence hasn't reached a level where the material has no resistance for them.

. . . you reach a point when you go through the craft process to a point where you either move into the thinking art process because you have left all the struggle that you had with the resistance of the material behind you and that you can open your mind. On this point the glass scene is not yet; that takes more than six years. Or you learn from the very beginning to deal with art and that is something — what we do in education — that the aesthetic idea is number one and from aesthetic, you go into technique. And if you deal with mature students, you find out that you have immediate success because technique is not an enemy anymore. Technique is something you want to achieve for your proud idea.

Scandinavia is known for their craftwork in furniture, in ceramics, in glass, and they never did anything on that basis; it was always manufactured work, it was always designs made in factories . . . The only one who won't survive under such conditions is the craftsman . . . even the designer is not our friend, the designer is what brought down our craft. When you look at the development of the Bauhaus, the first years were wonderful for the craft, but this group went into design and crafts died away in Germany, that was the first place where it happened . . . That's how it changed in all the colleges into the designer idea — that someone has to make the ultimate cup or something like that, which the whole world will drink out of because that is the only decision for a cup. How poor, would we be if that happened.

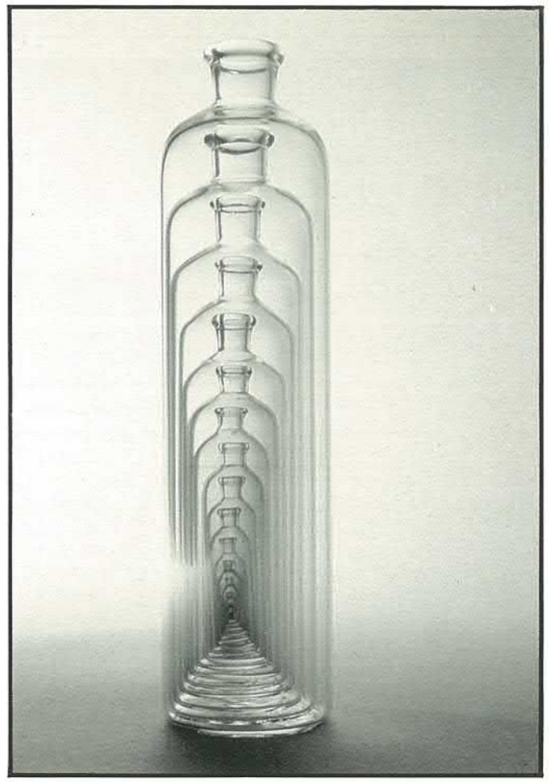
. . . you don't make art, you don't take it up by chance, you don't find art just on the way when you have a off-cutt or something and say, "O.K., I put that on the stand and now it's a piece of art." This is something, this process that art must be born, and it's painful; there's no way to get around this.

. . . the thinking process must change. The awareness of what someone does must change . . . you must learn to communicate between each other. That is . . . learning to talk to each other without hurting each other and talking in a way that strengthens the other and the ideas will be born through the talk.

I know there is a world stream in the arts where all artists have to follow it if they want to be in the right business, but I think that is something you can't actually make if you are true; you can't make New York art if you live in Wagga Wagga. That's impossible if you are true . . . I don't believe we have to go to these stylish and famous ways which are created on one place and have to go around the globe. It is not necessary. It will happen always, but it is not necessary.

An artist if he works true, is working just for himself, he never works for other people. He is the biggest egocentric in the whole world. If he has reached a point where he can satisfy his egocentricity, he is happy. So that reflects also my feeling about the style born in a country. I think there are a very low number of innovative artists, a very low number of artists who form the style, and possibly you must wait for this artist in this country who forms this style, who does get it through and then it possibly will continue. Coming back to this egocentric, what the artist is — if he does live that way and keeps true, then automatically there is a uniqueness in his work that can't be destroyed through international modernism or whatever — it is there. So it is a question of a strong personality. ●

Raymond Ansin "Bottled bottle bottled"
Photograph James Walker



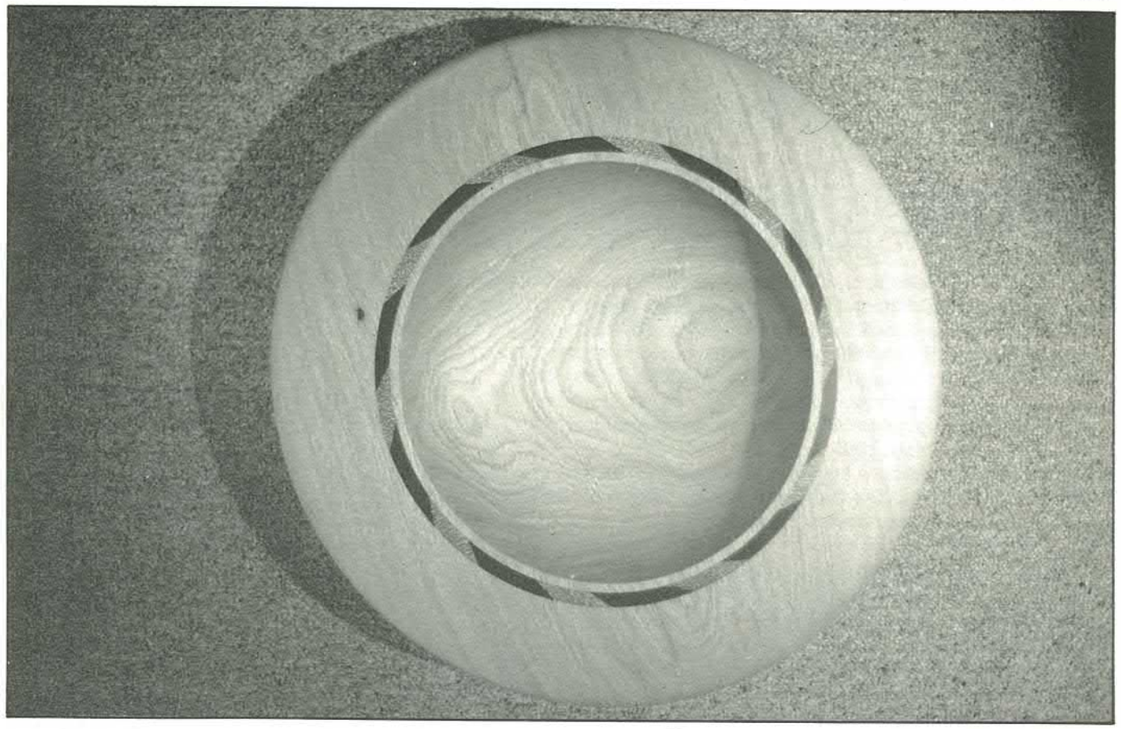
Paul Mason

CEREMONIAL BOWLS at the COMPENDIUM GALLERY

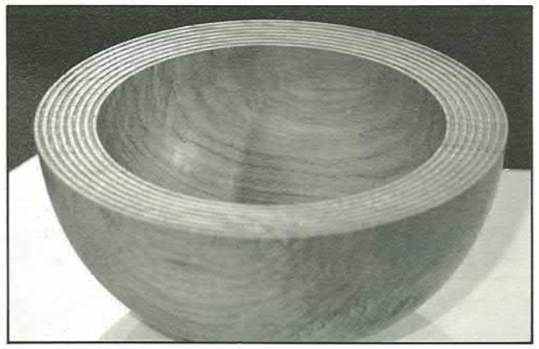
This exhibition title suggests we look at this work from a particular viewpoint. These bowls are ritual objects for ceremonial use — but what kind of ceremony?

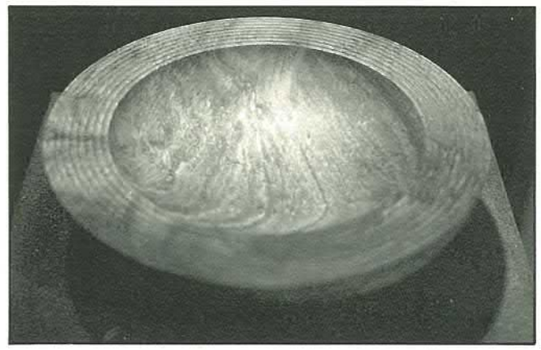
Beyond the descriptive title Paul Mason has chosen not to direct us further. The bowls have not been given names that prescribe their ritual function. If asked, he might suggest you use a bowl to mark an event. An event such as a new moon, a solstice or an equinox for example. But it isn't important to him what that ceremonial use might be. That decision belongs with the Bowl's users. As the maker he has done his part. He has created work of superb understanding. Even without ritual, these bowls vibrate with energy. They are pathways — a means of access to the energy inherent in all things. How they come to be such things becomes more apparent when we consider the processes that produced them — processes that have their own sense of ceremony.

To some extent the contemplative effect of these bowls belies the nature of the wood turning process. Consider the rapid machine reduction of the wood with shavings and dust peeling away from an everchanging surface until the form inside the piece of wood reveals



Photographs: Michael Penck





itself. Zen teaching was a very early influence on Paul Mason. While wood turning he trys to create in himself the mediative state called in Zen "No Mind". In this state, the hands instinctively follow the heart. It allows creative energy to work through the artist. Few working processes allow this approach, where the hands take their confidence from years of familiarity with tools and skills and respond to the absolute confidence of the heart. (Like improvisation in music.) In this ideal state of mind (he admits it is an ideal, not always the norm) a focus of energy is produced. During the turning this focus builds until by its intensity it determines the precise moment the form has been uncovered and the work is stopped. If this concentration is interupted the piece is lost. It has to be either discarded or realised as a different piece.

The hand finishing that follows softens the bowls. Slow hand scraping takes away the rigid symetry of the turned wood and creates discernable variations in thickness.

The bowls are variations on five or six forms. All simple, they vary in type of wood and size. (The largest are about 600mm in diameter). Heavy looking, they float on a minimal base but are quite stable because most of the weight is near the base.

With a form as universal as the bowl the game of identifying work as having a particular influence is an easy one to play. We all have a ready source of these visual labels to dispense but as they can differ from person to person for the same piece it is not important to the understanding of this work.

There is inlay work in many of the bowls, it creates an immediate response amongst viewers. With its rich variety of materials (different coloured wood and shell) it invites admiration at its impressive technical skill. But it's a precious skill and too much on these bowls would be damaging. For someone as adept at it as Paul Mason, the urge to use it to "show off" must be tempting. But this work has a maturity that keeps this tendency in check. The inlay is best used in the work where it lends a dynamic emphasis to the bowl. There it doesn't distract the eye but involves it; leading it around an edge or dividing two surfaces, sometimes containing the form or spinning it out with a catherine wheel design. Most of the inlay is contained within a strip. One fine exception is a small bowl where thin dashs of shell dance all over its board rim.

Another decorative technique is the cutting of shallow grooves, sometimes rippling concentrically on the inside of the bowl, sometimes only on the rim. It's bold and effective. Then there is the work that has little of the above or no inlay. This work is committed to the strength of the bowl's form and the decoration that is inherent in the wood; the colour and grain, cracks, knots and holes left by nesting insects. Some bowls have subtle distortion that has occurred after the turning. These are things that remind us of the living wood. Despite the most knowledgable reading of material the element of chance must still play a part, and wood such as Paul Mason chooses, must "gift" him with some pleasant surprises.

Unfortunately the gallery audience is denied that important gesture of communication — touching. The "do not touch" signs keep the bowls out of our reach and remind us that they are also out of their intended context. A lot of craftwood would stay happily in that transitional state between artist and owner, but these bowls need a living working context. They are vessels for absorbing words. They should be invested with words by their owners: that will eventually become the stories of the bowls. An exhibition of Paul Mason bowls after a long period of considered use would be a fascinating one to view. (dents and all).

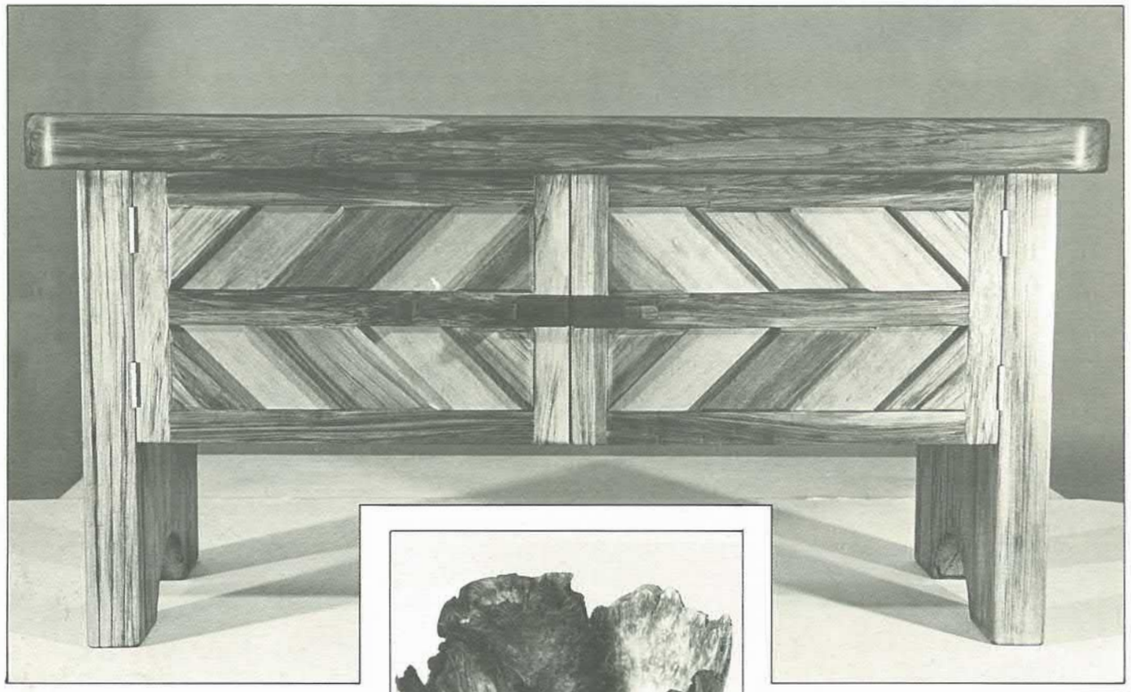
As it stands this show would offer plenty of consolation to anyone troubled by that peculiar phenomenon of the craft world, the "anxious object", (objects that don't have a sense purpose or place). A strong skill base is no guarantee of success if its not coupled with a clear aesthetic sensibility.

Paul Mason has both, and it has obviously been a good working year for him. He is currently travelling through Europe and the U.S.A. On this trip he will be looking for a European (probably Italian) and an American outlet to take part of his future output. There is little doubt that this aspect of his trip will be successful. His work will appeal to an international audience. It's a pity the work has to leave New Zealand though. Artists such as Paul Mason help us set standards. It is important that the work is seen by other makers as its lessons transcend that of its own particular discipline. They are not about wood or woodturning but all materials and all processes.

Also on display with the bowls was a selection of jewellery, paper weights and paper knives. As a jeweller I would not finish without a mention of the lignum vitae bangles that are in this collection. Perhaps here overshadowed by the bowls, but by my definition of good jewellery; splendid vital pieces of work.

Warwick Freeman

CABLE-PRICE TOYOTA CRAFTS EXHIBITION



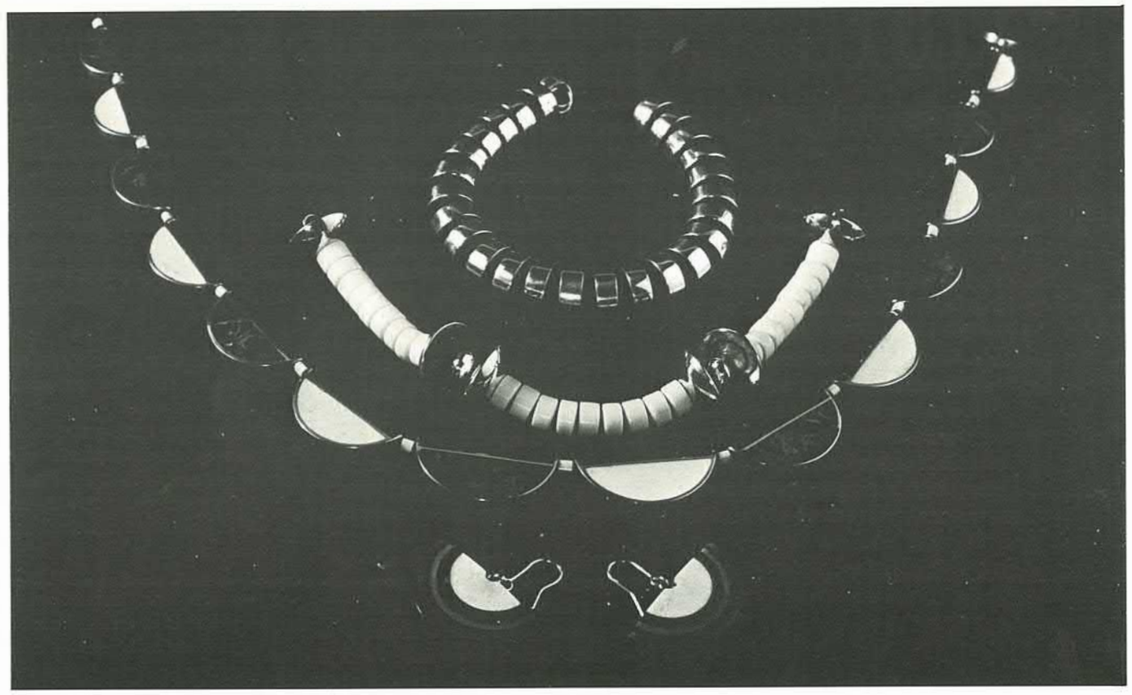
SUTER ART GALLERY NELSON

Peter Gibbs

Piano Seat — Jonathon Hearn
Bowl — Des Blanchet
Jewellery — Ray Mitchell
Photos: Michael McArthur

In 1981, the Nelson Crafts Exhibition brought crafts from the upper South Island together in the Suter Art Gallery for the first time. The large exhibition was immediately popular with the Nelson public, and sales were high from the outset. The recently held 1985 Toyota Cable-Price Crafts Exhibition brought sponsorship and prize money to a sophisticated regional exhibition attracting entries from Nelson, Marlborough, West Coast and Golden Bay. The gallery was redecorated for the exhibition, a selector, Kate Coolahan of Wellington was flown in, and the exhibition opened with a flourish. By the end of the evening, an enthusiastic opening night crowd had made SEVEN purchases. The reasons are difficult to analyse. With tighter selection, the size of the exhibition is down to between one third and a half of the early Nelson Crafts shows. This has tended to make the pieces more "special". Certainly the type of work being exhibited now carries a higher price tag. Back in 1981, plenty of craft could be purchased around the $20 area. In 1985 there was little below $50, with most priced in the three figure area. Our craftspeople are putting a realistic value on their output, but the public of small town New Zealand have not kept up with developments.

The $1,000 first prize was awarded to Carol Crombie. Her press moulded stoneware bowls were simple and subtle. The three merit prizes of $200 each went to Ross Richards for his tall vase, Ray Mitchell for jewellery in bone, coconut, silver and resin, and Des Blanchet for his turned bowls from Acacia and Beech burls, and a spaltered lace bark platter. The Suter Gallery awarded a special merit prize to Manfred Frank for a large cabinet.



The rest of the exhibition was divided between excellence and mediocrity. Ross Arkle's work in jade, copper and argillite was strong and simple. Brian Flintoff showed a strong sensitivity in using the material. His bone carvings were intricately worked without overpowering the medium used. In another field, John Crawford showed a similar balance with strong forms balancing masterly decoration on a pair of porcelain bowls with Cloissonne enamel decoration. Other potters showing assured work were David Griffith, Royce McGlashen, Meg Latham, Christine Boswijk, and Darryl Robertson.

The exhibition was noticeable for the small amount of weaving. The yellow and brown rug by Anna Day, and "Ripples in a Pond" by Hanni Kaspar were strong geometric designs, precisely woven, and with powerful impact and Philippa Vine's "Ikat Banner" was an unusual piece, some three metres long, but quite narrow with strong reds and blues framed in black reminiscent of stained glass.

The low representation of furniture was surprising, given the strength of Nelson woodworkers in recent years. Jonathan Hearn's piano seat was great, warm and strong with a geometric pattern on its doors. The Walls family showed furniture with a powerful visual presence.

The overall impression of the exhibition is that the top strata of Nelson craftspeople are making rapid strides while the remainder are forced to keep up as best they can. Certainly the increased prestige of the exhibition as well as the lure of the prize money is a good incentive to do so. ●

PORTFOLIO

Introducing a new series in which we feature recent work of New Zealand crafts people.

John CRAWFORD

President of New Zealand Society of Potters
Ngakawau, 30 kilometres North of Westport
Craft Training Completed fives years at Waimea Craft Pottery, Richmond, Nelson. Established own studio 1974

It is most important to me that the relationship and tensions between applied decoration and the shape of the work should demonstrate a sensibility expressed in wholeness of form.

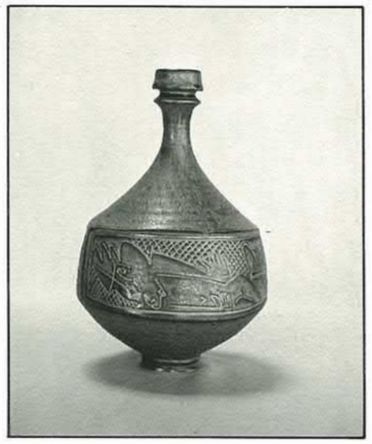
I find it necessary to draw and plan works on paper before committing myself to clay.

Recent work from 1981 to 1985 has evolved in a series called 'Body Language'. This involved calling on the long history of figurative ceramics and updating it into my own particular style.

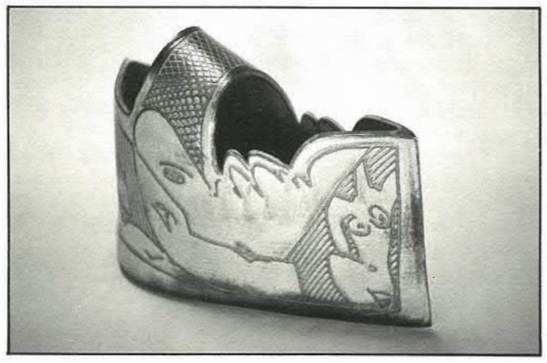
Inspiration for the work has come from such things as newspaper fashion clippings, cubist paintings and my general fascination with the human form to list just a few.

I have developed a method which involves making slabs on the wheel so as to be able to make angular forms the next day — altering newly thrown forms, coiling larger sculptural works.

I am interested in the use of colour and wish to depart from the Leach/Yanagi traditions of New Zealand pottery. I have been working in porcelain with on glaze enamels as well as reduced stoneware which we fire in our 70 cu.ft. trolley kiln. ●



Above left: Gemini 470mm. high. 1985
Above middle: Bottle 300mm. high. 1985
Above right: Gemini 320mm. high. 1984
Right: Coiled Sculpture. 1985
Below left: Basket forms — Reclining figures 360mm. to 320mm. 1985
Below right: Bowl. Reclining figure 280mm. 1985



NOTES

Attention Musical Instrument Makers

The Auckland Early Music Society are planning an event at the Auckland Institute & Museum centering around a major display of musical instruments, from 15 February to 9 March 1986. The theme of the display will be to illustrate the development of the various types of instruments from the primitive through to the present day. It is also planned to devote a section of the display to instruments made by contemporary makers.
The Auckland Early Music Society are wishing to hear from instrument makers who are unknown to them but who would be interested in having their instrument considered for the exhibition. Contact *L.S. Stanners, 9a Scott Ave, Mangere Bridge, Auckland.*

Another Directory Produced

The Doubtless Bay Society of Arts have produced a directory of craftspeople "to assist visitors wishing to view the talents of Northland craftspeople.
Available from *Secretary, Doubtless Bay Society of Arts, C/- PO Mangonui.*

Maori Carving Centre

This workshop based at the Christchurch Arts Centre has recently opened. It is to be aided by the Labour Dept for an initial period of 12 months, and then intended to be self-financing.
Four people are currently involved with this workshop. A supervisor who is in charge of the retail outlet and with responsibities to pass on basic business skills and three trained carvers. The workshop is open to visitors and the carvers hope to educate the public and tourist trade as well as build up sufficient stock to enable them to supply wholesalers.

The following books have all recently been reviewed in magazines and have received good reviews:

ENAMELS, ENAMELLING & ENAMELISTS
by Glenice Lesley Mathews Chilton Book Co. Radna PA. 1984 177 pages 263 b & w & 21 colour illustrations US$21.95. A detailed & comprehensive book, eminently useful to both beginners & more experienced enamelists.

REVOLUTIONARY TEXTILE DESIGN — Russia in the 1920's & 1930's by 1 Yasinskaya. Viking Press New York 1983 106 pages, illustrated. $US15.95.
A new source of little exposed information about Russian Textile history. A concise & thorough text supplements with b & w photographs & 80 full colour.

UTOPIAN CRAFTSMEN — The Arts & Crafts Movement from the Cotswolds to Chicago.
by Lionel Cambourne Van Nostrand Reinhold Co Inc. New York. 218 pp. illus. US$15.50
The idealogy of the Arts & Crafts Movement of the late 19th Cent. William Morris is discussed in detail, his ideas, ideals & concern for social dignity. Heavily illustrated, the best work in all media is shown to present a view of the total design impact of the movement.

THE HISTORY OF GLASS, Edited by Dan Klein & Ward Lloyd (Orbis, £25)
A beautifully illustrated survey telling the story of glass from its origins to the present day.
"Perhaps the most interesting of a fine collection of articles was the co-editor Dan Klein's essay on glass since 1945. This is an area that has not been fully covered in similar histories of glass. In particular Klein's section on 50's glass reveals the daring & stylishness of the Scandinavian achievement & the extent to which our glass aesthetic has changed."

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

Commissioning
A 14 page feature on the Commissioned textile. Beginning with a view of "Craftworks in Australian Architecture", a joint project of the Crafts Board and the Royal Aust. Institute of Architects, followed by interviews with several textile artists featured in that exhibition . Various personal approaches to making work for commission and finishing with an overview of presentation & selection processes.
Fibre Forum No 12. p26-39.

An illustrated article on five artists who have recently created large textile commissioners for public places. They offer their perspectives, experiences and even some advice on the challenges of 'public fibre'
Fibrearts Jan/Feb 85 p32-37.

Beyond Tradition — The Art of The Studio Quilt.
'Todays studio quilt artists have chosen to sustain a production in which design issues, narrative themes or both are prominent. A pactitioner and theorist of the studio quilt surveys the movement and it manifestations.
American Craft. Feb/Mar 85 p16-22

Documenting the 19th-Century Quilt
All too frequently enthusiasts read into the making of an antique quilt a 1980's attitude which historical records contradict.
American Craft Feb/Mar 85 p23-27.

The Magic of a Glass Easel. A descriptive & illustrated article on 6 different Glass Easels.
Glass Studio No. 44 p15-22

Architectural Considerations in the Design of Stained glass. An illustrated and critical look at several (American) Stained Glass Architectural Commissions.
Glass Studio No 44 p23-32.

Fine Furnituremaking — A look at the work of American Furnituremakers.
American Craft Dec/Jan 85 p10-17.

Klaus Moje — an article on this years Philips Glass Award selector.
American Craft. Dec/Jan p18-22.

Metal Weaving in Metal — an article on David Paul Bacharach — a part of the growing contingent of American metalsmiths who are challenging the Modernist tradition of vesselmaking.
Metalsmith. Vol 5 No. 1 p6-9.

Plastics in Fibre In textiles where the value has traditionally been placed on the warmth and tactility of natural materials, plastic is often viewed as a cold, insensitive intrusion. Yet the unbiased an 'innocent' eye can see in plastics the positive qualities of strength, durability, easy maintenance and sedcutive surfaces. A review of a show entitled The New Plastics.
Fibrearts Jan/Feb 85 p56-61.

David Pye — Bowls & boxes shown from the re-

cent British Crafts Council exhibition in London celebrating David Pye's 70th birthday.

Fine Woodworking No. 50 p40-43.

Wooden-type — minding your p's & q's. For poster size type letter blocks of hardwood are still as practical today as they have been for centuries.

Fine Woodworking No. 50 p52 & 53.

Contemporary Stitchery — Recalling a sampler of old, the article offers a selection of stitchery techniques infused with new life by contemporary (American) artists.

Fibrearts Mar/April 1985 p.31-37.

Embroidery — A look at historical samplers and the revival of interest in their American folk art.

Fibrearts Mar/April 1985 p27-30.

GALLERY NEWS

The Gallery continues to draw increasing numbers of visitors. With the busy exhibition programme ensuring a frequently changing display there is always something new to see.

The Show Case Exhibition with its pieces especially suitable for display in the residences and offices maintained by the Ministry of Foreign Affairs was well received. The Ministry of Foreign Affairs purchased several pieces to grace their overseas posts and other works were bought by well known interior designers and international companies for their New Zealand offices. Work displayed was by Len Castle, Doreen Blumhardt, Christine Boswijck, Campbell Hegan, John Crawford, Adele Brandt, Judy Patience, Ian Spalding, Tony Kuepfer and Carole Davis.

Our first major exhibition for 1985 was "Presentation Pieces". The opening speaker, the Honorable Mike Moore, Minister of Tourism and Overseas Trade, stressed that not only Ministers of the Crown, but representatives of producer boards and New Zealand companies trading internationally, recognise the importance of utilizing our distinctive craft products as presentation pieces. He said, "These presentations not only add prestige to negotiations and transactions but they also provide valuable international exposure for our indigenous crafts industry". The exhibition showed a strong emphasis on careful boxing and specially made presentation cases for individual items was a feature of many pieces. Included in the exhibition were traditional whale bone Hei Tiki, and contemporary boxed bone paper knives by Norman Clark, jade and argellite pieces by Ross Arkle, Russell Beck, Alfred Poole and Neil Hanna. Many people marvelled at the hand forged silver serving spoons by Peter Woods. Pauline Swain's silk scarves in matching silk covered boxes complimented Patti Meads' subtle smoked lustre porcelain. There were wooden bowls by Ian Lambert featuring New Zealand native timbers and sculptures by Rick Swain. Jo Cornwall's patchwork quilts with strong Maori influences in their design were on the walls, also large quilted batiked pieces by Carole Davis.

The exhibition during June is "Woodware". A wide range of work includes musical instruments, turned bowls, kitchen utensils as well as large items of furniture. Carin Wilson's tawa, black bean and ebony laminated chair and Vic Mathews tawa and black walnut laminated chair reflect modern trends while chairs of a more traditional nature were submitted by Jeremy Bicknell, Gregg Betts, Colin Slade and a high chair by David Haig. Howard Tuffery's "stool with a cushion" and "Island" coffee table, utilizing a magnificent magnolia stump and plate glass, have drawn many comments. Sound boxes by Andrew Lepper, violins by Malcolm Collins, lute and lyre by Karen and Leo Cappel are the musical instruments. General items include work by Ken Sager, Rob Waanders, Ian Lambert, Mark Piercey and Phil Watkins.

The rest of 1985 promises to be just as busy as this first half. We enjoy meeting members so when you are in Wellington do come and see the Gallery and introduce yourself to the staff.

EXHIBITIONS

Auckland

11-24 Aug
Weaving for walls and floors — Judith Wilson and Adrienne Marten. *Compendium Gallery, Victoria Rd, Devonport.*

12-24 Aug
Exhibition by Betty Cohen. *Artisan Centre, Shop 11 Broadway Plaza, Newmarket.*

25 Aug-7 Sept.
Pots for Plants Exhibition, from craftsmen all over N.Z. *Compendium Gallery*.*

8-21 Sept.
'Hot Glass', Exhibition by Ann Robinson, Gary Nash and John Croucher. *Compendium Gallery*

Waikato

9-11 Aug.
1985 N.Z. Craft Shows Claudelands Show grounds, Hamilton. Application form P.O. Box 2199 Christchurch.

25 Sept.-13 Oct.
Waikato Society of Potters Annual Exhibition. *Waikato Art Museum. Guest Selector Len Castle.*

Hawkes Bay

28 July-10 Aug.
Wellington Potters, Gwyn Bright, Flora Christeller, Murray Clayton, Mary Smith. *Gallery 242, 242 Heretaunga St, East, Hastings.*

15-28 Sept.
Doreen Blumhardt — Potter, Gallery 242*.

Wellington

6-23 Aug.
Pitfired Anagama & Raku Pottery. *Crafts Council Gallery, James Cook Arcade, Lambton Quay.*

10-24 Aug.
'Accent on Mohair' Exclusive garments featuring N.Z. Mohair by leading N.Z. weavers & spinners. *Fibre arts Gallery, 155 Willis St.*

18-30 Aug.
Hugh Bannerman — Rugs, Peter Wichman — Paintings, Graeme Storm — Pottery, Ruth Castle — Basketry. *Villas Gallery, 89 Upland Rd, Kelburn.*

2-28 Sept.
Focus on Jewellery, *Crafts Council Gallery.**

13-15 Sept.
1985 N.Z. Craft Shows, Overseas Passenger Terminal. Prospectus & Application form P.O. Box 2199, Christchurch.

15-28 Sept.
Robyn Stewart — Pots, Bob Bassant — Paintings. *Villas Gallery.**

29 Sept-12 Oct
Sunbeam glass. *Villas Gallery.**

1-18 Oct.
Showcase II, *Crafts Council Gallery.**

13-26 Oct.
Juliet Peter, Roy Cowan — Ceramics, *Villas Gallery.**

27 Oct-9 November
Anna Prussing and Flora Christeller - *Villas Gallery.**

10 Nov-16 Nov
Len Castle - *Villas Gallery.**

Nelson

13 Aug.-1 Sept.
N.Z. Ceramics, *Suter Art Gallery.*

Canterbury

15-27 Oct.
2nd Bi-annual Canterbury Area Craft Council Exhibition. *C.S.A. Gallery, Christchurch.*

South Canterbury

23 Aug-8 Sept.
Yakaro Ori — Japanese Weaving Exhibition. *Forrester Gallery, 9 Thames St. Oamaru.*

From 23 Aug.
Tony Keupfer — glass Els Noordhhof — paintings Aigantighe *Art Gallery, 49 Wai-iti Rd, Timaru.*

13-29 Sept.
Embroidery Galore Assn. N.Z. Embroiders Guild Exh. *Forrester Gallery.**

2-13 Oct.
Ceramic 44 — Annual Exhibition. *Forrester Gallery.**

Otago

19-31 Aug.
"Woven Dreams" Rugs & Tapestries by Vilma Nelson & Carolyn Landis. *Abernathy's Gallery, Dunedin.*

BOOK REVIEWS

Craft Hunters' Guide: NZ 1984/5
3rd edition

When the first edition of the Craft Hunters' Guide appeared in 1980 it was a slim directory that was charting new territory. We all knew that potters and weavers existed but we often didn't know where they were and how many there were. We often didn't know that within our midst there were fine jewellers and papermakers. The *Craft Hunters' Guide* identified, sometimes for the first time, those crafts and craftspeople in New Zealand.

Craftspeople benefitted by the establishment of a national network and the *Craft Hunters' Guide* proved an invaluable resource for administrators and retailers because the information it contained was not available elsewhere.

It is important to assess the latest edition in the light of earlier and present objectives.

1. ***The provision of information about individual craftspeople.*** This was a unique activity of the original *Craft Hunters' Guide.* Nowadays this activity is also undertaken by an effective national organization covering all crafts, an increasing number of specialist craft organizations and a number of comprehensive regional directories.
2. ***The provision of information about the availability of specialist tuition.*** Again this is an activity undertaken by national organizations and specialist guilds.
3. ***Marketing.*** Four of the six classifications available to each person listed relate to marketing. And this does seem to be an area where the services offered by the *Craft Hunters' Guide* are still unique.

The connections between craftspeople and retailers are already well established and information for craftspeople about the whereabouts of retail outlets is available far more comprehensively in another publication. Retailers usually are inundated by craftspeople visiting and showing them their work. So a directory covering this area seems not a high priority. The relationship between the general public and the craftsperson is well catered for by the *Craft Hunters' Guide.* Undoubtedly for some craftspeople it is important to be available to the general public directly,but it is a service that can severely weaken the relationship between the craftsperson and the retailer and in turn the relationship between the general public and the retailer.

Those listed are able to indicate whether they are available for commission work, and this seems to be about the most important information in the whole directory. There are few opportunities for those craftspeople who like to work on specific briefs i.e. commissions, to promote themselves and their work in a permanent and easy way. But if the demands of this new and relatively untapped area are to be fully met the format of the *Craft Hunters Guide* will have to change considerably. What is required to serve this market which includes architects and designers is a comprehensive illustrated catalogue.

Philip Clarke

Patchwork by Averil Colby
B.T. Batsford. London.
Paperback edition
$21.95

The fact that this book was first published in 1958 and the 13th impression was made in 1983, speaks for itself.

Not only is patchwork addictive, it also seems to be contagious, with a spread of interest world wide.

The value of this book is the historical research that Averil Colby has undertaken into the designs, materials and techniques of English patchwork. Limited guidance for planning and making a quilt or coverlet is included.

As far back as 1958 Averil Colby was warning of commercial interest in chalk illustrations, patterns and working directions. She feared that such interest would endanger the natural and spontaneous spirit which is an essential part of patchwork. This danger is very real in New Zealand today. Patchwork was introduced into America by English and Dutch colonists, who took their inspiration in design from their new environment. I hope history doesn't record that we are capable only of cloning English or American concepts.

The history of textiles is the history of women. Unfortunately little of it has survived in literature on cloth. A terrible fate befell most valuable quilts and coverlets. They were likely to be found in the potato shed covering sacks in frosty weather, or as a dust sheet on a mangle in the wash house. I have heard of a New Zealand quilt which was cut in three to divide it between beneficiaries in a deceased estate! Thankfully some were given tender, loving care and Averil Colby has photographed a selection of patchwork quilts and coverlets that show work typical of periods, localities and fashions dating from 1708. There are 66 photographs. All are in black and white. Although I would love to see them in colour, they do illustrate the importance of the use of tone in patchwork.

Good quality cottons and linens proved to be the textiles that best survived time and cleaning. Unbleached calico, which I find sympathetic to hand quilting and dye, was popular in old quilts. Some patchwork was able to be dated by pages left in mosaic work, or by the type of dye or patterned fabric used. It was not usual to sign or date patchwork. There is an awareness of the importance of that today and

BOOK REVIEWS

our New Zealand textile heritage is being conserved and recorded by a few dedicated people.

If you are a patchwork devotee you are sure to find the text an informative background to your interest.

Joan Bright.

The Technique of Woven Tapestry by Tadek Beutlich — A Batsford Craft Paperback $18.20.

This clearly written and well illustrated book was orginally published in 1967. It was reprinted several times and this 1982 issue as a Batsford Craft Paperback is most welcome. It continues to be one of the best available books on weft face tapestry. Following a brief historical introduction there are instructions for simple frames. I would recommend Frame II as more satisfactory for beginners. This does not use nails for attaching the warp and damage to yarns clothing and fingers is therefore avoided. The main chapter on tapestry technique carfully describes weaving a sampler. This covers most of the basic techniques a tapestry weaver requires. Interesting chapters on some of the authors' experimental wall hangings include an intriguing work which combines both weft face and warp face weave. Well thought out advice on designing stresses the valve of directly developing images while weaving without too much pre-planning on paper. Tadek Beutlich raises some of the perennial problems which face painters and other artists who design for tapestry without a real understanding of the limitations imposed by the structure of weaving. Helpful guidelines for developing designs are included. Three photographs of Tadek's works from the late 1960's are included in this paperback edition. The author no longer weaves traditional weft face tapestry but has applied his inventive mind to developing original structures with fibres and yarns by deceptively simple means and this reviewer eagerly awaits a further publication from this outstanding textile craftsman.

Margery Blackman.

The above two publications are available for loan from the Resource Centre for a period of up to two weeks. A hire fee of $2.00 is charged to cover administration and postage.

The Crafts Council office and gallery is located at:

First Floor
James Cook Arcade
Lambton Quay
Wellington

Phone 727-018

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Jenny Pattrick, Suzy Pennington, Raewyn Smith, Bob Bassant

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16 Sept. 1985

Design and Layout: Suzy Pennington/ Bob Bassant
Typesetting and composition: Computer Setters Ltd
Printer: Roberts Print Ltd

Application/Renewal Form

Name _____

Address _____

_____

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Telephone _____

Craft Interest _____

For groups: Number of members _____

New Member/Renewal (delete one)

Annual subscription $30 starts 1 July ($35 for subscriptions after 1 September). If a new member is signed up and a cheque and form enclosed with your own, discount your subscription by $5 (maximum 4 discounts allowed).

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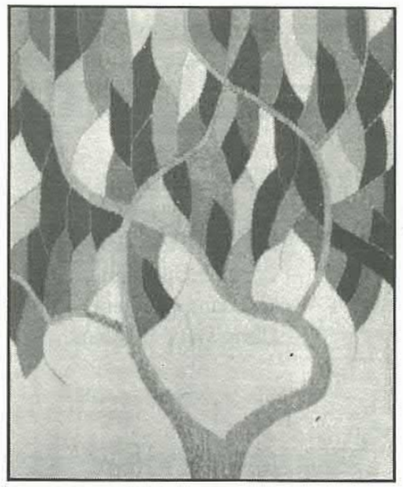
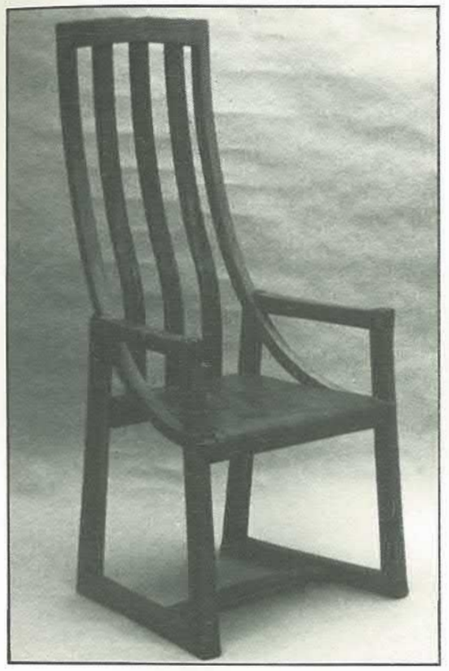
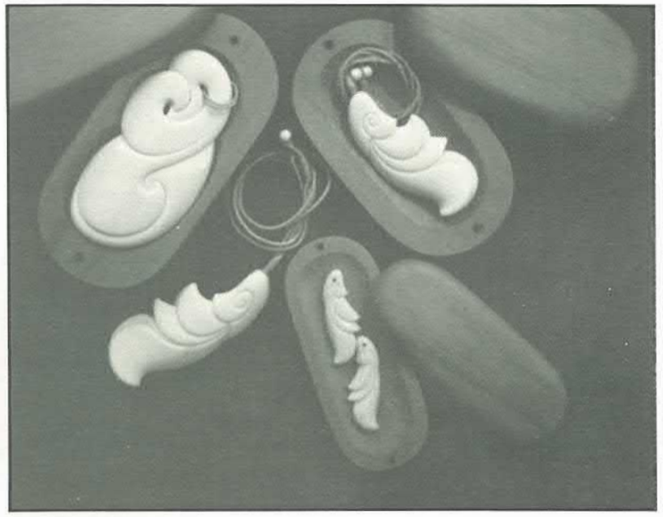
RECENT WORK

Craftspeople are invited to deposit good quality slides of their work in the Resource Centre. These are used as a visual resource by the staff of the Crafts Council, researchers and by intending commissioners of craft.
A selection of recently received slides will be reproduced on this page.
Slides and photographs should be sent to Resource Centre, Crafts Council of New Zealand, P.O. Box 498, Wellington.

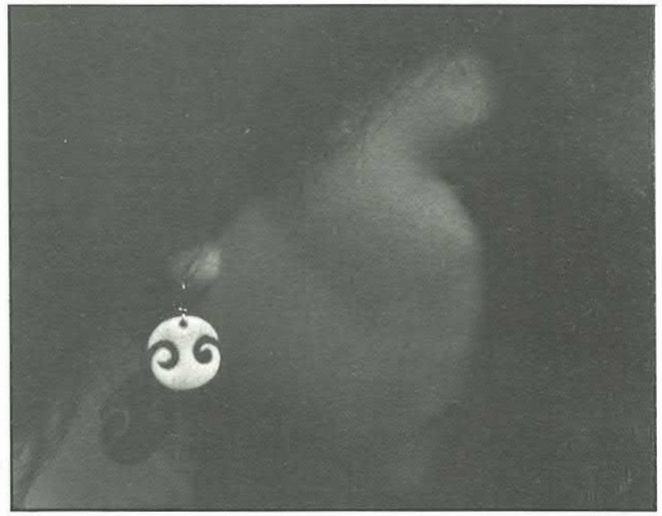
Above: Leather Sculpture. Mike McGee.
Below: Tapestry "Tree Image" Marilyn Rea Menzies.

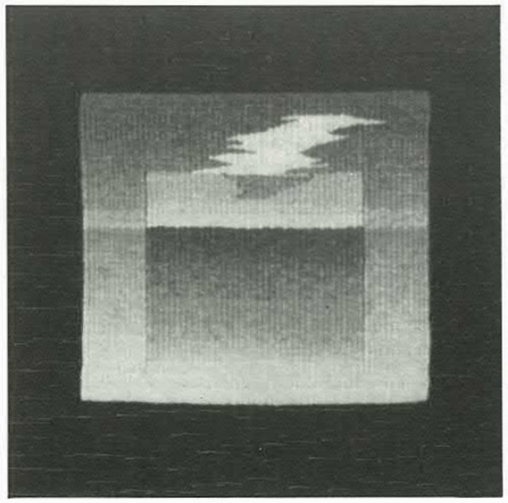


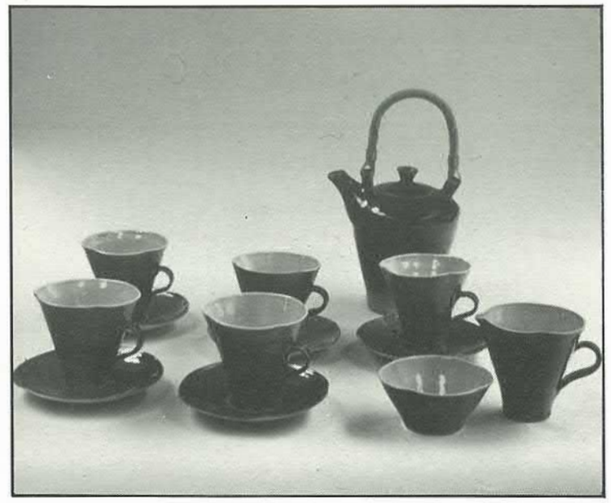


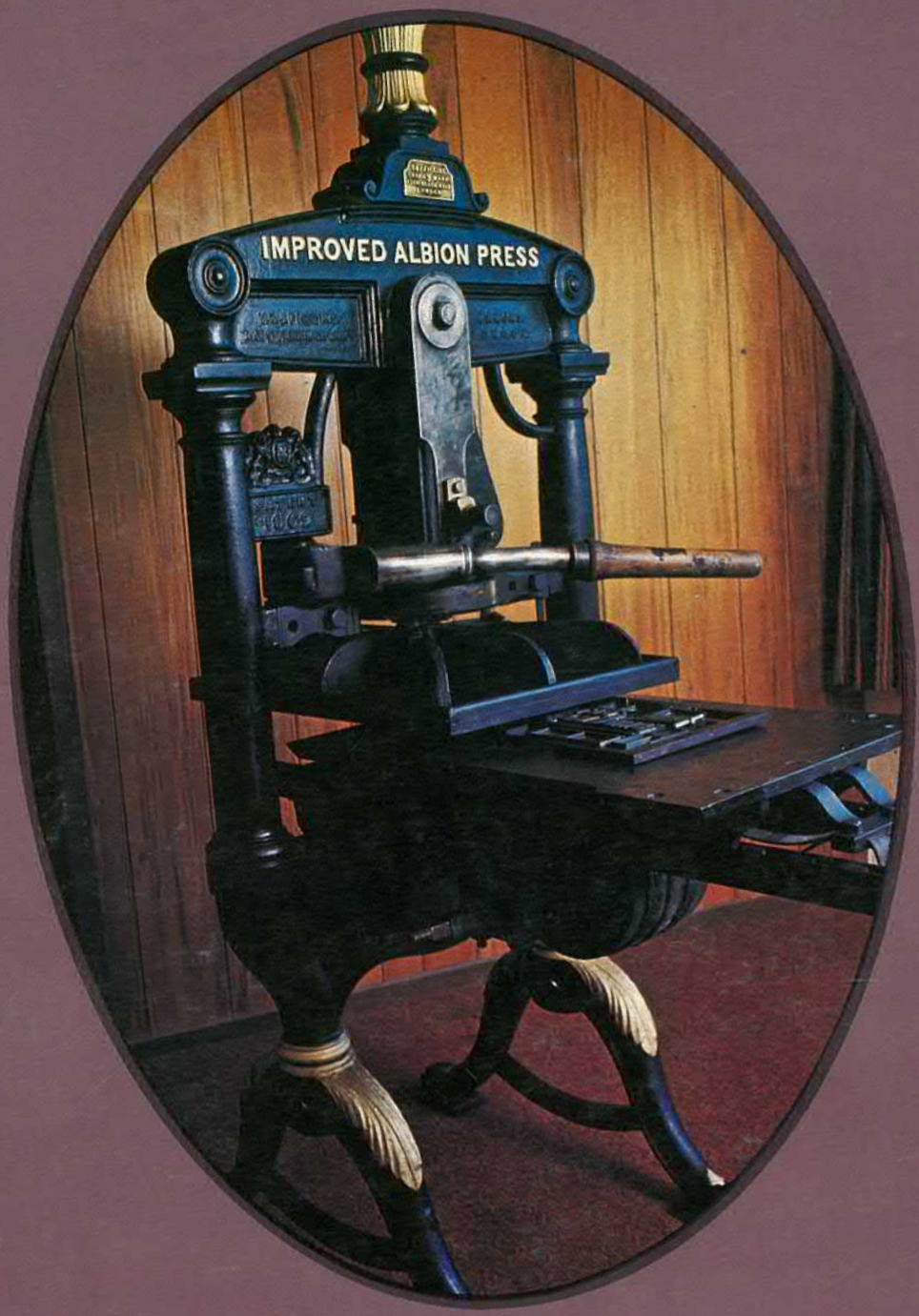


Above left: Carin Wilson. Chair For Vananatu
Above right: Doug Marsden. Kowbai Hangers in Kauri Boxes.
Right: Earrings, Poakaroa.
Below left: Marilyn Rea Menzies. Tapestry 107 × 107 cm. Earth and Sky. No. 1
Below right: Jenny Shearer. Tea set.









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It was with much sadness that the Craft Council was informed of the death of Ida Lough on the 12th August 1985.

Her work is featured on the cover and in the magazine; we are grateful to have had the opportunity to pay this last tribute to her.

Campbell Hegan
President