

NEW ZEALAND

Crafts

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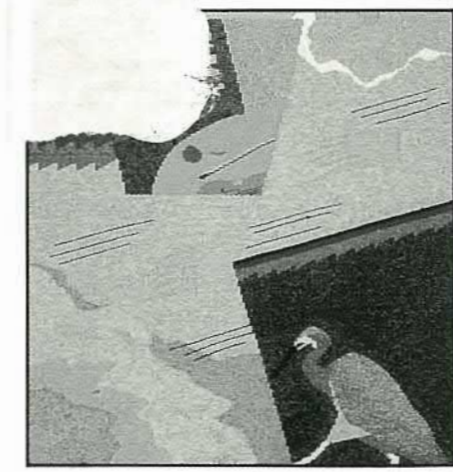
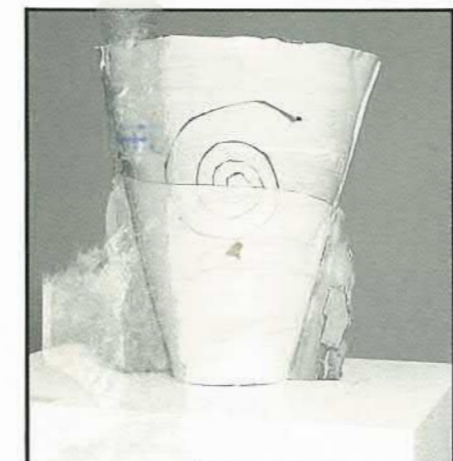
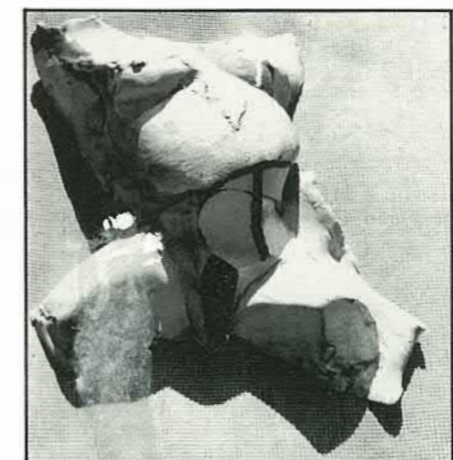
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Craft Council Magazine No. 17 Winter 1986

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Staff
Executive Director John Schiff
Information Officer Raewyn Smith
Gallery Director Libby Gray
Gallery Assistant Liz Stevens
Secretary/Typist Patty Lougheed
Editorial team Jenny Patrick
 Raewyn Smith
 Bob Bassant

Cover: "Byzantine Angel"
Kerrie Hughes
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Soapbox

From time to time crafts people are reminded that there is more involved in living from one's craft than just producing the work. There is, for example, all this business of selling what one produces and a good deal of that involves marketing.

But marketing what?

Certainly the work we do, but it's important, too, to market ourselves — through the quality of our work, the service we give, attitudes to ourselves and to our contacts.

Of course the same goes for the Crafts Council. It helps market itself (and New Zealand craft work) by projecting a positive image through the quality of its new Gallery. Properly fitted out, in a venue which doesn't ask people to squeeze their way up narrow stairs, it is a handy tool in marketing New Zealand crafts and our Crafts Council.

The magazine, too, reflects credit on the Crafts Council and both these "quality performances" give great assistance in the marketing of both the Crafts Council of New Zealand and the crafts of New Zealand.

Yet there is one marketing aspect which could do with a boost — and that's the matter of posters.

To be fair, I have to admit here that I haven't researched this matter at all but simply noticed that in my wanderings around this city (Wellington) and this country, the number of posters marketing New Zealand crafts and our Crafts Council which I have seen.

Not a lot, in fact!

What I'd like to see is a series of posters showing the finest examples from New Zealand crafts — posters which can be bought (from the Crafts Council, museum shops, craft shops, galleries) to give as gifts, to frame or mount or post overseas — posters which are simple, striking and well produced. It's a way of marketing New Zealand crafts and our Crafts Council.

Perhaps we should take a leaf out of the Australians' book. In that country the various state crafts councils produce colour postcards and posters marketing the Australian craft "scene".

Make it an economic package by all means, not a handout. Tourism does it, individual galleries do. Can we?

Surely, if this isn't being done we, the crafts people of Godzone, have much to gain from helping our Crafts Council add one more string to its marketing bow.

James Bowman

LETTERS TO THE EDITOR

Professional Ethics

A situation has developed about which I would like to

- 1) air some of the thoughts that came from a discussion among crafts people, and
- 2) solicit the comments of those who read this letter.

In the past many have parroted a course or lecture of overseas guests we are unlikely to see again, especially if they can only teach a limited number of people on a trip. In fact the Spinning, Weaving and Woolcraft Society have even used the criteria of "one person from each district" to fill a course so the information can be spread around later by those attending the course. The QEII Arts Council has used "those who can spread knowledge of research in the form of teaching..." as a criteria for those who receive large grants. This may be fair enough.

But currently more and more self employed New Zealand artists are taking to the road to teach and spread the experience of their work and research. They are capable, and keen to share their notes and "secrets". They may even count on a teaching tour of each island to supplement their income as craft workers.

As any teacher knows, it takes a considerable length of time to develop a course, and perhaps a considerable amount of money to set up notes, course planning, samples, equipment, and supplies. This should be appreciated. Classes may seem expensive, but for someone to re-teach a course that was obtained from someone else, to "do it cheaper", even to the extent of photocopying notes that have been distributed in good faith, seems a breach of ethics.

It may be one thing for a working professional to assimilate knowledge from a class and incorporate techniques and eccentricities developed by another artist into his/her work, but quite another for a glib, competent, perpetual course taker/cum teacher to regurgitate a course as soon as the teacher has left town.

There are those who are teaching from the provided notes of teachers, and as word-for-word as they can remember, and not from overseas artists, but from our own local New Zealand teachers who are willing to return year after year and teach a subject in which they have become expert. They are now, perhaps more often than before, counting on "return business", and unlike regurgitators, can

give us the benefit of their continued research in the field.

The NZ Spinning, Weaving and Woolcraft Society has a circulating list of spinning/weaving teachers who will travel. More and more we see ads from teachers "on the move", and I believe we should think twice before we accept or condone classes that are taught by "professional regurgitators"

If respect is not maintained, our high quality tutors may decide not to pass on knowledge, and we will all be the worse for it.

Pam Frahm
Monaco, Nelson

Dealer Gallery

We would like to say thank you to your "Soapbox" writer (Summer '85) Edith Ryan, for her interest in the possibility of a "Dealer Gallery" for craftworks. I can now say "Yes Virginia, there is a Santa Claus" because there is such a gallery, operating very successfully in a small tourist town — Akaroa, Banks Peninsula.

Owned and operated by my husband — a woodturner — and myself — knitwear designer — we take our Craft Gallery very seriously. All our suppliers are very professional in both quality and attitudes, and we take the responsibility of promoting them and their work to the public.

We insist on knowing how an article is made (professional secrets excepted) so that the customer is able to choose an item along with all the knowledge required to make an appropriate decision. We consider it important to give the craftworker feedback — good and bad — from customers' comments, without attempting to influence the craftsman in any way. What he/she makes is totally their choice in the end.

We feature one craftsman per month in an exhibition area — sometimes a new artist; sometimes a new shipment from one of our regulars. All of our people work to a consistently high standard and we display their work to reflect that quality.

We have no "specials" or "bargains". We also have no work that does not sell, nor work that is "hard to move".

We would consider we fit the description in the article, and agree that it is definitely better for both artist and gallery to work in the manner discussed.

Raewyn Oliver
The Artisans' Gallery, Akaroa

Goodly Jewellery

I think the time has come for somebody to come up with a new word or term for those items which are presently called jewellery, and which, to my mind, are not. I refer to those pieces of highly impractical and unwearable art which seem to be the "in" thing to make these days. I feel the word jewellery should be reserved for work which can be comfortably worn and which is practical for the wearer's lifestyle and doesn't impede or inhibit their movements in any way. It shouldn't (in my opinion) jag, scratch, prick or be so absurdly impractical that it interferes with the daily business of living. Nor should it weigh half a ton (or tonne, in these metric days) and cause dangerous curvature of the spine as it hangs from the neck of the wearer. To my mind, a piece of jewellery should become a specially loved personal talisman, worn like a second skin, to delight, enhance and comfort the wearer.

If, it is argued, that the making of this avant-garde work is to tell you more about the maker's thinking than about the wearer's pain threshold, then I'm not sure (as a woman) that I feel at all comfortable about this. A piece illustrating this that comes to mind is pictured in the book *New Design in Jewellery* by Donald J Willcox on page 114, an iron breast-piece by Poul Havgaard of Denmark. It is an object of interesting shape designed, presumably, so that the naked breasts of a woman protrude through the holes. I like my breasts and, luckily, I'm blessed with a goodly pair. They give me much pleasure to my husband, and they usefully suckled and nourished my three children, and I can't think of anything more frightening than imprisoning my bosom in those jagged pieces of torched iron. Look at this way. The majority of jewellers seem to be men, with a great deal of their work being ostensibly designed and made for women to wear. Now, all you men, pause a minute and think how you would honestly feel about a piece of "jewellery" made by a woman, that was a ragged, jagged, sharp nut-crackery thing, sticking up, out, in and all-over that was designed to be worn around your entire male genitalia. Would you not feel threatened, intimidated and uncomfortable by such work? Would you not resent the fact that the maker's intention would be to cause physical pain which would curtail and inhibit

your movements and lifestyle and be so darned uncomfortable to wear that if you did try wearing it, it would shred you into ribbons in a tender place (however stylistically pleasing its shape)? Would you not also feel a bit uncomfortable about the maker of the piece and their feelings towards you, and would you not wonder why they should want to make such work?

So how about somebody coming up with a good non-provocative, non-threatening name for this type of work, which, whatever else it is, certainly isn't jewellery!

Biddy Fraser-Davies
Enamellist and Metalsmith

previously published in "Details" newsletter

Craft Bookbinding

Bookbinding is one of the most ancient of crafts and therefore it seems a great pity that as a hand craft it appears almost extinct in New Zealand.

In a machine age the book-commercially has almost degenerated to a mass produced paperback. It is probably only a matter of time until the craft of hand binding will be lost. In fact the number of people qualified by overseas training and experience working in this field could be counted on one hand in New Zealand.

Certainly anyone qualified in book restoration would be very hard to find outside of institutions such as National Library etc.

The craft has seen a revival in Australia in at least four states over the last ten years with craft guilds being formed and a steadily growing membership.

Trade apprentices receive formal training at the various technical colleges and institutes but there does not appear to be anything in the way of tuition for the hobbyist.

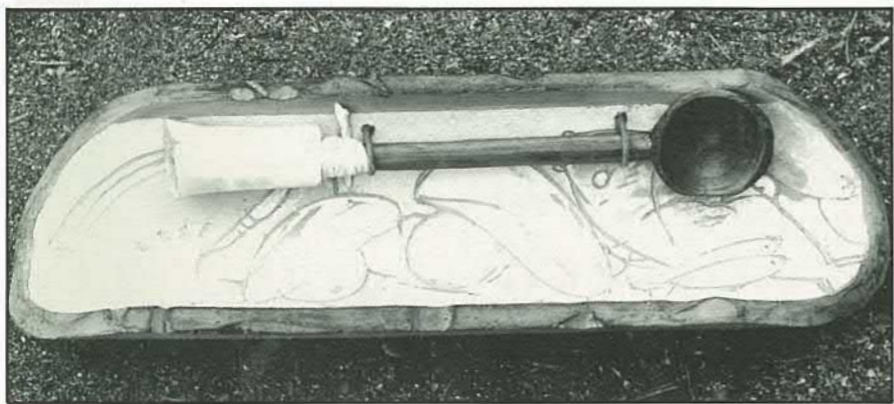
I took up binding as a hobby with a view to having a retirement interest and found that learning from books as best as one could was the only way.

The writer would very much like to hear from anyone doing craft binding, interested in doing it or who can give addresses of craft binders.

John Sansom
4 Alnack Place
Torbay, Auckland 10

New Faces aren't just faces you should have to get used to, as Bob Bassant found out when he reviewed the first exhibition of new and upcoming talent at the Crafts Council Gallery.

New Faces



Above: "Pacific Peace Pot" 30x33cm.
Below: "Cubist Nudist" 30x36cm.



NICKY JOLLY, Potter

In 1980 Nicky worked as apprentice potter with Peter Lange. The following year she joined "Potters Arms" co-operative, working mainly in domestic ware. In 1982 she received a QEII Arts Council grant. In 1983 Nicky spent a year at the Otago Polytechnic's ceramic course specialising in the making of sculptural raku pieces.

"You are invited to the opening of this exhibition featuring the work of 13 new and exciting craftspeople" — thus read my invitation.

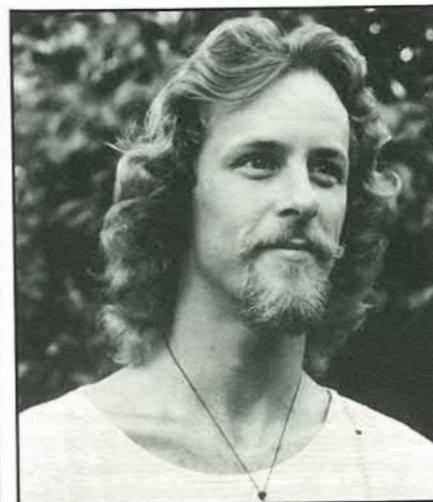
I went along prepared to be pleasantly surprised. I expected to see work with a greater degree of original "content" and with less evidence of technical skills than in an exhibition of more experienced artists.

But now — several weeks later — I have difficulty remembering what was there, confirming for me my initial reaction to a fair bit of work on display — "not very memorable".

The exhibition was the first introduction of New Faces in the Crafts Council's own newly opened Gallery. It was certainly not too much to expect an exhibition of no less than stunning originality — a "Brave New World" attempt at a kick in the teeth of the craft establishment. But to be even the least bit enthusiastic about some of the pieces on show would be encouraging craftspeople to be banal and mediocre.

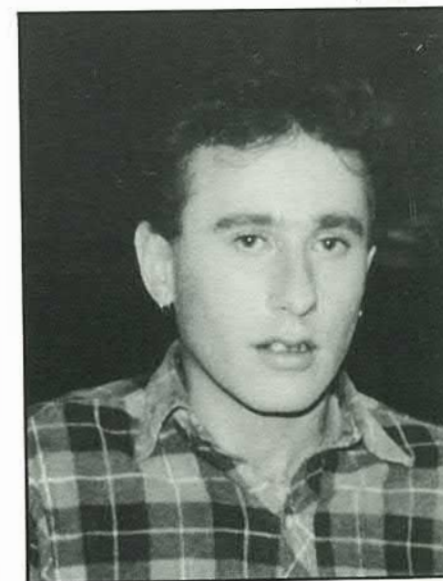
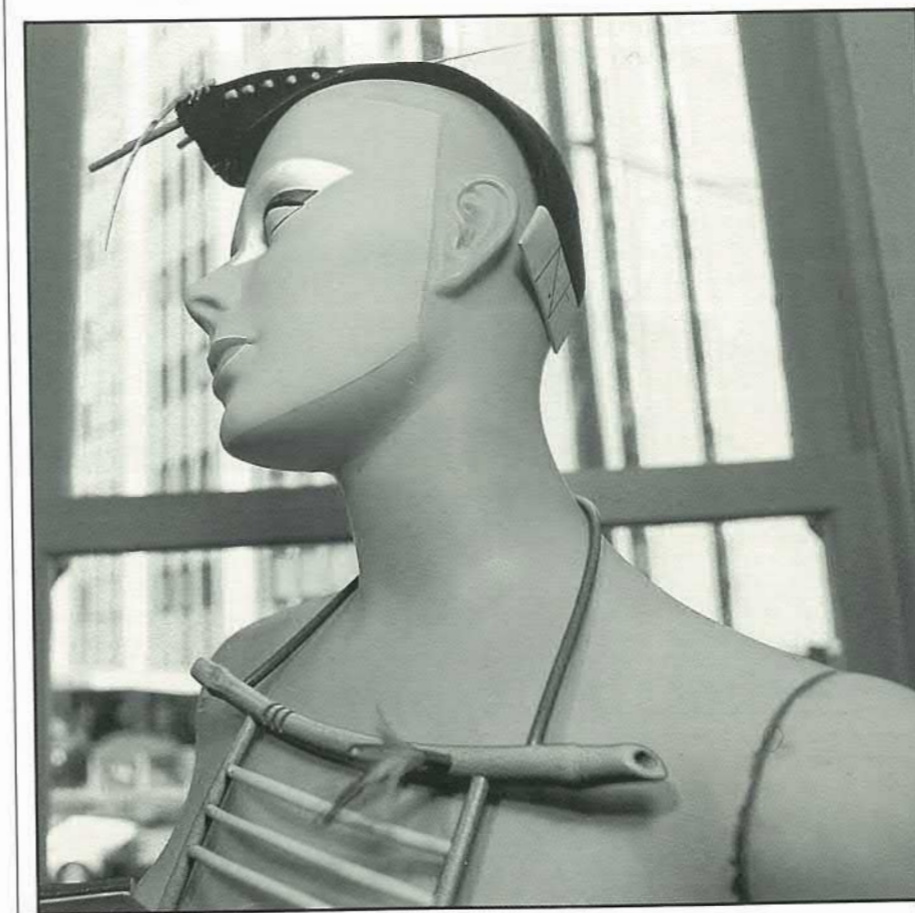
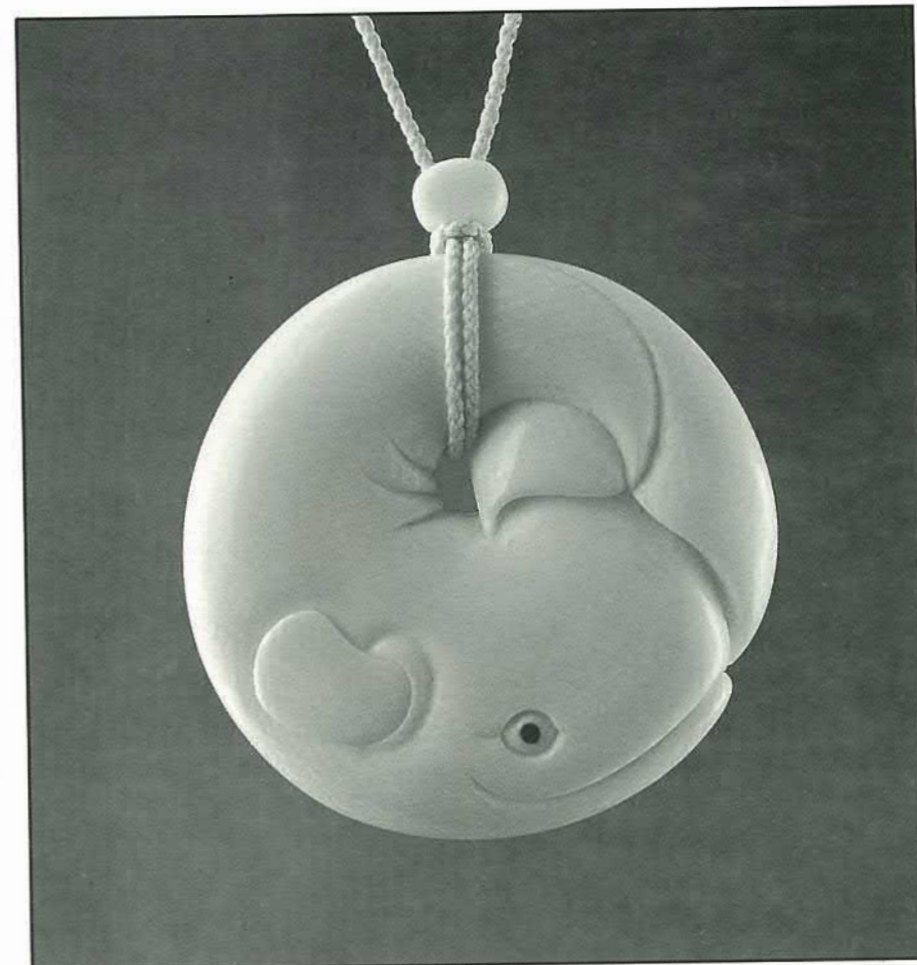
What we had, in effect, was a truly mixed bag with several good points.

Brian Gartside was concurrently exhibiting in the Specialist Gallery as a complement to New Faces. His devil-may-care vivacity was lacking in the majority of crafts on show in the main exhibition, except perhaps in the work of Nicky Jolly — one of the



DOUG MARSDEN, Bone Carver. Self taught though guided by well known bone carvers Stephen Myhre and Owen Mapp. Doug is concerned with good quality workmanship and feels that carvings should retain their strength and beauty over the years of wearing and touching.

Below: Dean Hutton — Head Piece and Neck Assemblage.
Right: Doug Marsden — "Sperm Whale". Whale Bone and Ivory.



DEAN HUTTON, Leatherworker Although receiving no formal training Dean has a background of drawing, painting and sculpture and the progression to leatherwork felt a natural conclusion. Here he received a lot of support and advice from Darryl Rothery (Leatherworks — Wellington).



most experimental and explorative of the New Faces. It comes as no surprise to learn that she has worked some time alongside Peter Lange. Her work reminds me a lot of the new trends (Post Modern) in art and architecture — displaying a gutsy arrogance in the rejection of traditional craft values — the

statement is all. Jolly's work moves or extends into two areas — her sculptural pieces showing an over-riding Pacific-Ethnic influence, and her free form — round based — folded in and folded over pots, relating to contemporary sculpture, Western oriented. The "Cubist Nudist" and "Maori

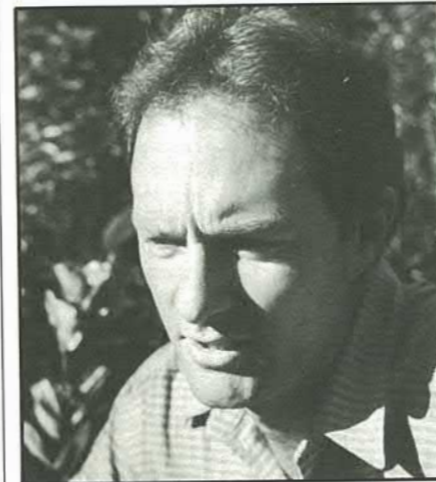
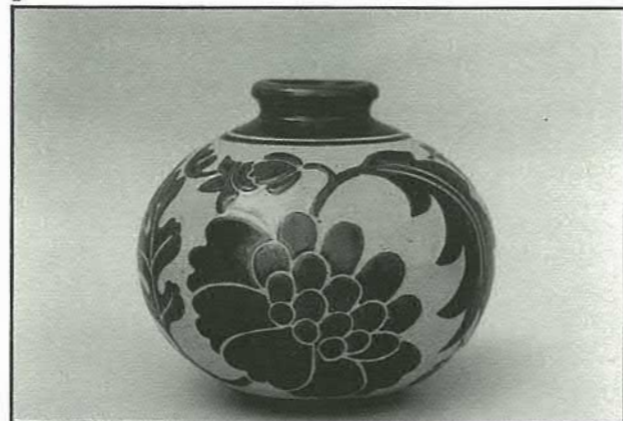
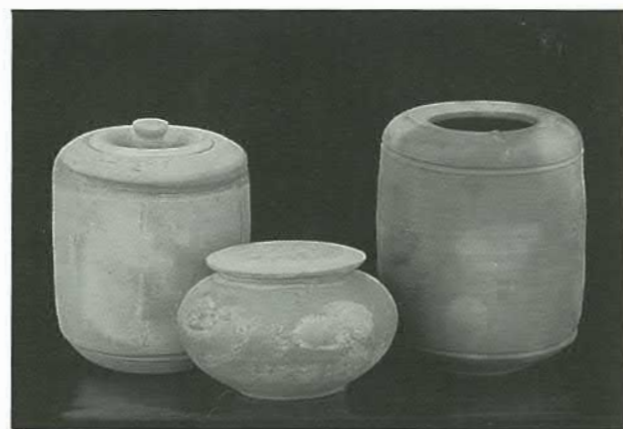


JENNY BARRAUD, Silk Dyer
Lifelong interest in fabric and fibre, embroidery and creative knitting led to a batik course in 1983. Presently her preferred medium is hand painting on silk using wax resist. Her silk scarves and stoles have been exhibited in Nelson, Queenstown and Wellington.

Girl Torso" wall reliefs are the totally free sculptural forms indicating a direction her work may take eventually. Her work is eclectic, but brave and uncompromising. This talented artist is certainly one of the New Faces to watch. Dean Hutton's experimental pieces of body adornment, Leatherpieces



Above: Jenny Barraud — Hand Painted Silk Georgette Shawl.
1 Jenny Barraud — Hand Painted Silk Crepe de Chine Evening Coat.
2 Andrew Thompson — Vase and Pots.
3 April Pearson — Pot-Flowers.

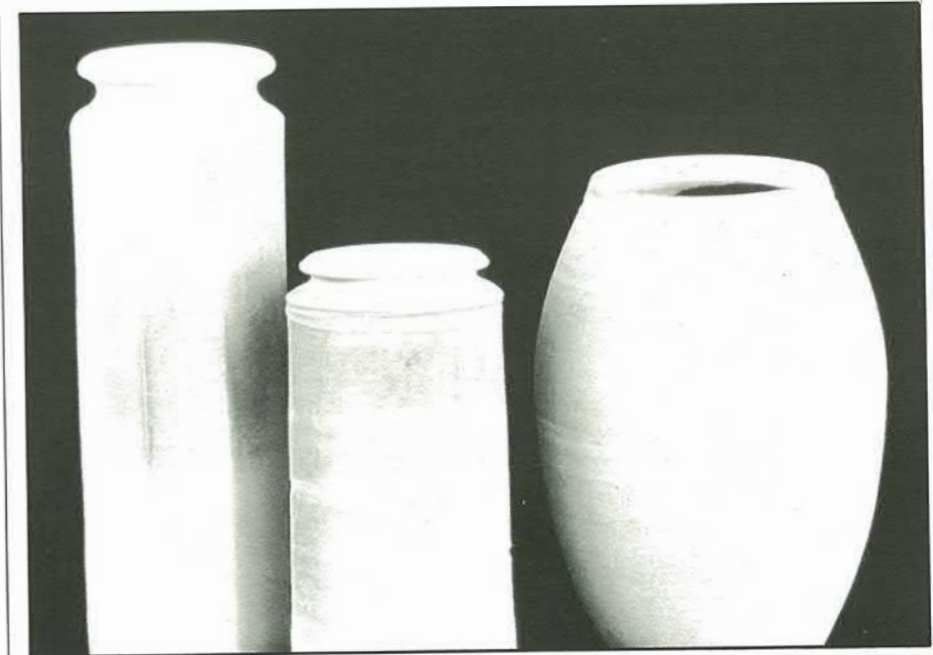


ANDREW THOMPSON, Potter
Began potting in Australia where he completed a two year course at East Sydney Tech in 1983. In 1984 the Auckland War Museum purchased one of his pots from the Auckland Studio Potters Annual Exhibition for their permanent collection.

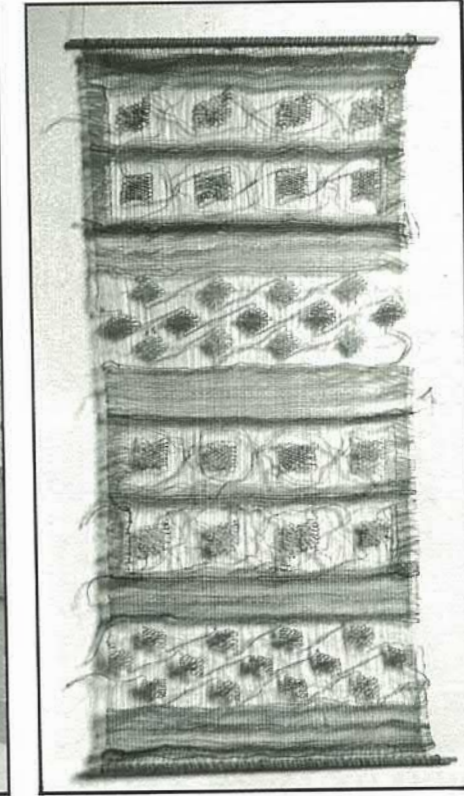


LINSAY MERRYLEES, Weaver
In 1981 studied at Elam School of Fine Arts before travelling to Mexico on an exchange programme. In 1984 she attended the weaving course in Nelson and is now studying the Textile Design Course at Wellington Polytechnic.

with piercing rods, Feather and Bonds — have the kind of decorative quality more commonly associated with the post-Punk culture. Haute couture is always in the process of taking over that which is marketable in a much broader sense, and in this respect Dean's work acts as the right kind of catalyst. Hutton's work fairly belongs in the new vogue era of Debra Bustin's installations and the three-dimensional craft added works by Carole Shepherd. It's fun and refreshing; I particularly liked his



Detail: Hand Dyed Wool Blanket.



Wallhanging 23x46cm.

headpiece and neck assemblage. Staying with body adornment for a while, I am not very receptive to Jenny Barraud's way with colour in her handpainted silk evening coats. To me the complementary hues of blue and yellow and the Oriental black and red worked best, but it's good to see someone attempting to paint on silk and breaking the all too prevailing craft dyeing mode of amorphous swirls of colour, often employed to hide a lack of design and drawing ability.

Colours in Linsay Merrylees' hand dyed blankets are glorious — there is no craft pretence about her work — these blankets just are. Evident is a real understanding of the medium; the quality of wool, the beauty of colour and their mutual interaction. Merrylees works from well informed references in a true professional manner. And finally several potters of various ilk — I have seen Andrew Thompson's work quite a bit and I can't leave it without mentioning that



GLEN BROOK-ANDERSON, Potter

Attended pottery courses in 1982 with Bronwynne Cornish, Barbara Hockenull, Brian Gartside. Further study at the Otago Polytechnic, 1 year ceramics course in 1983 led to her being part-time tutor in ceramics at Otago Polytechnic.

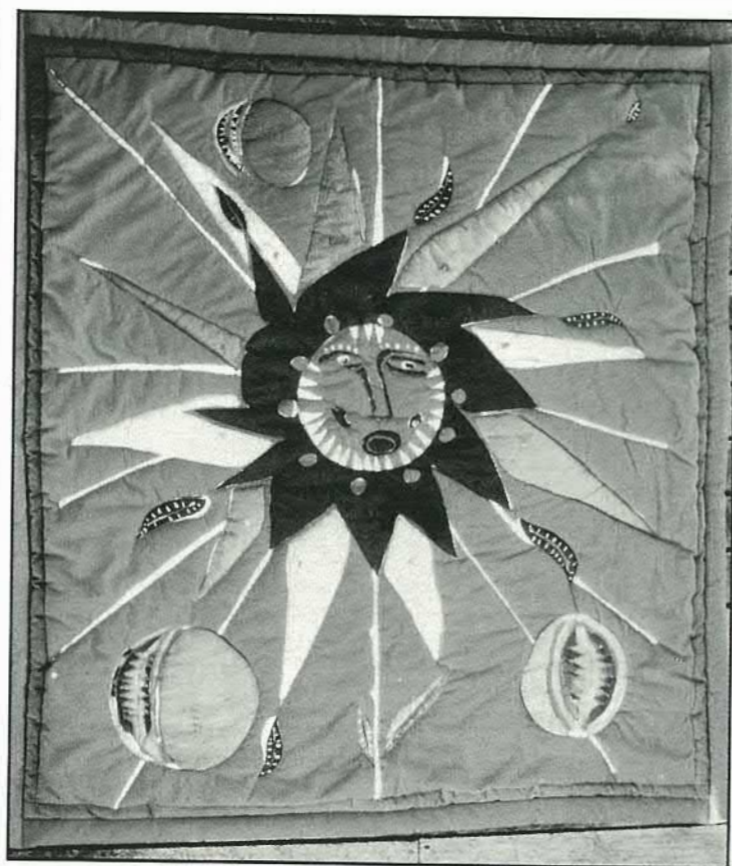
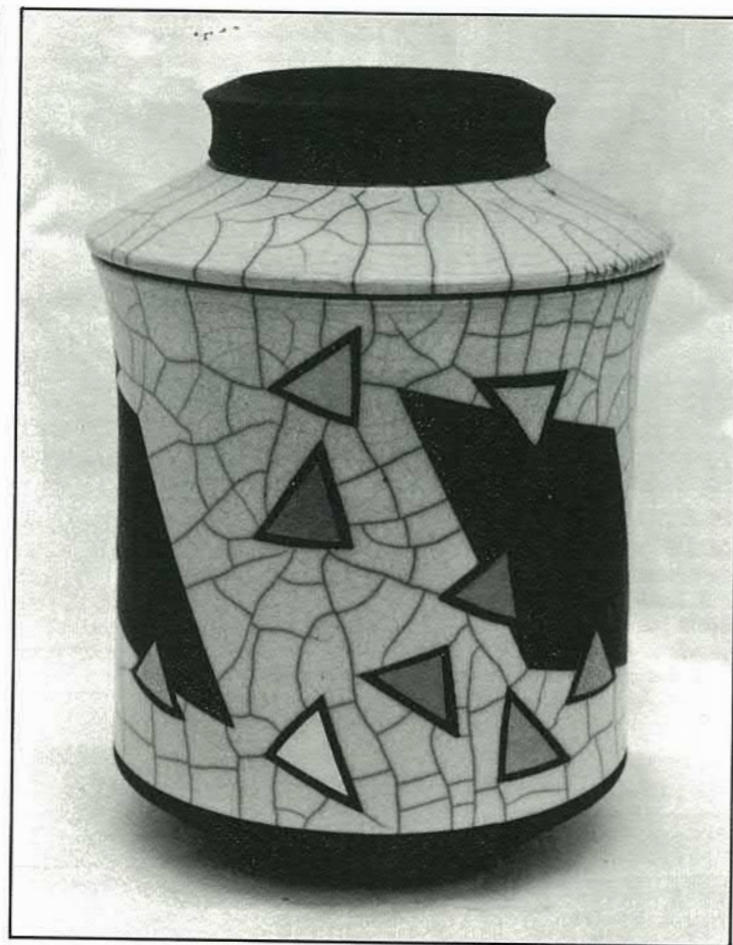
Glen Brooke Anderson — Cylinder Form 120x140mm.



EMMA FOOTE, Fabric Artist.

Attended Resist Dye Workshop with Carole Davis. This led to working as an apprentice with Carole Davis for 12 months aided by a QEII grant. Emma's inspiration comes from what she sees around her — particularly people. Her present priority is to study form, progress in fabric design and resist dye work.

Emma Foote — Wallhanging.



just as much as I would like to be entirely positive in my evaluation of his work — I find it difficult coming to terms with the green-blue he keeps on using. They are, within this context, rather disembodied colours of an icy luminosity whose shock value has by now worn thin. When broken by surface textures the decorative quality of it comes rather as a relief.

Glen Brook Anderson provides us with some finely crafted pots, graphically a throw back to the fifties, but the understanding of the medium and colour manipulation is always apparent. A tall vase has a diagonal double line balancing against the small multi-coloured triangles — a real tightrope trick on a three-dimensional object with parallel edges!

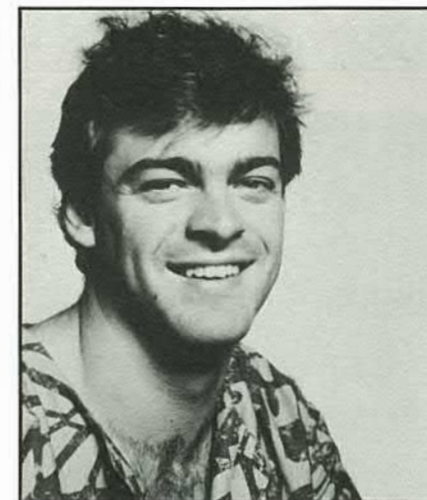
April Pearson's landscape pots in the colours brown and grey have a solidity and earthiness about them, relieved in her strongest work by precise linear detailing of an amazing dexterity. This laid over detailing gets absorbed in the edges of the dome-like pots no matter from which angle you look at it. This reinforces the three-dimensionality instead of weakening it, a problem few potters past and present have not been able to overcome. Fine work of great presence in the more traditional mould of utility pots.

Maybe in retrospect, the parts were better than the whole — in some respects anyway. It's just that in our multi-media society the word "new" seems so much harder to qualify.



APRIL PEARSON, Potter

Studied with Doreen Blumhardt at Wellington Teachers' College and with Agnes Smith in Wanganui. Has attended classes in recent years with George Kojis at the Wanganui Community College where she is now a part-time tutor.

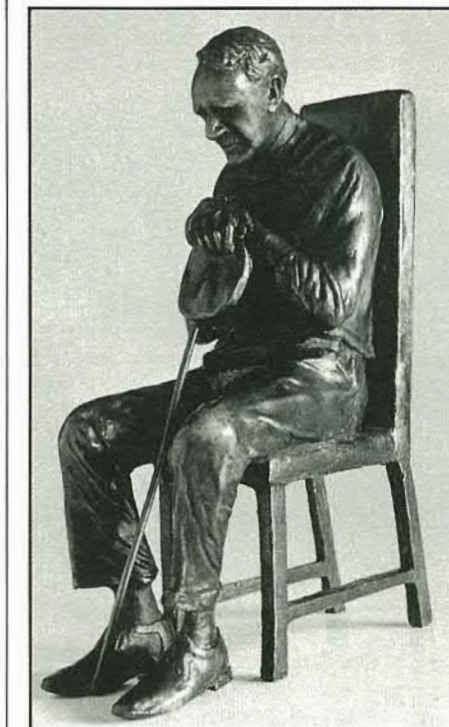


MICHAEL MACMILLAN, Bronze Sculptor.

Works as potter/sculptor. First bronze cast in 1983 and like subsequent sculptures features the human figure. Each work is a limited edition, using the latest techniques in mould making and bronze casting.

Some of the work on display was too much concerned with would-be innovation — perceived by the non-initiated to be part of the New Craft aesthetic. But in truth neither preoccupation with innovation, nor being mesmerised by Art Nouveau-Deco and other styles of the past is what craft aesthetic — new or otherwise — is all about.

What is lacking in this exhibition is aesthetic sensibility and sound design. Awareness in an art-design-craft historical context, e.g. not having been exposed to truly "significant form" in a contemporary sense. Many of our younger craftspeople seem to be perpetuating (and imitating) fashionable attitudes and conventions from less than recent craft media heroes without being aware of the true



historical and contemporary roots or heroes if you like.

Some of the work was self evident in this respect. In fact it hardly warranted inclusion in a "New Faces" exhibition. As a teacher of design I come across this regrettable lack of awareness among my own students through not having been exposed to the real aesthetic issues — art historically or otherwise.

On the other hand if the desire to be a famous individual finds no alternative than probing in uncharted territory without any educational guidance at all — so be it. But the reviewer will be left to ponder the question.

As informed opinion is necessary to establish critical standards, will the newly formed Regional Craft and Design Courses take up the challenge? I hope they do have the vision and resources to do so, otherwise the "New Faces" exhibitions of the future will present nothing more than recycled "Old Faces".



Ray Thorburn backgrounds the American Artist in Residence at Wellington City Art Gallery.

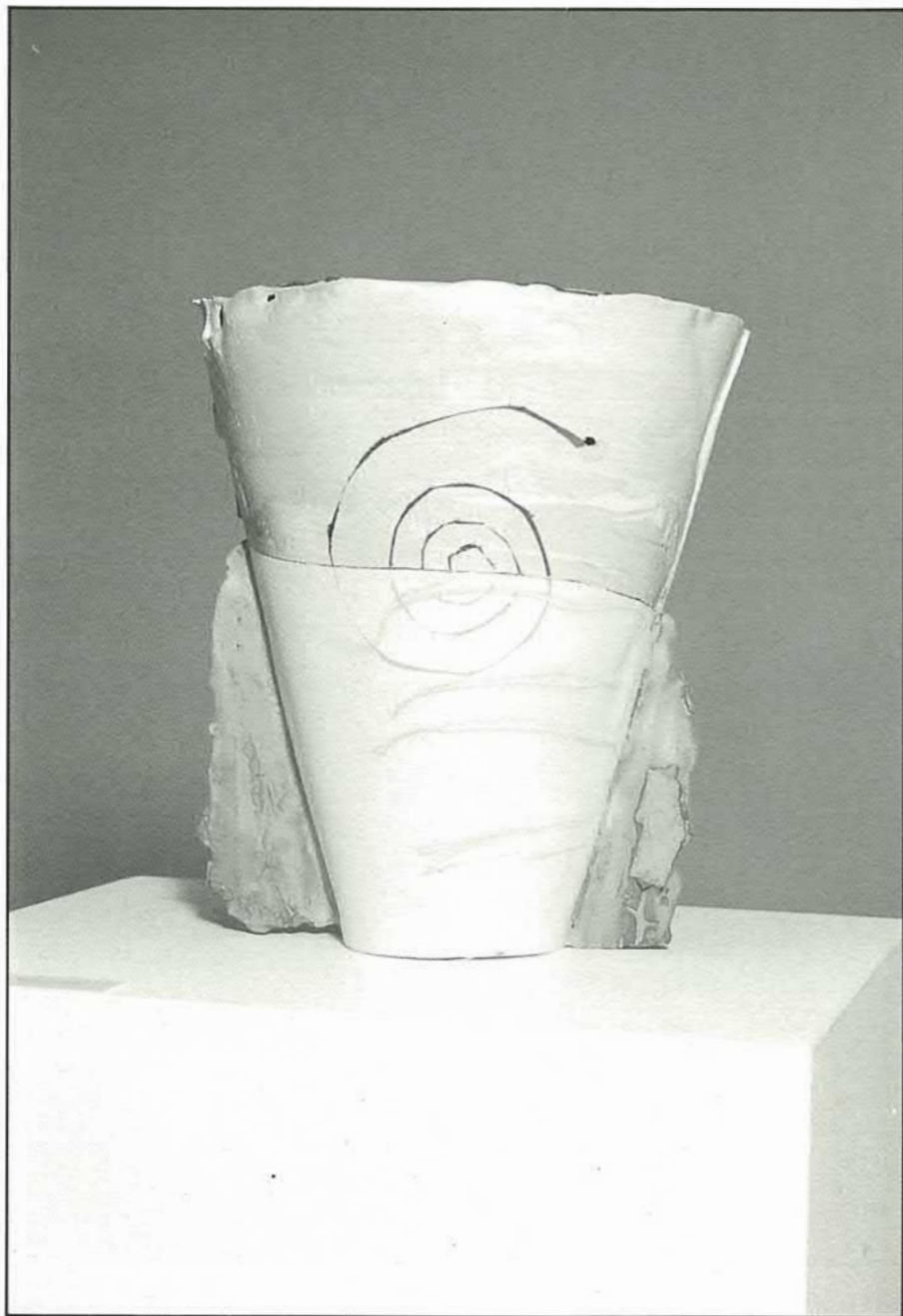
Robert Shay – Cowboy Ceramicist

In 1980 I reviewed the Ohio State University, College of the Arts, Faculty Exhibition (*Columbus Art*, Vol 1, No. 13). In it I commented "Bob Shay's delightfully funky clay boot — his response to the peon taste of Mexico, completes this coterie of autobiographical art..." In retrospect my first formal response to Shay's ceramic boot, complete with fishing fly attachments, touched upon the very essence of his art — a deeply felt spiritual identity with the ethnology of the South Western rim of America, the desert and its cultural history.

Shay's ceramic art in another sense is also autobiographical. It is a personal record of countless journeys in his Chevy truck, into the heart of America, where every rock can tell a story; where few white folk ever go.

I knew Bob's work quite some time before I met the artist. At that time my impressions of the person, based on his art, were of a rough-hewn cowboy, a studied copy of the nonchalant dude on the "Marlboro" billboard I passed on Route 33. I imagined somebody who pounded clay into post-pop forms, who cocked a snoot at fashion, taste and anything that society held to be precious. A kind of Jim Knutt (Chicago Mad School of Art) of the mid-west. I was only partially right. For whilst Bob was still a Brooklyn boy with a buried Kojak accent, conceptually his art had escaped the West Broadway of the sixties, to find its roots in the culture of the desert via Madison, Wisconsin.

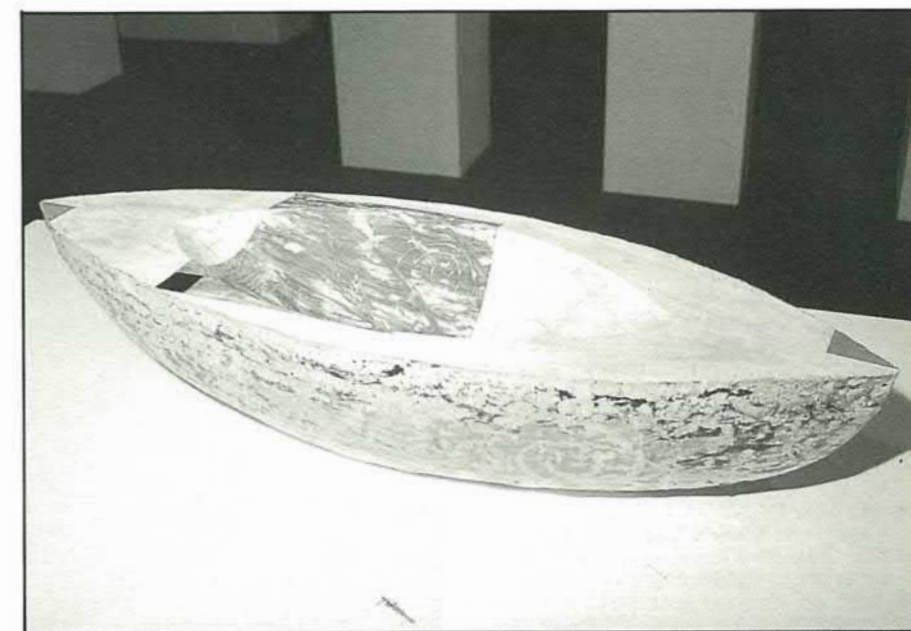
Even as a post-graduate art student at the University of Wisconsin, he was a maverick, who was encouraged to explore beyond the confines of conventional hand-built procedures and practices. It is, therefore, not surprising that ever since student days he has continued to kick over the traces of convention, experimenting with outrageous combinations of materials. He is not a potter. Today his art is a slag heap of waste



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- 1 "River Rouge"
Slipcast Earthenware. Multiple Fired. U.S.A. 1983.
- 2 "Niche"
Earthenware. Multiple Fired. N.Z. 1986.
- 3 "Disks"
Slip Cast. Multiple Fired. N.Z. 1986.
- 4 "Run a Red"
Earthenware. Multiple Fired. N.Z. 1986.



4

products, combined with clay and fired up to a dozen times. The results are a brilliant, sophisticated, if somewhat sacrilegious testimony to his cowboy ceramic credo.

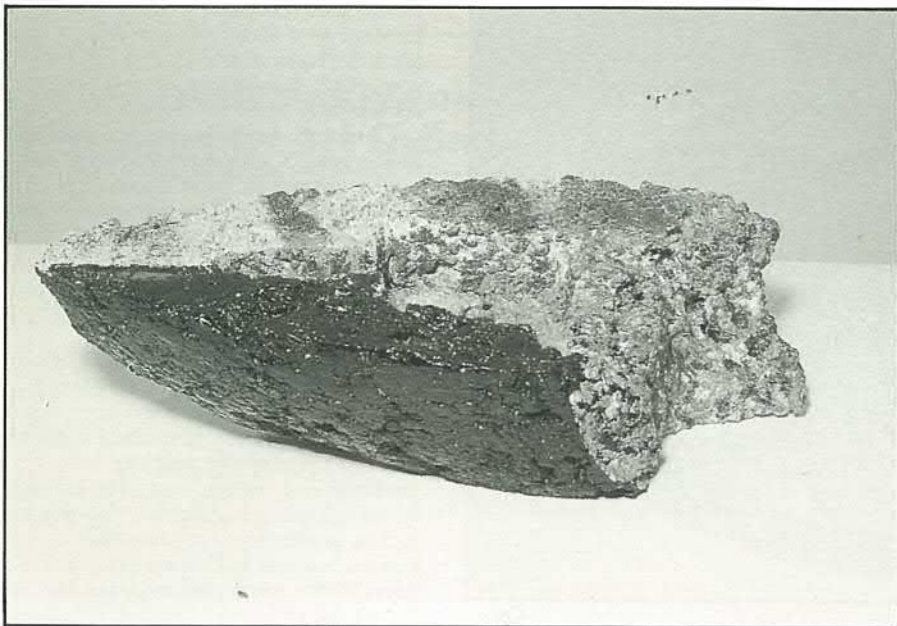
Cowboys are range riders, people of the land. Consequently Shay, not unlike potters in New Zealand, passionately identifies with landscape. His landscape however is not the rich lush growth of New Zealand, but the tundra of the American hinterland, where time is frozen and space is infinite.

It is not surprising, therefore, that students at the Wanganui Regional Community College, 1986 Summer Art School, readily identified with his feelings for ecology and the environment. In his first slide lecture, he talked of rock columns that made arches in the sky, canyons that housed ancient Indian communities, holes in the earth that exposed its

core, burning colours, frozen reflections, peasant walls cracked and peeling — a collage of influences that are also close to the heart of New Zealand's pottery traditions.

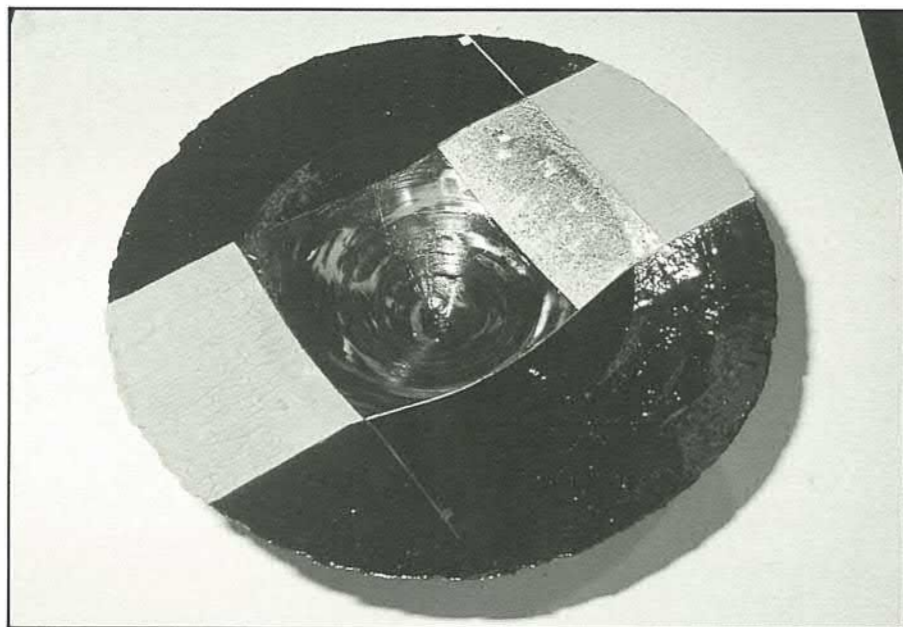
However, once the teacher had captured his audience, he stretched their imagination and shook their foundations built, for the most part, on Leech and Hamada, with pictures of clay boots with feathers and fishhooks, bawdy signs, concrete wigwams, tinsel coloured slabs and clay cylinders cracked and bleeding, stuffed with glass. All either sources of ideas or artistic outcomes. The roots of Shay's ceramic art are not only to be found in the desert landscape, but are also sown in the bright lights and disposable world of Main Street U.S.A.

Despite all of the problems associated with settling into a new country, a strange studio, plus workshop and seminar commitments

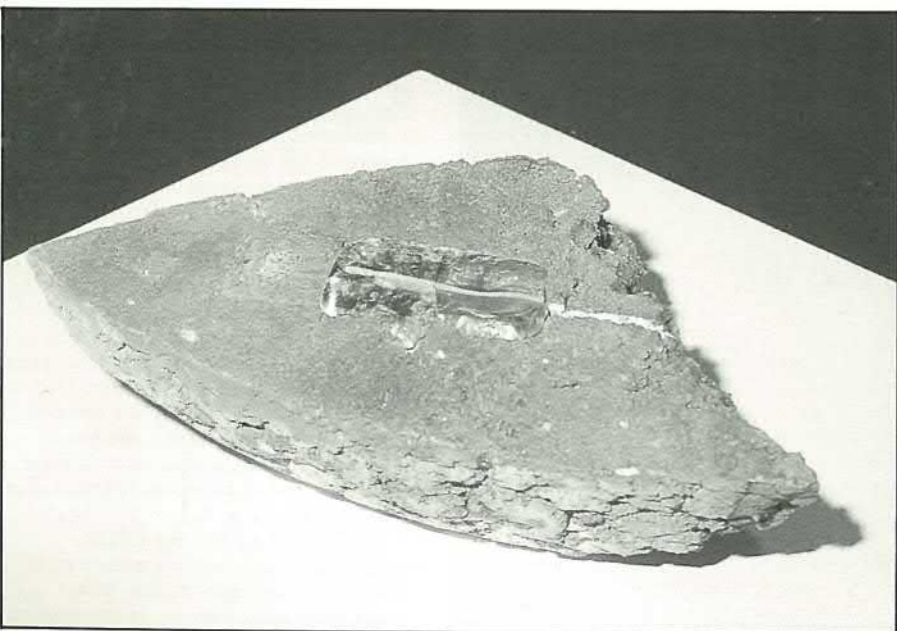


from Christchurch to Auckland, in a remarkably short space of time Bob was at home. In fact, as Ann Philbin pointed out in the Wellington City Art Gallery catalogue, within twenty-four hours after arrival, Bob and Jim Greig (co-exhibitor) were collecting river rocks in a bush-clad canyon near Jim's home in the Wairarapa, as if they had known each other for years. Interestingly, when Shay and Greig's artworks joined forces in the Wellington City Art Gallery, they more than complemented each other, they were bound by a power that was much more than their considerable physical presence or aesthetic quality.

The real test however was the on-again, off-again arrival dates of the works Shay had shipped from America in ample time for the opening of the International Festival of the Arts exhibition, in March. No sooner had he settled into his



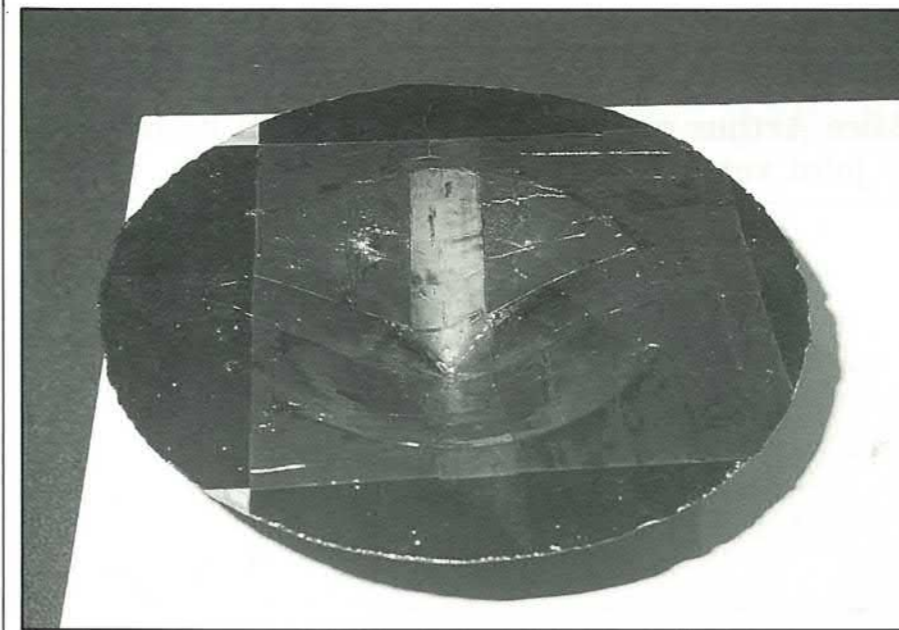
1 "Hurricane Drops"
Earthenware. Multiple Fired. N.Z. 1986.
2 "No Cheap Shots"
Earthenware. Multiple Fired. N.Z. 1986.
3 "Cut Throat"
Earthenware. Molten Glass. Multiple Fired,
U.S.A. 1985.



residency and begun work in the Eastbourne Studio Workshop, did he learn that the American works would not arrive in time for the official opening. A less together person would have probably thrown in the towel in despair. Not Shay. Faced with a major exhibition opening in a month, he quietly set about the colossal task of producing a complete show from scratch.

Frantic he might have felt, frenetic the pace, but he still has time for his friends and the many strangers who called by his studio for a chat and some advice.

The outcome of this hectic period was a body of work entirely produced in New Zealand that took your breath away. Bob's comment to me was; "There were at least six pieces in the show that were as good as anything on the water." It therefore was very appropriate that Paul Cleveland, United States



1 "Taos"
2 Slipcast Earthenware. Multi Fired. U.S.A.
1985.

stand out from the mass of competent technicians that abound in America.

A self-confessed closet painter, he uses glazes like an abstract expressionist, building up layers of iridescent colours and textures, each separately fired, until the final image glows with the ordered richness of a Hans Hoffman painting. Hoffman, coincidentally, was the doyen of the New York School of Abstract Expressionism, when Shay was growing up in the same city.

It nevertheless would be misleading to leave the impression that his work was wildly gestural in the manner of Jackson Pollock for example. Shay's work, although eclectic, is very controlled with each mark or gesture, each layer carefully considered in relationship to the total form.

When the American pieces were finally displayed, Festival-goers were richly rewarded. Each piece deserves comment but this is not a review, so much as an insight into the artist and his ideas. Therefore I will confine myself to two works that exemplify his approach.

"River Rouge" 1985 is a slipcast, marblised, earthenware vessel with perforated hollow walls. It resembles crusty flakes of parched earth, that over time have peeled away, hinting at further layers hidden beneath the surface. The piece suggests a totemic emblem of ancient peoples, unearthed and given a contemporary dusting. On the other hand, "Rouge Royal" 1983, a slipcast earthenware, multifired vessel, is unmistakably a high tech example of contemporary ceramic art. Rich in colour, with a fiery orange-red glaze dripping down the edge, it shimmers in the light, broken by silver metallic squares diagonally "painted" into the surface. In fact all pieces in the exhibition were a creative delight.

Wellington has indeed been treated to a festival of ceramic art, which I am sure will be talked about in pottery circles for quite some time to come, certainly until Bob and Elaine Shay come back. The impact of their New Zealand experience was such that they are very keen to return in 1988 and take up a residency in any New Zealand technical institute, offering craft design as a full-time course of study. Come back Columbus cowboy — I and others want more of your particular brand of art heresy. □

Ambassador to New Zealand, in his opening address, should speak of Robert Shay in glowing terms, as an important ambassador for his country — a true professional.

Inevitably Shay's work has attracted a great deal of attention and a lot has been written. However, having sketched a picture of the person, I cannot complete the portrait without reference to his work.

His misfortune was our gain, for rather than getting an exhibition of American work supplemented by pieces done in New Zealand, we got two separate exhibitions: firstly the New Zealand work, followed by the American. A bonus indeed, for it provided the opportunity to observe progress.

At first glance the influence of the New Zealand experience was not obvious. Yet all works in the first show were shaped by the availability of material, working conditions, size

and type of kiln, etc. Conceptually, however, the New Zealand experience will take a much longer time to germinate and take seed. I well recall Bob talking about a shopping expedition to Paraparaumu to buy ceramic supplies, where he discovered something labelled coloured aggregate. "That's typically Kiwi," said the maverick, so he promptly purchased a quantity, took it back to the studio and mixed it into the clay, without the first clue as to the likely result when fired!

Far from being irresponsible, the freedom to experiment outlandishly with materials stems from his umbilical connection to the land, a knowledge of ceramic chemistry, years of similar experiments and above all else a finely tuned capacity to respond creatively to new experiences. More than any other single factor, I believe it is Shay's creative abilities that make his work

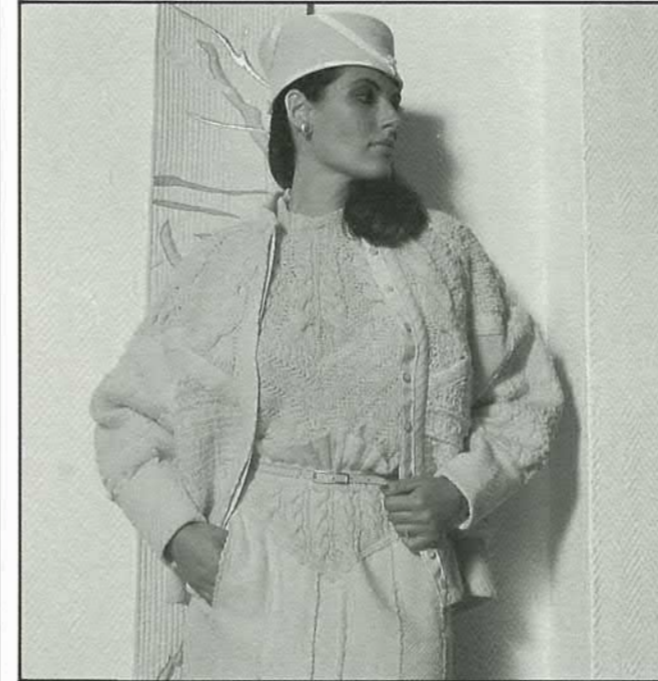
Raewyn Smith and Mary Alice Arthur report on the 1986 Wool Board Awards — a new three-way joint venture.

Top Awards for Wool



"The Premier Award"

Lee Andersen — Pam Elder — Beverly Eriksen.
Knitted and Woven Jacket, Woven Skirt with
Knitted Trim, Knitted Batwing Jumper.

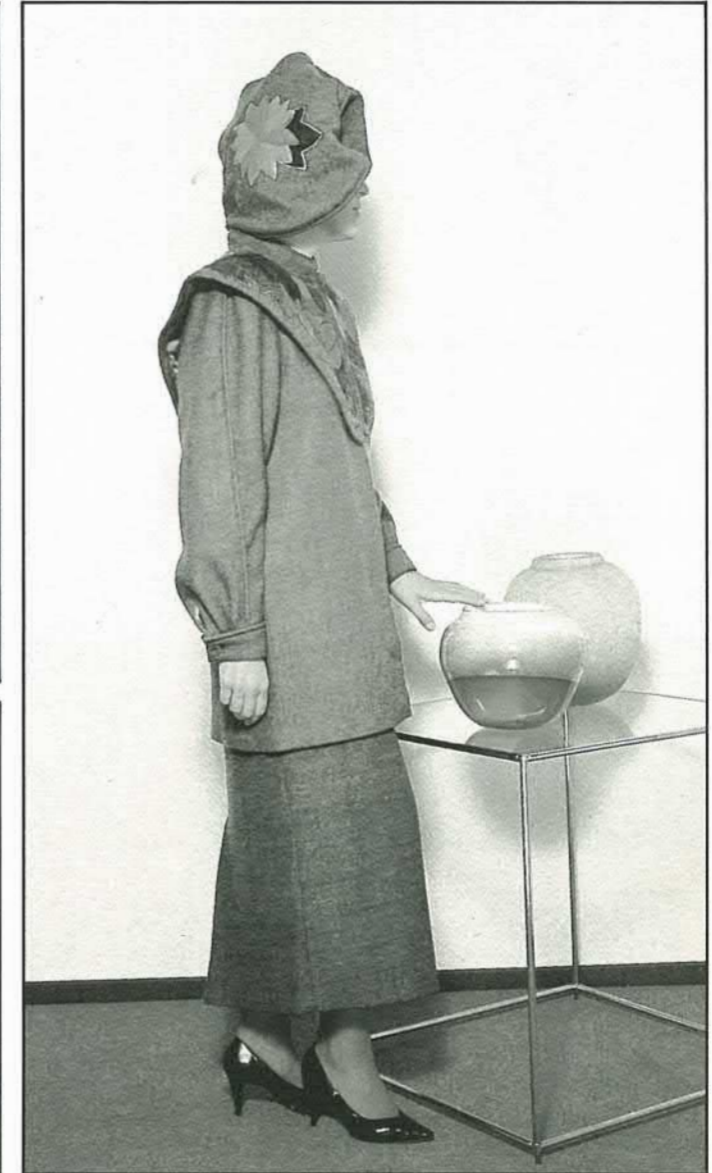


1 "The Premier Award"
Knitted and Woven Jacket.



2 "Excellence in Design Award"

Jane Mabee. Long Jacket with Cape Collar, Dress and Beret.



The inaugural "New Zealand Wool Board Design Award for Handcrafts in Wool", presented at the recent National Woolcrafts Festival in Tauranga, represents the start of new initiatives for the woollen handcrafts industry in New Zealand.

In 1985, as part of a redefinition of its woolcraft sponsorship, the New Zealand Wool Board proposed new developments in the woolcraft industry aimed at furthering the standards of excellence and design in New Zealand handcrafted woollen products.

"We felt that the woolcraft industry has an important future in New Zealand and that it should be the Board's policy to nurture and support

developments in that industry, especially in the design field," says Bill Rushworth, Manager of Apparel Products for the Board.

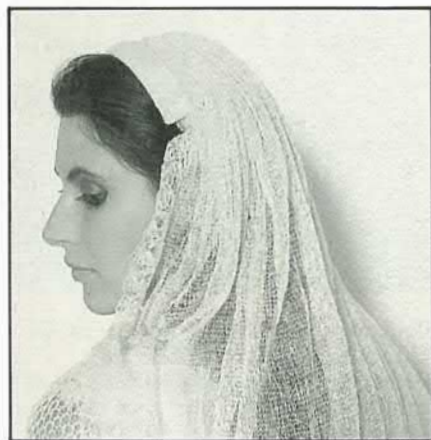
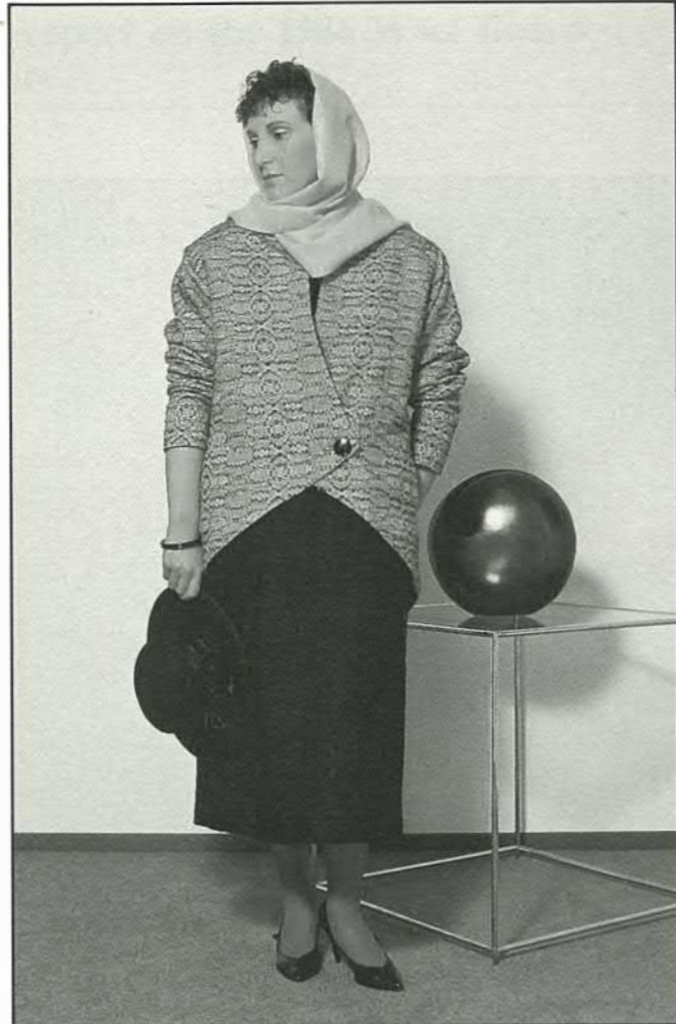
The New Zealand Spinning, Weaving and Woolcrafts Society and the Crafts Council of New Zealand were invited to assist in formulating and administering the new award. The decision was taken to recognise two major elements of wool handcrafts: fashion and art, with awards for each in alternating years.

Setting the standards

After jointly setting the standards for the award, the three organisations worked extensively together to administer and judge the entries. The

Woolcrafts Festival was chosen as the highpoint: a perfect vehicle for presenting the inaugural awards — a premier award for Excellence in Design in Fashion worth \$2,000, and a secondary award for Excellence worth \$1,000.

Four judges were appointed on the basis of their technical and fashion backgrounds. They were: Oriel Hoskin, a tutor in Textile and Clothing Design at the Wellington Polytechnic; Nola Fournier, a spinner and weaver and spinning tutor at the Nelson Polytechnic; Jenny Correy, fashion writer for the *New Zealand Woman's Weekly*; and Mary Lines, the Fashion Advisor with the Product Marketing Group of the New Zealand



Wool Board.

The inaugural award for Design in Fashion prompted a new cooperation between spinners, weavers, craftspeople and fashion designers. The judges for the Fashion in Wool Award were overwhelmed with the technical excellence and creative innovation of the entries, commenting that the superb fabrics could be used by any couturier.

The judges used six specific criteria in making their selection: fitness for purpose, design, technique, materials, finish and durability.

The entries were considered both from the perspective of handcraft skills and fashion design. Overall the judges were looking for a garment with a handcrafted look that could not be commercially produced. Equally important, however, the entry also had to have that necessary element of fashion magic.

This dual requirement made the final decision particularly difficult for the judges. They spent a long time agonising over their final choices and the decision was made only after many hours of discussion and deliberation.

The Premier Award

The Premier Award for Excellence in Design and Fashion was presented to the Wellington team of designer and handknitter Lee Andersen, spinner Pam Elder, and weaver Beverly Eriksen.

The winning design — incorporating a handwoven skirt, woven and knitted jacket and knitted top — was seen by the judges to have an exceptional organic simplicity. "The marriage of the woven fabric with the knitted pieces creates an overall ensemble which has a clever unity of design. Fashion and handcraft have been inventively combined."

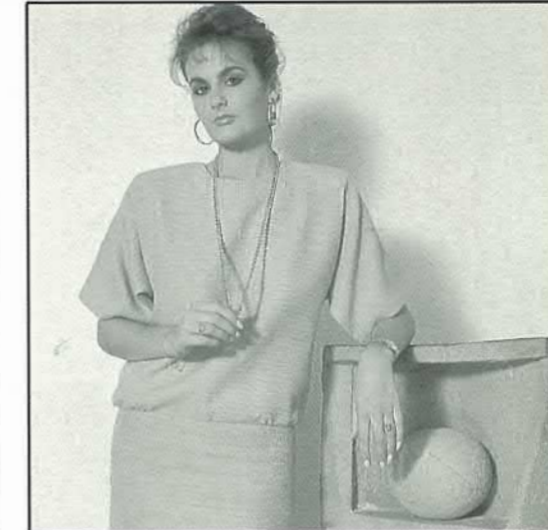
Designer Lee Andersen works from her shop "Vibrant Handknits" in Wellington, where she sells designs knitted up by her over 100 knitters as well as the work of other New Zealand designers. Working with a spinner and weaver was a new experience for her and one which she says she thoroughly enjoyed.

Spinner Pam Elder is a medical practitioner in Wellington who began spinning nine years ago and now holds the Woolcrafts Society Quality

"Special Mention"

1 & 2 M. A. Stove and D. Fraser — Veil, Knitted Coat, Woven Dress and Muslin Petticoat. Silk Rose.

3 Esther Nitschke — Woven Jacket, Dress and Scarf, Black Felt Hat.



Mark. Until she became involved in this entry, Pam's handspun wools had only been used in garments for family and friends.

Known primarily as a rug weaver, Beverly Eriksen gave up her fulltime job last year to concentrate on both rug and fabric weaving. She learned to weave in 1975 and has had what she describes as a "continuing relationship with the loom ever since". This is the first group project she has been involved in.

Dressmaker for the winning entry was Andrea Thomas, also of Wellington.

Excellence in design

The \$1,000 cheque for Excellence in Design and Fashion was awarded to the entry of Auckland designer Jane Mabee and weavers Betty Black and Elizabeth Kirkpatrick, both of Kerikeri.

The judges commented that the entry represented a total ensemble with each piece relating to create a unified design. The elegant line of the dress, the outstanding colour and superb handle of the fabric were all mentioned by the judges.

Jane Mabee is the talent behind the distinctive "Betsy Ruff" label started in 1978. She has received recognition as a designer in both the 1982 and 1984 Benson & Hedges Fashion Awards, at the Viyella International Bi-Centenary Celebrations in Canada three years ago, and most recently at the New Zealand designers show hosted in Australia by the Department of Trade and Industry last year.

Betty Black and Elizabeth Kirkpatrick are both involved with the Northland Area Spinners and Weavers. They have worked together on a number of projects and are primarily interested in fabrics. Betty wove the jacket fabric and Elizabeth the fabric for the dress.



Special mention

A Certificate of Honourable Mention was awarded to the wedding gown handcrafted by Margaret Stove of South Canterbury and Doreen Fraser of Christchurch. The judges believed it captured a timeless quality that put it in a category all its own.

In presenting the certificate, the judges called attention to the exquisite craftsmanship and acknowledged the hours of work put into the fine spinning, weaving and knitting of this delicate and beautiful garment.

The co-operative efforts of the New Zealand Wool Board, New Zealand Spinning, Weaving and Woolcrafts Society and the Crafts Council of New Zealand have sown the seeds for further woolcraft industry projects.

New initiatives are being discussed by the Board focussing on the development and labelling of woollen handcraft products, as well as a more intensive drive into the tourist market.

The three organisations are currently working on the next set of awards. The 1987 award for "Art in Wool" will be presented at the Woolcrafts Festival hosted next year in Christchurch. Further information and prospectus on this award can be obtained from the Information Officer, Crafts Council of New Zealand, or from branches of the New Zealand Spinners, Weavers & Woolcrafts Society.

1 & 2 Vallory Brook — Woven and Knitted Top, Woven Skirt, Belt with Shells.
3 & 4 Barbara McKain — Woven Dress/Suit.



Kerrie Hughes — Hand Dyed, Hand Printed and Beaded Gown.

GARMENT DESIGN

Jenny Pattrick meets Kerrie Hughes, designer and maker of dramatic one-off garments.

*"Black and White" Polynesian Reversible Coat
— Quilted and Appliqued with Wool.*

Affair for Flamboyance

Kerrie Hughes is a dramatic dresser all right. Sitting opposite me is a cross between an elegant Eastern princess and a rather demure peacock. She is wearing purple silk harem pants with a length of darker purple silk twisted in her red hair. Her knee-length coat is dyed in slashes of peacock colours, overlaid with a gold potato print. I feel decidedly dowdy.

To talk to, Kerrie is surprisingly quiet and undramatic. Over the last six years she has built a solid reputation for individually designed spectacular clothes. The Dowse Art Gallery featured a fashion show of her clothes at the opening of its Pacific Adornment Exhibition. A TV star proudly flaunted her brilliant Kerrie Hughes creation on television at midnight on New Year's Eve. Yet she talks matter-of-factly about her success as if it is a commonplace achievement.

Kerrie left school 10 years ago and worked for a commercial clothing firm before doing the clothing design course at Wellington Polytechnic. She found the course very good on the technical and professional side, less extending in design areas.

"But I had no lack of ideas of my own," she says, "so perhaps it was a good thing to be left on my own to develop in my own direction." Certainly the textile and clothing

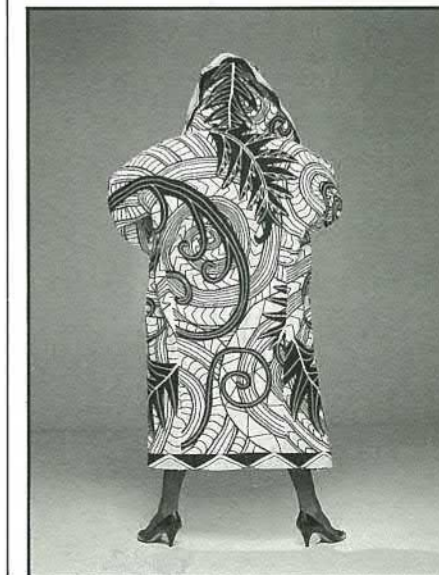
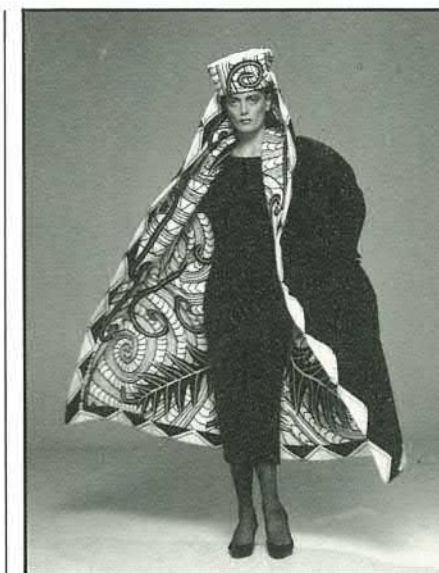
courses at Wellington Polytechnic have produced some fine artists. Kate Wells, also featured in this magazine, is a graduate of the textile design course at the same polytechnic.

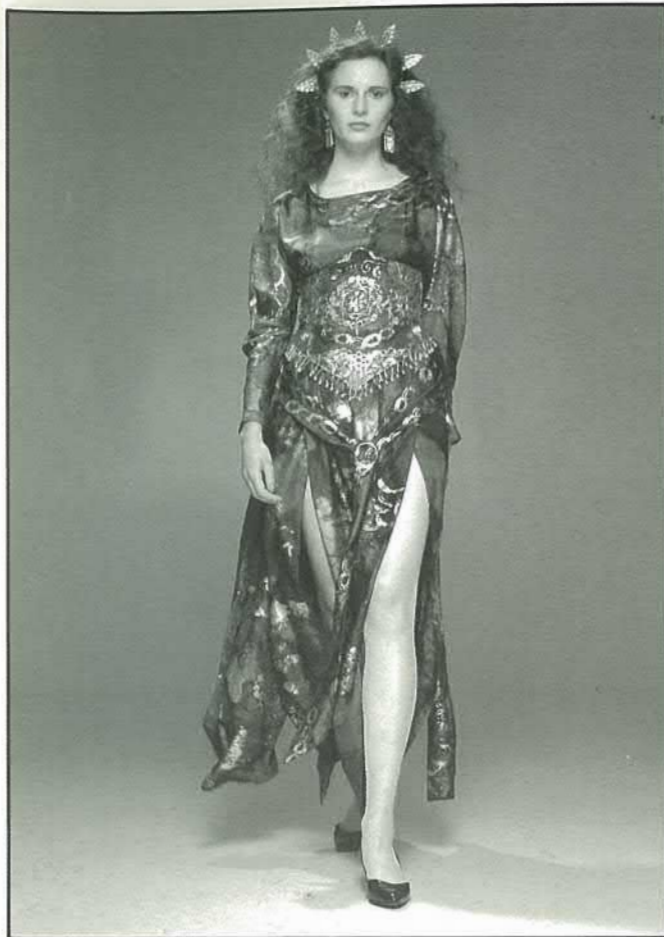
After graduating, Kerrie worked six months with the Ballet and Opera Trust in their wardrobe department. I wondered if she developed her dramatic flair there.

"No," she says. "That's always been there. I've always dressed up. At school I enjoyed making way-out clothes. Then at work I had to be more conventional, but once I got to Polytech it all came bursting out again. I learned a lot at the Ballet though, from Nancy Seton. She was wardrobe mistress then — she's since gone out on her own — and she just knows everything. She's a marvellous person. I learned about the effects you can get from different materials with lights; about laying one material over another to get a special colour effect. But mainly I was just sewing endless sequins and repairing costumes."

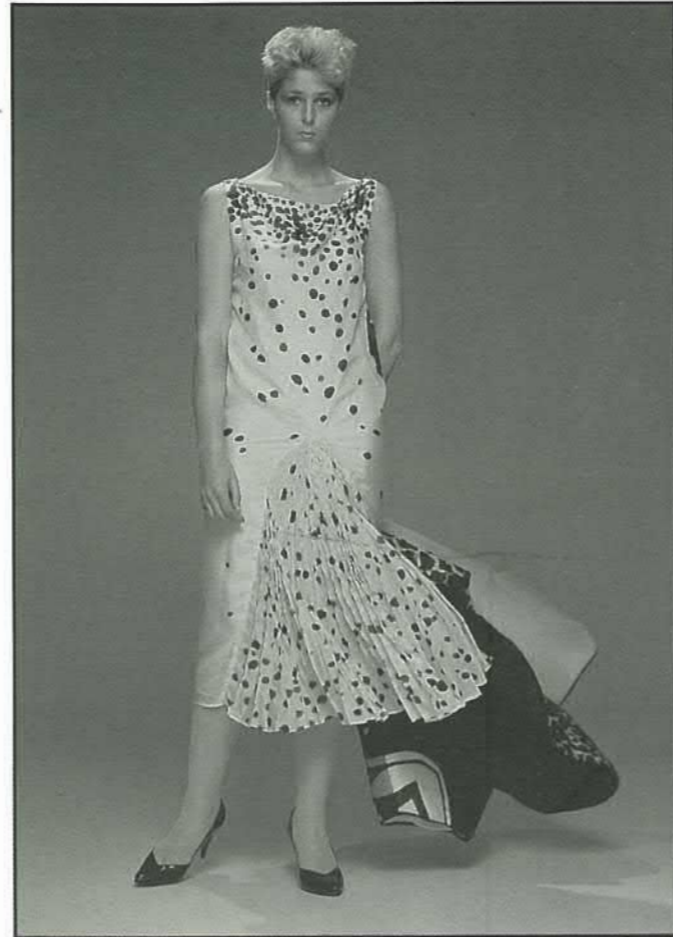
From there Kerrie Hughes went into partnership with Di Jennings and opened a shop — Sveta — in Cuba Street, Wellington.

"We had very little capital — about \$2000 each. We had to work really hard to get an opening stock and it was difficult at first but we were lucky to receive good free publicity in

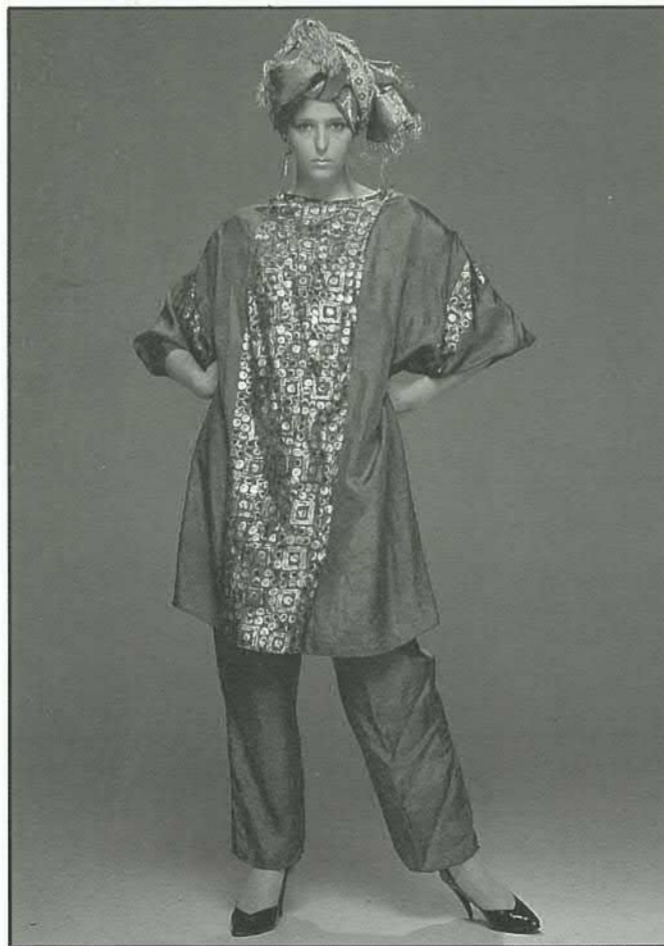




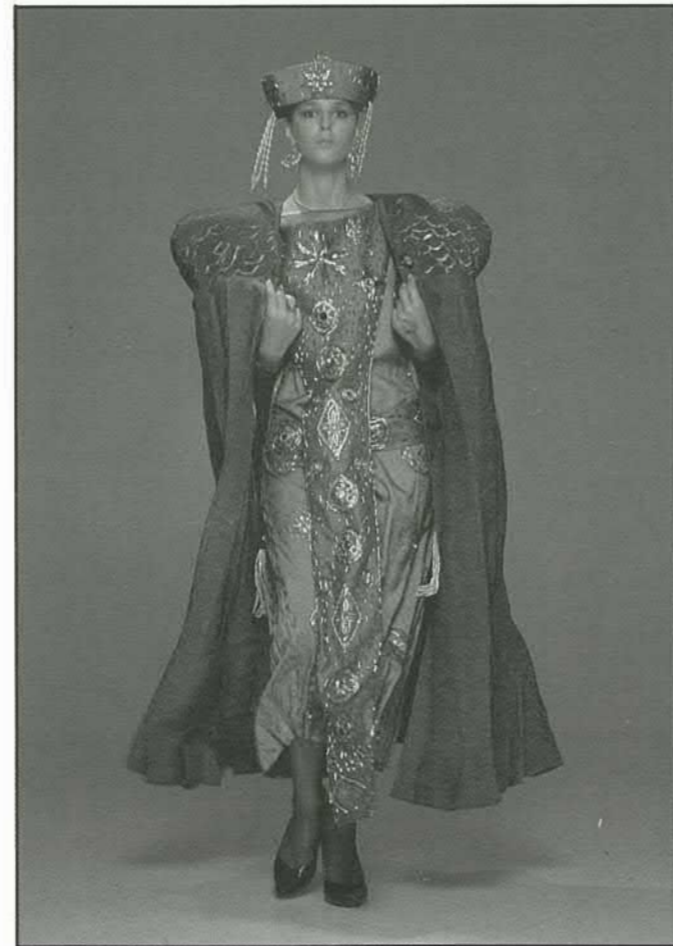
"Influenced by Gustav Moreau"
Hand Dyed, Hand Printed and Beaded Gown.



"Tropical Fish Coat" and Dress, Hand Dyed and Hand Painted.



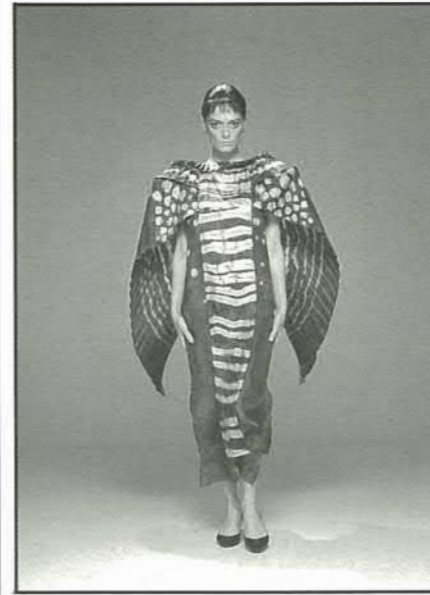
"Byzantine" Hand Dyed and Printed Costume.



Hand Dyed, Hand Printed and Beaded Garments and Headdress.

GARMENT DESIGN

"Byzantine" Hand Printed and Beaded Garment.



papers and magazines. Svelt quickly developed a name for dramatic jazzy creations, but then they moved to a more up-market outlet — Queens Arcade in Auckland. Again it took time to build a name and a clientele. Some buyers from Wellington called in whenever they were in Auckland and again good press served them well.

"That free publicity is very important," says Kerrie, "and we've always attracted the papers." It's not surprising — a Kerrie Hughes creation is hard to ignore.

Kerrie follows themes in her designing. Tropical fish is a favourite. She loves the bright designs and patterns on the fish and the fluid movement. Another recurring theme is Gothic style. More recently Eastern costume has influenced her — particularly Eastern printed designs.

"Learning how to use dyes well has been a break through for me," she says. "I paint on the dye and set it by wrapping in foil and heating in an oven." I hoped she wasn't eating out of the same oven as some Procion dyes are toxic. Kerrie looked rather vague on this topic.

This year Kerrie has an Arts Council grant to study costume in England, Europe and the U.S.A. There is a modern costume museum in Los Angeles said to be the most comprehensive in the world. The New York Metropolitan and The Victoria and Albert in London are also on her list.

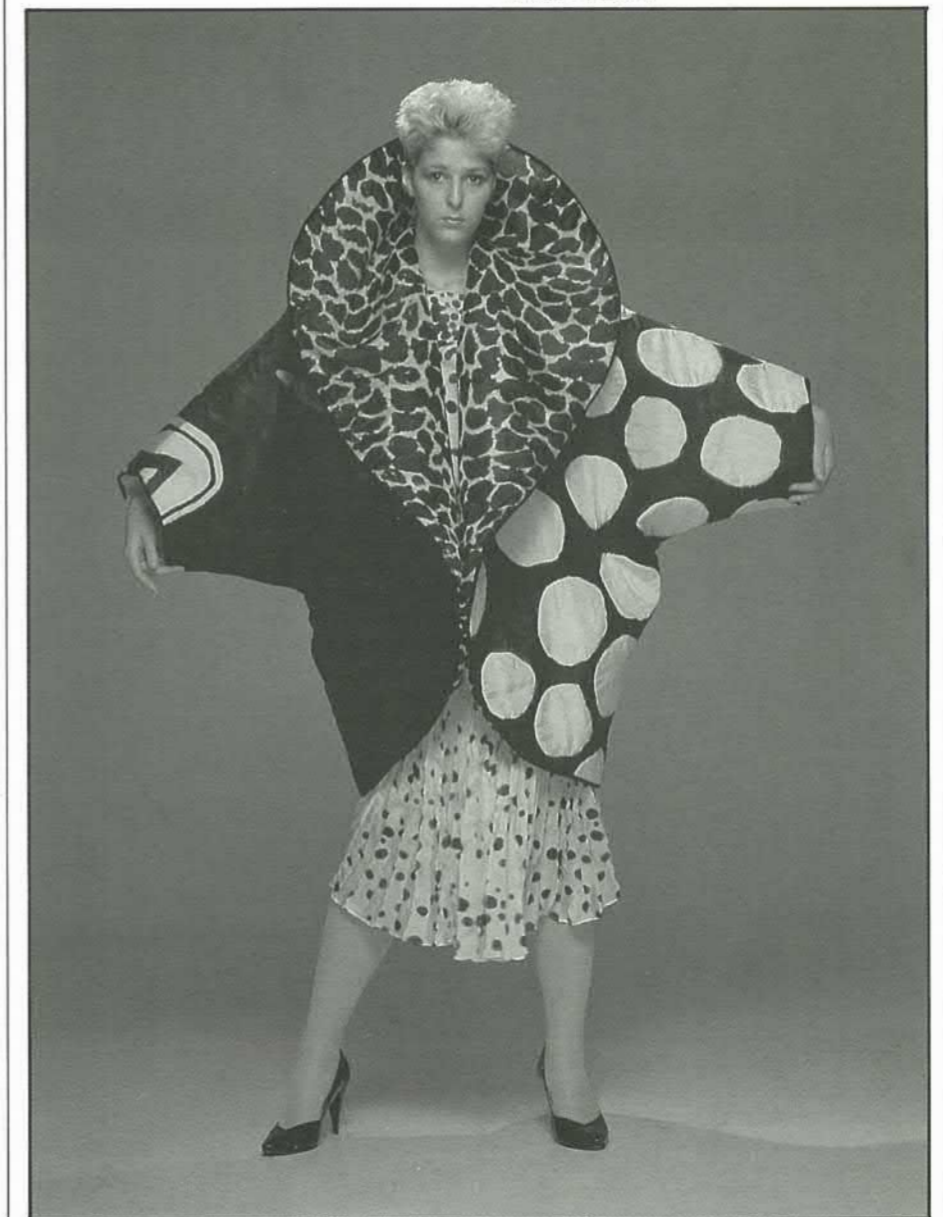
"I'm especially interested in the 1910-20 period. Paul Poirot was influential designer at that time. The Russian Ballet had just toured the west and the colourful Eastern costumes in the dances were adopted by high society. You know the sort of thing — high waists, flowing



garments, turbans and bright colours. I want to look at those costumes and see how they were made."

Kerrie has been back in Wellington for the last 18 months working on her own from a small shop. Now she has made a wardrobe of wonderful flamboyant clothes — mostly silk — to have with her overseas to see what interest she can arouse there. Pictured here and on the cover are some items from that wardrobe. Extrovert New Zealanders who love to flaunt Kerrie Hughes originals will be looking forward to her return. I might just see if she can brighten me up a bit too. □

"Tropical Fish", Hand Dyed and Hand Painted Costume.



From draughting cadet, wardrobe assistant, proofreading and many other non-esoteric occupations to designer and maker of fine tapestries — a profile of a young and shining talent by Bob Bassant.

Kate Wells — Tapestry Artist



Kate Wells rents studio space from the Wellington City Council at their New Venture Workshop complex, set up to provide young entrepreneurs with studio and workshop space at a reasonable rental.

Kate's studio is on the third floor of an old but suitably renovated red brick commercial building, right in the heart of the city.

Although a solitary person, she likes it there — "It keeps me in tune — the rhythm of the city — having people working and doing this all around me"

From the evidence she has little trouble keeping up. In fact her own working schedule since moving into the studio eighteen months ago is solid and strictly disciplined. Working towards her first major exhibition of tapestries at the Dowse Art Museum in June, she spends almost everyday in front of her loom, then from six o'clock in the evening till two o'clock in the morning at her job as proofreader with the *Dominion*.

The latter is necessary for bread and rent, as so far being able to make a living from sales of work has been very precarious — to say the least.

But then work — the making of things — is to her a compulsion:

"Until the age of seven I shared a bedroom with my sister, four years my senior. But from then on we had separate rooms — my sister said she was always woken at dawn by cutting noises and rustling paper." That was back in the sixties and since then the quality of "rustling paper" multiplied manifold, through three

years as a student at the Wellington Polytechnic School of Design, where she majored in creative knitting, printmaking and tapestry weaving.

During the third year of the Diploma course, she spent two months at the Victorian Tapestry Workshop in Melbourne. It was from that experience she decided to specialise in tapestry weaving.

Originally, and prior to being a student at the School of Design, she seemed destined to follow a career as draughtsperson with the Lands and Survey Department, but confesses to a "stubborn dislike for drawing other people's lines".

It was for the same reason she declined a firm job offer with the Victorian Tapestry Workshop.

She has strong reservations about working on tapestry designs derived from other medium artists' ideas: "Tapestry reproductions of paintings can lack vitality as a print of a painting does; they become a second cousin. I feel that tapestry should be achieved with the medium in mind."

It is this fierce single-mindedness about her work and the direction in which it should go that maps out her future as a professional artist and designer.

Also a love for mathematics helps to exercise precise control and generates accuracy in the final outcome of her creations in this difficult and exacting medium. At the moment wool is the favoured medium, but an obvious talent as a printmaker becomes evident through a series of prints made several years ago.

Although first gaining attention on a local level and further afield through a series of one-off handknitted jerseys — which she also spun and dyed herself — Kate sees both as passing phases, necessary for her development.

She owes the awakening of her love for tapestry making to Margery Blackman with whom she took classes during the late seventies prior to her student days at the School of Design. "In tapestry one is free to design expressively" and "One of the aspects of tapestry weaving that excites me is the combination of spontaneity and preciseness".

Design training and a natural ability for working with colour combinations — "Colour is my religion" — combined with a personal and personalised philosophy comes through in her work.

"I find a lot of satisfaction in resolving personal concepts in the tapestry medium."

Wells is not afraid to delve into her emotions and childhood memories to provide us with images of startling originality.

A fragment of brick wall in one of her latest tapestries refers to a childhood fantasy resulting from learning to cope with the concept of infinite space "Beyond the clouds — an endless curved brick wall beyond which nothing exists." In its present context this is to be understood on different levels. "You'll get what you see" — symbolic or otherwise. Eclecticism reaches far and wide from the earlier influences of Matisse,



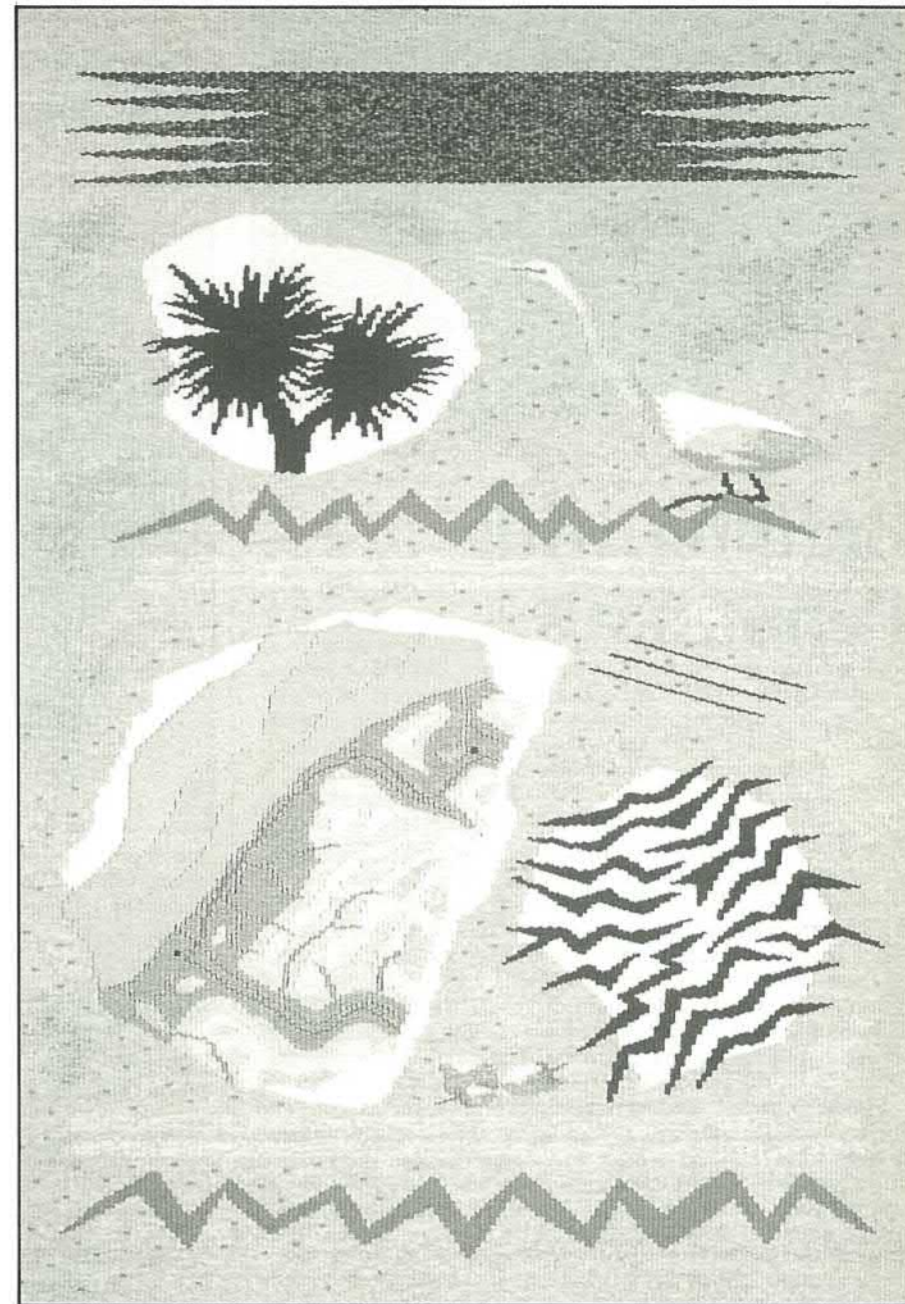
Francis Hodgkins and Kandinsky through to Japanese and American West Coast graphics.

But that's not to say that Wells' work is derivative. Far from that, she's very much becoming her own artist. There's no half-hearted search for stylistic niceties going on here. Kate's work is assertive and confident without any evidence of the mushy "craft imagery" we're constantly being bombarded with.

Wells' work is not only about content, like so much of Post Modern art, but also about craft, and meticulous craft at that.

Her present work, preparing tapestries for her forthcoming exhibition at the Dowse Art Museum and supported by an Arts Council grant, shows her involvement with "personal ideas, combining abstract, graphic and symbolic images".

Providing a hard edged clarity to her images, the "Bird Land" series allude to a personal journey around



Kate Wells — Woven Tapestries. 85x60cm. 1985-1986.



New Zealand.

"Each tapestry deals with a particular place in New Zealand where I have either lived or spent an impressionable time. My decision to include a bird in each piece was because I consider the birds to be the guardians of the land. They live by it but are not bound to it in the way that we humans are. I envy them their ability to fly."

Shortly she's off overseas — to search out ancestral lands and for confirmation of roots, but also to measure herself and her work against where she believes it's at.

Earthbound with a highly developed sense of place and like the birds, whose ability to fly she envies — the very talented Kate Wells is determined to return to her perch in the red brick loft. And when she does, hopefully some architect will commission her to make a really large tapestry to grace a public building.

Ian Lambert describes his efforts to stabilise this beautiful but cantankerous wood.

Most timbers behave in a more orderly fashion than pohutukawa under the action of both air drying and PEG. Not so with this small konini form which was PEG treated.

Battling with Pohutukawa

Talk with anyone about pohutukawa and you'll discover a powerful line of spiritual association. The most unexpected people are very protective towards these remarkable trees and execution by chainsaw arouses as much communal reproach as the felling of a mature kauri.

Yet in many respects, there is more reason to drop a pohutukawa for its wood. The first time I saw its reds, yellows, pinks and scarlets interwoven by a marvellous smokily wandering black line I was hooked. Here was the timber of my dreams — spectacular and dense.

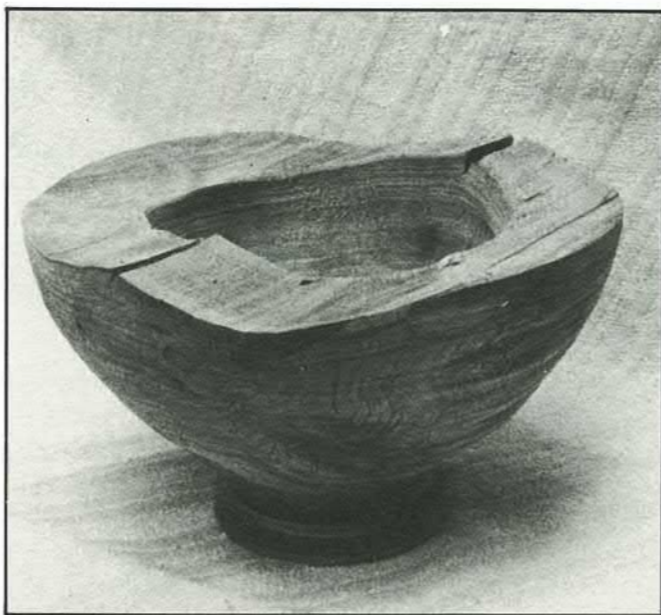
Furthermore the timber was readily available as good quality windfalls thus neatly avoiding the knotty problem of how to be a woodworker and a tree lover at the same time. My first pohutukawa bowl was a stunning disaster. Stunning when finished and a shrivelled, cracked disaster within days. Its thin-walled, solid base design had not helped.

On reflection, I liked the smooth dimpling of the shrivelled parts but could feel no pleasure with the ugly fissures. Four hours of hard work with a gouge that constantly needed sharpening had been only partly rewarded.

I returned to the trees themselves and wondered at them. They grew on dry, infertile soil beside a battered coastline and yet they flourished. Beneath them I felt calm and unassailable but when working the timber was frustrated and apprehensive. The work was difficult, unkind to hands and wearying to shoulders. But the strong, rich, sea-smell of the shavings was a constant invitation to try again.

The timber, however, was as gnarly, unpredictable and cantankerous as the tree. What worked with one straight-grained piece didn't work with another. A section of corkscrew grain would contract regularly while a section of straight grain would buckle beyond use. I desperately wanted to make furniture from this astonishing material but was stuck with bowls. If I couldn't control what happened to a bowl form, how could I hope to deal with a jointed structure?

Experiments and failures piled one on top of the other as my reject rates gradually dropped from two out of three to less than one in five. The main problem now was not in the actual turning but in the drying. In the process of going from saturated moisture levels to a usable 8% to 10%, the timber would usually shrink 4%, sometimes as



much as 10% and occasionally only 1%. On the odd shattering day, an apparently stable, finished bowl would suddenly self-destruct.

Eventually I found myself using other timbers most of the time and was almost ready to concede defeat on the pohutukawa front. Then I decided to have one more go. Pohutukawa had demanded enormous patience from me and I decided that even more patience had to be what was necessary. Accordingly, I turned up 80 rough bowls one winter and dried them slowly and carefully over six months.

Daily I examined them for signs of cracking which would indicate that drying was too fast, in which case I shifted them to a less draughty spot or buried them in shavings. Eventually, around 70 of them could be rounded off from their coarsely elliptical shape and given the kind of high finish which, if done carefully, required no additional oil or wax. It was rather like cutting and polishing stone.

In a state of considerable pleasure I offered the finished articles to craft shops at the same price as similar kauri items which had taken a small fraction of the time, effort and skill to make. Interest was low except in the most spectacular pieces. But by the following winter I was ready to have another try.

Meantime, I'd heard of polyethylene glycol or PEG, a water-soluble wax which was a well-known tool of archaeological conservators. They had been using it since the fifties to stabilise swamp or sea-sodden artifacts. Craft workers in the USA had also been using it but sparingly, cautiously, and there was precious little useful information to be obtained. Furthermore, it was not available in New Zealand in quantities of less than two tonnes and then only after a long wait.

So, encouraged by the previous winter's technical success, I was looking once again at winder roughing, spring drying and summer finishing. The cycle seemed pleasantly natural but had some severe limitations. An unpaid winter's work had to be carried for several months and aesthetic experiments took a whole year to be realised. When these factors were coupled with a general reluctance on the part of the buying public to pay for such apparently folly the outlook did not seem encouraging.

But I forged ahead anyway with the idea that perhaps spring and summer roughing might also be possible. It required more attention to be paid to the drying process but I found I could get good results with an acceptable reject rate. Then PEG came onto the scene in suitably small quantities. Prices, at least in the beginning, were wildly variable and the buyer had to beware.

But I was keen to have a go as the reputation of PEG indicated that it could solve my stabilising problems. There was also a new and nagging difficulty. While kauri and other open grained woods hardly altered their shape when they had reached equilibrium in the workshop and could later be removed to almost any environment with safety, with pohutukawa making some moves was like playing Russian roulette. An equilibrium moisture content of 10% in the workshop was not all that different from 8% in most New Zealand homes or even 12% in damp ones. But how stable would pohutukawa be for people who took their new and now rather expensive bowls into a dry, centrally heated environment? Europeans, North Americans and Japanese often inhabit environments where wooden objects dry out to between five and six percent and they now formed the bulk of eventual owners of my bowls.

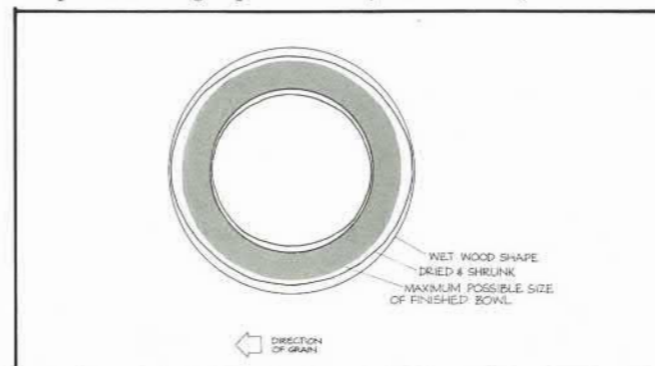
PEG would be a very welcome additional insurance in these cases since it was claimed in some quarters, rather extravagantly, that after impregnation objects could even be oven dried. While having some interesting properties, PEG could not quite cope with this treatment.

PEG is chemically related to antifreeze as well as to the infamous and toxic diethylene glycol of Austrian wine fame. By contrast with these relatives, PEG is notably non-toxic and is even used as a binding material in oral pharmaceuticals. When soaked up by wood it remains after all moisture has been evaporated thereby clogging intercellular spaces and coating fibre walls.

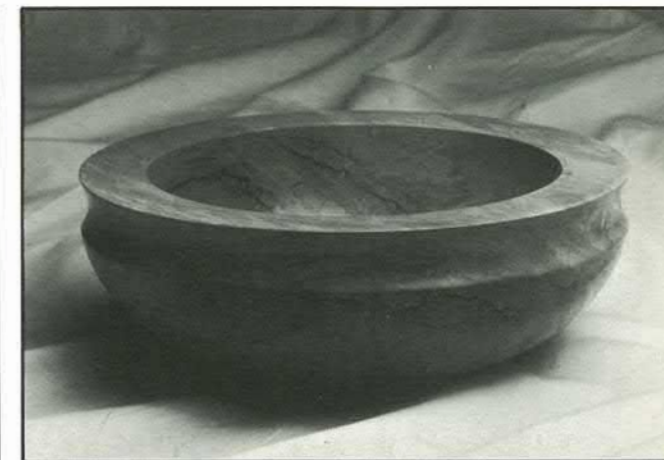
Because it behaves in a similar fashion to wood in the presence of water and because it is believed to inhibit the oxidation processes inherent in the curing of wood, proponents of the use of PEG have claimed it as an ideal stabiliser for beautiful but self-destructive timbers.

The techniques for treating bowls is to dissolve PEG in water and immerse roughed out forms to soak. After about two months they're removed and dried. The bulking action of the wax as the bowl dries puts an upper limit on shrinkage, frequently preventing more than 1% from occurring. At least that's what the books said and I forged ahead with hope but really wondering if pohutukawa still had some nasty tricks to pull.

After four months and forty treated bowls I was able to carefully check results. I found the same range of shrinkage that I would normally expect in air drying. This was a bit disappointing but a closer look revealed much fewer serious cracks and a vastly reduced number of small flaws. This alone rendered the experiment worthwhile but there was the additional benefit of control. The soak time was perhaps a difficulty but there was no reason other than economy which would prevent the process being repeated at any time of the year. I felt



Top view of a bowl in progress. The circular shape cut into wet wood on the lathe shrinks to an irregular ellipse during drying. The amount of shrinkage and the thickness of the walls determines the final dimensions. Wet walls which are made too thick are very much more likely to crack during air drying.



Stabilised pohutukawa bowl by Ian Lambert. Diameter 380mm, fine oil finish.

quite encouraged.

Also in the back of my mind was a growing frustration with thin-walled bowls. They were a natural consequence of the air drying process since thick-walled forms invariably cracked seriously either during drying or after finishing. If PEG could remove me from this tyranny I would be freer to use the bulk of the timber as a design element as well as producing an object whose mass was more clearly related to the tree from which it was made.

Within months I produced my first thick-walled pohutukawa bowls. The thrill of realising that these massive forms were truly stable was enormous and related me once again to my first feelings about the wood and the tree. If you've sat beneath a grove of ancient giants next to sparkling summer waters and been showered with clear sticky nectar; or if you've climbed onto a swaying bough during a storm and felt the power and resilience within its mauri, you'll know how I feel.

Within this excitement there still remained some question marks. I could understand there being fewer surface cracks. They were the result of the surface drying before moisture from the centre could migrate to keep it reasonably damp. PEG was interrupting this premature drying through its bulking action and its extreme attraction for moisture. Large surface cracks were also reduced since those which started as surface fissures would often continue to expand as the interior was exposed and dried too.

But why did the wood still shrink? While the range of shrinkage was the same as for air drying, it became apparent that there were in fact fewer cases of extreme shrinkage and more cases of very minimal shrinkage. But current theories indicate that the bulking action of PEG should almost completely block contraction.

Experiments with other woods, particularly New Zealand grown walnut, showed that less than 1% shrinkage was possible. Comparison weighings of treated and untreated sections of a variety of woods showed a vast variance in the uptake of PEG. Some simple staining procedures highlighted the irregular and generally slight penetration of PEG into pohutukawa.

When put together, these clues suggested that the process I was using was not a complete PEG stabilisation but a PEG-aided air-drying process. The final form was stable but not as stable as one in which penetration was total.

Whatever the process, it had allowed me to finally come to a point of peace with pohutukawa. Five years after the first gouge cut we were no longer locked in combat. I'm still making only bowls but I doubt, now, that anything else is appropriate. □

This article was written in partial fulfilment of a QEII Arts Council research grant. More detailed technical information is available from the Crafts Council of New Zealand Resource File.

Lee Andersen – Knitwear Designer



Born: 1 September 1956 in Gisborne.

Specialised in art at Palmerston North Teachers' College.

Graduated Bachelor of Education from Massey University 1977.

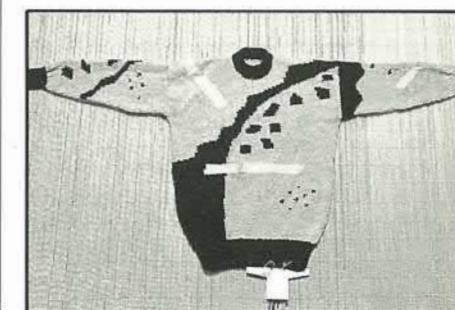
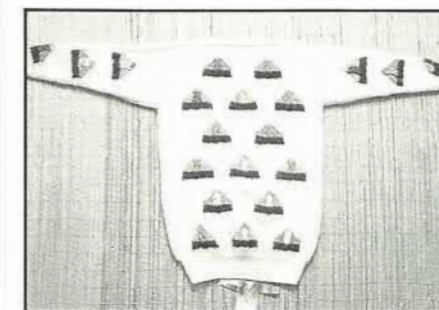
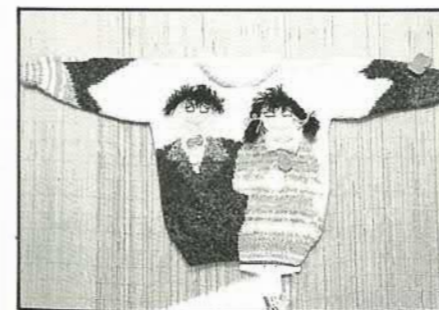
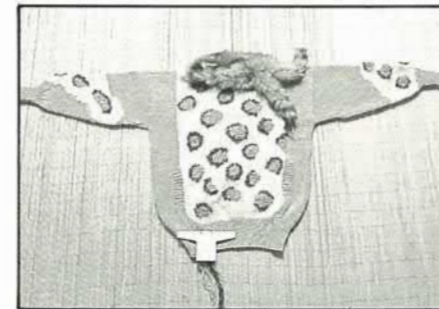
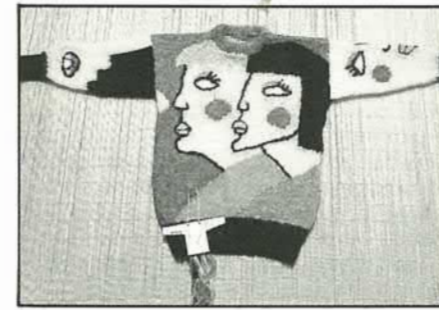
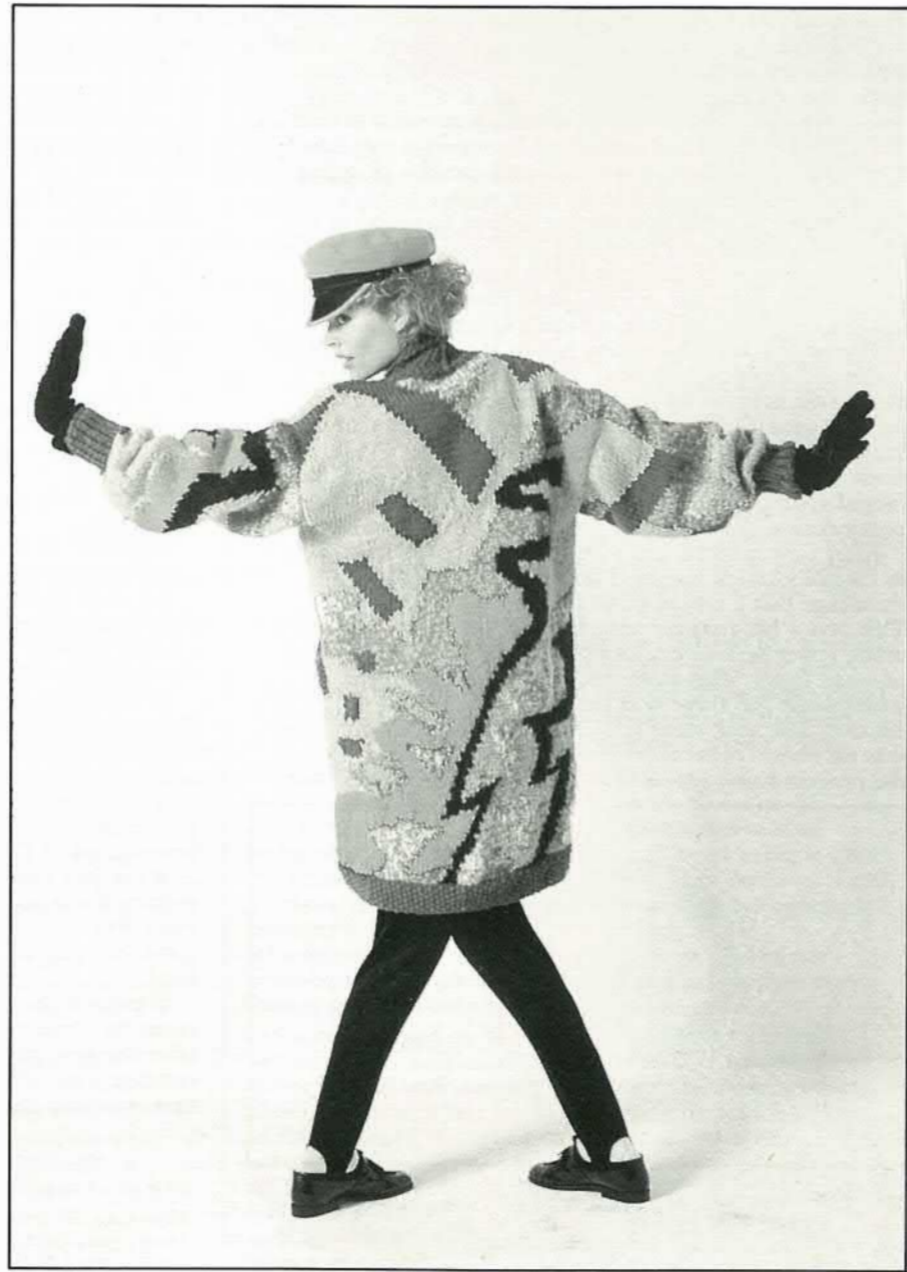
Taught for four years in Kaitia before transferring to Wellington in 1983 which led directly to the setting up of Vibrant Handknits in Majoribanks Street, Mt Victoria, Wellington. After three years' trading, Vibrant Handknits is a flourishing wholesale and retail business. Lee's one-of-a-kind handknitted garments are made by a group of highly capable knitters from her designs and from yarns she has chosen and blended personally. A single garment may contain 40 different yarns, resulting in rich tones and textures. Lee's garments are made from 60-100 percent New Zealand wool, some of which is handspun and dyed to her specifications.

Lee currently employs knitters to knit her designs, many of whom have celebrated their "50 garments", some as many as 80. Lee's work is also sold in Auckland and Christchurch and is exported to Japan and five outlets in the United States.

In her aim to encourage the New Zealand knitters to knit with confidence, Lee published a book *You Knit Unique*, in 1985. She is now about to have published *The Original Knitters Design Kit — scaled graph paper and full instructions for you to design your own original knits*.

Happily, the yarn manufacturers have recognised the exuberant talent they have on their own doorstep and Lee is busily designing Beginner and Advanced Knits for a number of them.

And to cap it all Lee and weaver Beverly Eriksen, spinner Pam Elder and dressmaker Andrea Thomas recently won the New Zealand Wool Board Award for Handcrafts in Wool.



Tony Whincup brings us the second of three articles on Craft Photography.

Photographing Craft Work

Films & Exposure

Film is an almost transparent roll of acetate, coated with a light sensitive emulsion. Your final image is, in the main, the interaction of the light from your subject on this emulsion. The principal controlling factor in this interaction is your choice of camera exposure, ie, how much subject light you let strike the film. The more light that strikes the film, the lighter your final image, and conversely, the less light, the darker the image.

It is, then, clearly important to get this exposure "right".

Unfortunately exposure is the biggest single problem for many people ... hence the progressive sophistication of 35mm camera exposure systems.

Correct exposure is, though, not a factor of sophisticated cameras, but of understanding a few basic principles.

Exposure

When I introduce cameras and exposure to students, I entitle the lecture "The Dumb Machine". I stress the title in the hope that it emphasises that metering systems are essentially a machine's simple response to available light. The meter has no way of knowing what kind of subject it is directed at. Meters (hand held or in the camera) have been programmed on the assumption that the subject is "average", ie, that the total of all the "bits" of tone in your subject will average out to a mid-grey. In the cases where this is true and your subject is "average" (made up of a spread of tones from dark through to light) the meter can be "given its head".

Problems arise when your subject is not average such as in backlit situations, light on light, dark on dark, or with a small subject area in strong contrast to the background.

Remember the light meter will set an exposure to record a mid-grey tone *whatever* the values of the subject.

A predominantly light subject will indicate a high light level and a reading will be given for less exposure in order to render it mid-grey. Similarly a dark subject will be seen as needing more exposure to render it mid-grey in the final image. Although this mid-grey reading might seem to be a problem,

it is consistent. At least we know what to avoid!

There are a number of straightforward ways to set the camera exposure:

i. Use the settings on the instructions packed with your film ... this then ignores the "dumb machine" altogether.

ii. If you feel your subject and background contain an evenly distributed range of tones ... use a straight reflected meter reading (note: it takes practice to make this decision).

iii. On many hand-held meters you can make an *incident* light reading, which is a measurement of the available light ... avoiding any misunderstanding that might arise from the subject's tonalities.

iv. One of the simplest of exposure methods is to use a **Kodak Grey Card**. This 8" x 10" card is printed by Kodak to reflect the "average" grey that a camera's meter is also calibrated for.

Place the grey card so that it is receiving the same illumination as your subject. With your camera, go close to the card, so that it fills your viewfinder and take an exposure reading. This reading is a "correct" mid-grey for the available light ... independent of whether all the tonalities of your subject would have averaged out to a mid-grey. Light and dark subjects will now be rendered accurately. The grey card is equally good for both colour and black and white photographs.

It is a good idea to "bracket" your exposures ... remember, film is probably the cheapest part of the whole project! Make the correct exposure, then increase and decrease by 1/2 or 1 whole exposure either side. You will probably find that the

-1/2 exposure produces a more richly saturated colour in your slide, whereas the +1/2 exposure helps you to see more detail in the shadow areas of your black and white picture.

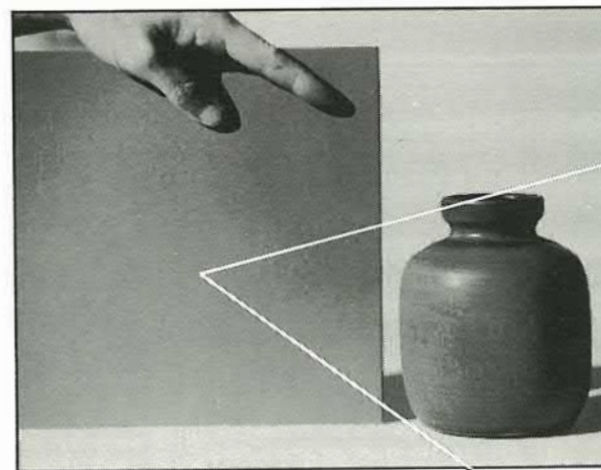
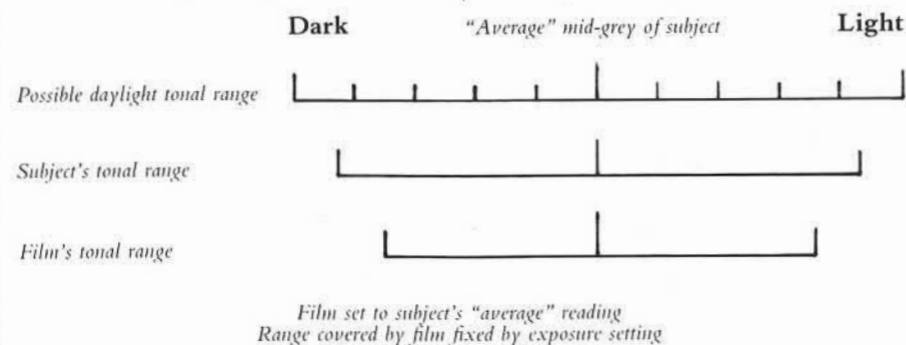
Tonal Range

It is important to remember that films can only record a limited tonal range in comparison to many daylight situations. Although only one exposure (the combination of aperture and shutter speed) can be set on the camera at a time, a subject will give a variety of exposures on the film; the dark areas giving less than the bright.

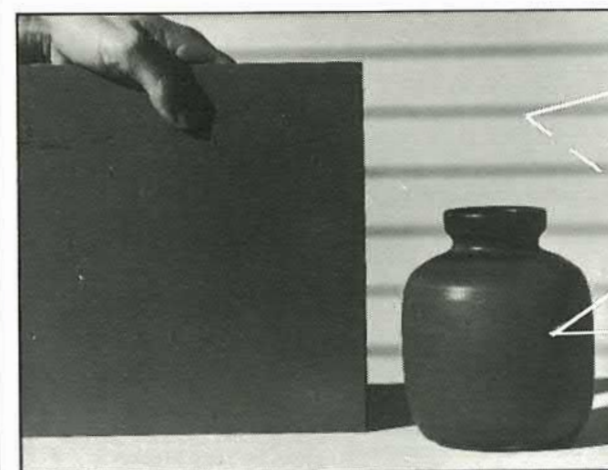
Slide film is the most limited of all films in its ability to record a range of tones. This means that in some situations slide film will not be able to record detail in both the highlights and shadow areas.

This problem reinforces my suggestions in the first article, of controlling the light situation around your subject in order to limit the tonal range approximate to the film's tonal range. If your subject lighting is diffused you will avoid black, "clogged up" shadow areas, and white, "washed out" highlights.

From the simple diagram above, it can also be seen how important it is to pitch an exposure correctly in order to achieve the maximum value out of the film's tonal range ... too little exposure and the film will only record the brightest areas of the subject, with no range left to respond to the darker areas. Conversely, too much exposure will show no true blacks and "washed out" highlight areas. In either case of incorrect exposure, some of the film's potential tonal range has been "wasted" by going beyond one end or the other of the subject's tonal scale.



The exposure for this picture has been established by taking a reading from the "grey-card" area only. This has accurately "set" the camera for mid value point for the available light. (Setting with 125 ASA film was 1,000sec at f4)



In this picture an "averaging" exposure was made that included both background and subject. As the background area is much larger (before the grey-card was placed for reference) and brighter than the subject, this has dominated the meter's assessment causing serious underexposure. The exposure setting is rendering the predominant light background as mid-grey. (Setting with 125 ASA film was 1,000sec at f11)

Focus

When a meter reading is taken there will be a choice as to the combination of aperture (*f* stop number, located on the lens barrel) and shutter speed (usually a circle showing fractions of a second, located on top of the camera body). **For craft photography decide on the aperture first**, then place the shutter speed to give the correct exposure.

Aperture controls the depth of your subject that will be in focus. Shutter speed is unimportant, as long as you are using a sturdy tripod ... note, though, exposures of longer than 1/2 second should not be used, otherwise the film will not respond in the anticipated way.

If a large depth of focus is needed then select a large *f* stop number, ie, 22, 16 or 11. If the background, or part of your subject, is to be out of focus, select the lower *f* stop numbers, such as 5.6, 4 or 2.8.

What lens you use and how close you are to your subject also alters how much of your picture will be in focus, but the principle is the same:

small *f* number ... small area of focus
large numbers ... larger area of focus.

To summarise:

- i. **Diffuse and soften the light on your subject.**
- ii. **Use a grey-card to establish your meter reading.**
- iii. **Place the aperture setting for the depth of focus, then the shutter speed.**

If you follow these three steps you can be almost certain of well exposed images every time.

Film Stock

Although I use a range of films from a variety of manufacturers, I hope the following list will be a useful starting point:

Black and White: Ilford FP4 125 ASA (general all purpose film, with a good compromise of grain and speed).

Colour Slide (Daylight): Fujichrome 50 ASA (a film giving beautiful colour rendition and very fine grain).

Colour Slide (Tungsten): Kodak Ektachrome 160 ASA or Agfachrome R100 S.

Colour Prints: Kodacolor 100 ASA (readily available, a well proven standard). I would not, however, recommend working on print film.

Slides are much more versatile and very good, permanent, prints can be made on the latest Cibachrome material.

The ASA (ISO) or DIN rating of your film gives you a guide as to how quickly a film will respond to available light. The higher the ASA number, the more sensitive the film.

For photographing craft work I would recommend medium (around 100-200 ASA) to slow (25-100 ASA) films. These films will appear sharper than the "faster" films and will make for better quality projection and reproduction.

As photographing craft work usually demands a considered approach and the amount of light available can be controlled, the slower ASA ratings should not present a problem.

In my final article in the next issue, I will be dealing with lenses; their limitations and advantages, and the way in which they "see" your work.

If there are any individual problems or questions concerned with the photographing of craft work, I will be happy to respond. Letters should be addressed to:
"Letters to the Editor"
Photographing Craft Work.

RESOURCE CENTRE

The Resource Centre operates a catalogue, book, periodical and slide library.

The catalogues and books are available for hire for 2 weeks at a cost of \$2.00.

The slide sets are available for hire at the cost of \$6.00 to members and \$8.00 to non-members.

The periodicals are subscribed to or received on exchange.

All periodicals are indexed and articles thought to be of interest to members are mentioned in this section of the magazine. Periodicals are not available for loan.

However members are most welcome to peruse them and articles can be photocopied at the cost of 20c a page.

Lists of slides, books and catalogues are available on request.

Woodcarvers Symposium — Tokomaru Bay

The carving symposium is the idea of Titirangi carver Lynn Dunn. The objective of the symposium is for a group of carvers to work together on a major work or set of pieces to form the basis of an exhibition.

Tokomaru Bay has been selected for its extensive supply of large sea-cured pieces of driftwood. It is envisaged that this co-operation will provide a good forerunner to a major commission (details still to be finalised) made up of work from several different artists from around the region and Pacific Basin.

Lynn sees this event representing many of the diverse styles of carving within and around the Pacific Basin. He envisages representatives from America, Hawaii, New Zealand (European and Maori), Australia, Philippines, Bali, Tonga and Samoa offering workshops and demonstrating their particular style of work. Lynn believes that by gathering such a diverse cross-section of styles and cultures together, a unique opportunity is created for studying and developing the contemporary styles of carving on a broad level.

The Symposium is planned for August and further information can be obtained from: Lynn Dunn, PO Box 60-128, Titirangi, Auckland, Phone 817-5389.

First Access Workshop Opens

An important craft precedent was set when the Q E II Arts Council approved a \$10,000 grant to assist Daniel Clasby, jeweller and sculptor, to set up an access workshop in Auckland. Clasby has leased

part of an old house in Ponsonby and remodelled it to accommodate 12 work benches and all the machinery necessary to equip a modern jewellery workshop. In doing so he has offered a unique educational opportunity to a network of future jewellers.

Overseas and New Zealand craftspeople now have a specialised site for their teaching workshops. New Zealand jewellers seeking new direction and inspiration may rent a bench on a casual basis and at least four permanent people are able to benefit long term from such facilities. The Centre also provides a venue for groups of students from the new Polytechnic craft courses who need to have a practical three month experience on location. Graduates may also hire a space until able to afford their own workshops. Clasby is a committed and gifted teacher of jewellery-making. He will run the workshop which he built single handed, maintain the machinery and teach individuals and classes, as well as continue with his own creative work.

German jeweller, Hendrik Forster, who is presently lecturing in gold and silversmithing at RMT, Melbourne, is coming to New Zealand for the second time at the invitation of Details (the jewellers' national body). He will take a workshop at Clasby's between 21 and 25 March.

The pilot access workshop is a prototype for the many similar studios needed in the near future to support graduating students and practising jewellers.

BOOK REVIEWS

Crafts Canterbury, Marlborough and Aorangi

published by the Canterbury Group of the Crafts Council — \$3.50.

This directory provides a practical guide to craftspeople, their work, retail outlets and locations in these regions. The booklet format is comfortably read, complete with table of contents, systematic craft subject headings and alphabetical listings of craft outlets. Addresses and hours/descriptions of approximately 170 reputable craftspeople is comprehensive and can be easily referred to on the maps included.

I have recently travelled in these South Island regions and felt frustrated at not being able to locate craftspeople. Being a weaver and now a new resident in New Zealand, I would definitely recommend this book to craftspeople, tourists and local residents. I will be sure to take one on my next excursion.

The directory will be available through the Crafts Council of New Zealand, PO Box 22-229, Christchurch, or at craft shops, tourist offices and galleries throughout New Zealand.

Christine Neil

The Knitwear Revolution

by Suzy Menkes — 126pp, 28 designer patterns, 8 colour, 24 black and white illustrations plus charts. Penguin Handbooks (\$15.95).

The Knitwear Revolution — Designer Patterns to Make combines knitting patterns and interesting profiles of the designers. All the designers are English except Jenny Kee, an Australian, but the model for her koala garment is as English as Princess Di.

Suzy Menkes presents both patterns and designers from the experienced position of Fashion Editor of *The Times*, London. She is recognised as a leading authority and commentator on fashion in England. Her introduction "Knitting for Victory" pulls no punches. She says "The bad name of knitting as a domestic tie that binds, stems from the thirties when unemployment and the Depression drove the Establishment to stifle women's burgeoning expectations of their prospects. Women were pushed back into the home and their role as housewife to 'hubby' was glorified. A close study of knitting patterns alone in women's magazines of the thirties, tells us a great deal about the society's view of women."

The 28 or so designs and designers are divided into eight sections. The first, "Great British Classics", gives modern interpretation of traditional aran and fairisle. The sea-faring Guernsey is splashed with random blue colours to give the effect of water. Also included in this section are, in Hungarian colours, an Asymmetric Aran, and a shocking pink number by Jasper Conran, son of Shirley ("Superwoman") Conran and Terence Conran, the founding father of Britain's design revolution of the sixties.

The second section called "Magic Carpets" includes an Artist's Smock Sweater and Magic Carpet Coat by Bill Gibb, who began by working with Kaffe Fassett. Kaffe is due to visit New Zealand in August 1986 and this book includes a lovely example of this delicious colour mastery called Moghul Gardens Jacket.

The third section "Flower Gardens" has a graph for a huge "Vase of Flowers Angora Coat" by Sandy Black, photographed in jewel colours (there are only eight colour plates in the book — explains the problem in finding the photograph to match the designer to match the

pattern!). The introductory photograph to this section in black and white is a delightful "Flower Market Cardigan" by Susan Duckworth. The colours are given in the pattern but hopefully New Zealand knitters will happily substitute their own choice of colours.

"Stitch Craft" presents the classic attention to detail and immaculate finish associated with Jean Muir and the fun stitch play of Patricia Roberts.

"The New Graphics" is perhaps the weakest section from the New Zealand point of view. We have more designers experimenting with this area of knitting and it is notable that the few examples presented include those of four student designers. Sandy Black's Grid Cardigan is effective and different.

"Witty Knits" delights with a Bee Sweater — Z Z Z Z all over and some fat bumbles that have landed at strategic points. Jenny Kee's Koala is there too.

"Special Effects" includes a Medieval Jacket and Paisley Patterned Mohair Sweater. The final section, "In Her Own Fashion", is the work of zany Zandra Rhodes.

The Knitwear Revolution was first published in 1983 and it is not "revolutionary" three years later. The profiles of designers are of interest to designers here in New Zealand (we love to know how the other half thinks!) and the information given by Suzy Menkes is amusing and provocative at the same time. The patterns themselves are valuable to the would-be knitter and, of course, this is a personal decision.

Lee Andersen

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 20c per page.

GLASS

World Glass Now '85. The Hokkaido Museum's second international showing of glass prompts thoughts about the medium as art. *American Craft Feb/Mar 1986 p 10-17 & 55.*

FURNITURE

Six articles on handmade furniture. *Crafts International Oct/Nov/Dec 85.*

"Choosing a Tablesaw" In depth study of tablesaws, blades, makes and capacities. *Fine Woodworking Jan/Feb 1986, p 50-57.*

RESOURCE CENTRE

"Designing Wooden Clockworks" *Movements and How They Work.*

Detailed technical directions with photo samples and drawn illustrations. Discussion of relationships and methods used to achieve precision. *Fine Woodworking Jan/Feb 1986, p 30-35.*

TEXTILES

"The Textile Fabrics — Hairs" A concise description of protein fibres, their characteristics and construction. *The Journal for Weavers Spinners and Dyers #132 1984, p 18-20.*

"Marbling on Fabric" Detailed technical directions with photo samples. *Surface Design March 1986, p 4-6.*

The following books and catalogues are available for hire for two weeks at the cost of \$2.00.

GENERAL

"Phases of the Mask" Historical and spiritual symbolism along with some technical information. *Craft International July/Aug/Sept 1985, p 12-14.*

The Knitwear Revolution edited by Suzy Menkes. 126pp, 28 designer patterns, 8 colour, 24

black and white illustrations, charts. Penguin Handbooks.

Designer patterns to make, including Patricia Roberts, Zandra Rhodes, Jasper Conran, Edina Ronay, Jean Muir, Bill Gibb. Complete instructions are provided which gives the reader/knitter the unique opportunity to create some of fashion's most enviable designs.

Batik Fabled Cloth of Java

by Inger McCabe Elliott. 200pp, photographs by Brian Brake, glossary, concordance, bibliography. 120 colour illustrations, black and white. Viking \$92.00.

A truly sumptuous and unique book, one that every designer, craftsperson, scholar and art lover should own. From thirty collections around the world Inger McCabe Elliott, one of the world's leading authorities on Batik, catalogues the splendid cloth of the north coast of Java; with its influences of geography, history and religion and methods of production ably discussed.

A New Zealand Potter's Dictionary: Techniques and Material for the South Pacific

by Barry Brickell. Colour photographs, black and white diagram. 162pp, bibliography. Reed Methuen \$24.95.

A Machine Knitter's Guide to Creating Fabrics

Jacquard, Lace, Intarsia, Ripple, plus: Susanna E. Lewis. Julia Weisman. 266pp. Lark Books.

A source for machine knitters. Contains well illustrated instructions for knitting 366 fabrics, plus explains the theory behind each fabric structure. Includes 200 illustrations of swatches, knitting instructions for fabrics on six of the most popular machines, over 200 charts and drawings illustrating technical information, plus 90 design graphs.

Alan Peters, Furniture Maker

A catalogue to accompany Peter's recent touring exhibition organised by the Cheltenham Art Gallery and Museum, England. 16 illustrations of works. Colour and black and white.

You Knit Unique

Inspiration and information for the original knitter. Lee Andersen. New Zealand Wool Board \$25.00.

A wonderful glossy book with information on everything from colour, design, yarns, measuring and mechanics, pattern techniques, finishing embellishments — in short everything generously detailed to allow you to create with confidence. If you can knit, you can create is Lee's theory.

Living With Wood

Report from the 2nd National Wood Conference which was held in Adelaide August/September 1985.

FULBRIGHT CULTURAL GRANTS

The New Zealand-United States Educational Foundation is offering two forty-five day Cultural Development Grants tenable in 1987. These grants are open to New Zealand citizens who would benefit from observing and studying cultural activities in the United States. Each award provides round trip air travel and a daily maintenance allowance of US\$95.

There is no set application form and applicants are requested to submit a written proposal to the Foundation. They should also arrange for two references covering their professional work to be submitted independently. Selection will be based on the Foundation's assessment of the candidate's performance and potential, and the contribution the successful applicants could be expected to make upon their return to New Zealand.

The closing date for applications is July 31, 1986, with: *The New Zealand-United States Educational Foundation, PO Box 3465, Wellington.*

Guided Tours to Arts and Crafts Galleries, Studios and Workshops



ARTOURS provides guided tours for visitors to the Wellington Region interested in the Visual Arts.—

Professional guidance is provided during your visit to Wellington's major — and some not so major! — Art Galleries. Our groups are small — no more than six people — because in that way we can provide the personal attention and travelling comfort you will appreciate.

Optional Visits. Because our groups are small, visits can be arranged to a private Artist Studio or workshop. These visits are optional and several alternatives are available depending on the particular interest of the participants.

Transport is by a luxury 6 seater motor car of a unique design, comfortably appointed for relaxed travelling. Artours will collect you from and return you to your place of city accommodation, bus/train station or Wellington Airport — our tours are all inclusive!

Half day tours and full day tours available.

For free brochure and further information phone the Crafts Council of New Zealand during the day from 9-5 at 727-018 or Bob Bassant during the evening at 882-288.

Crafts Council of New Zealand – Index of New Zealand Craftworkers

The Crafts Council of New Zealand has agreed on the implementation of an Index of New Zealand Craftworkers and wishes to notify craftspeople that nominations for the selection committees representing the various media are being called for through all the national organisations and guilds. Individuals are, however, also welcome to make independent nominations. The Crafts Council Executive will consider all nominations at the August Executive meeting. The rationale for the proposed Index is detailed below:

Background of Proposal

Information on members and slides of their work has been requested and maintained by the Resource Centre (formally) since 1977 but, as both the quality and extent of New Zealand crafts have during recent years so dramatically increased, so the Crafts Council has had to deal with an increasing number of national and international enquiries for information on leading New Zealand craftworkers. The Council wishes to be seen to be offering qualified advice in response to these requests and the Executive of the Crafts Council has resolved therefore to implement an assessed and Selective Index of New Zealand Craftworkers. The proposal has been prepared with information and advice from the British and Australian Crafts Councils who already operate such a scheme.

Purpose of the Index

- To promote the work of individual craftworkers and to promote New Zealand craft nationally and internationally.
- To facilitate communication between clients wishing to buy or commission craftwork, and the appropriate artist.
- To provide a resource for crafts shop managers, gallery directors, exhibition organisers, government departments, journalists, students etc, and of course, other craftworkers.
- To provide a more representative and up-to-date slide library of New Zealand craftspeople.

Composition of Index

The Index will endeavour to represent every craft in New Zealand regardless of its rarity. Each entry will include slides of recent work, current addresses and telephone number, details of speciality area, major commissions, curriculum vitae etc.

Eligibility

All professional craftworkers resident in New Zealand will be eligible for registration whether Crafts Council members or not.

Publication

The information contained in the Index will be published in *NZ Crafts* and made available on request.

Slides of work of the selected craftworkers will be held for viewing at the Crafts Council library. It is proposed that an illustrated catalogue be produced, showing the work of people on the Index of New Zealand Craftworkers.

Selection

The Council believes the first notice for assessment will bring in a large number of respondees. It is proposed, therefore, that for the initial selection, each medium will have a separate assessment. The Crafts Council is approaching the various national bodies and guilds requesting nominations of appropriate people who would undertake the responsibility for sitting on the initial selection panels. A panel of three will be formed to assess each medium. The panels may include individuals other than craftworkers, but each panelist will have a wide knowledge of the particular medium. After the initial series of selections, it is proposed that a panel of six (made up of those on the Index) consider applications from all media annually.

Selection will be by slide and will take place later in the year. Information on the guidelines for application and application forms will be available from:

The Information Officer
Crafts Council of New Zealand
PO Box 498
Wellington

The aims of the Crafts Council

- * To represent craftspeople on a national basis
- * To lobby for and negotiate on issues affecting craftspeople
- * To provide a comprehensive information service of resource material on all aspects of the crafts
- * To facilitate communication between craftspeople
- * To promote the image of New Zealand craft
- * To ensure the availability of appropriate craft training and education
- * To arrange discussions, lectures, workshops and other activities to instruct and stimulate craftspeople and the general public

Become a member of the Crafts Council and you will benefit from the opportunity to:

- * Submit work for sale in the Crafts Council Gallery — the showcase for the very best of New Zealand craft — on favourable terms
- * Participate in the Gallery's exhibition programme
- * Participate in the Crafts Council's Corporate Membership Scheme
- * Provide slides and information on your work for inclusion in the Resource Centre's slide library for use by architects, designers, Government Departments and Corporations
- * Submit slides and/or photos of your work for inclusion in the Crafts Council's "Architectural Commissions" Portfolio
- * Receive information on workshops/lectures organised for visiting craftspeople.

As well you will receive:

- * Four issues of the "New Zealand Crafts" magazine.
- * "New Zealand Crafts" is the only New Zealand publication which covers all the crafts and keeps people in touch with what is happening in other crafts. It carries feature articles, profiles, reviews of exhibitions, Crafts Council news and views.
- * Bi-monthly "Crafts Council Newsletter"

And you will also benefit from:

- * All the developments which the Crafts Council are pressing for; for example craft education at an advanced level
- * The stimulation, support and inspiration that comes from belonging to a body with a variety of members who share common ideals

Application/Renewal Form

Name _____

Address _____

Telephone _____

Craft Interest _____

For groups: Number of members _____

New Member/Renewal (delete one)

Annual subscription \$35 starts 1 July.
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).

Return with cheque to: Crafts Council of NZ Inc.
PO Box 498
Wellington 1

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PO Box 498
Wellington 1

Craft Loans Scheme

Queen Elizabeth II Arts Council subsidised Craft Loans Scheme in conjunction with the Development Finance Corporation.

Applications are now being considered for equipment and workshop development.

Application forms available from:

Edith Ryan
 Craft Advisory Officer
 QEII Arts Council
 Private Bag
 Wellington

Raewyn Smith
 Information Officer
 Crafts Council of NZ
 P.O. Box 498
 Wellington

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Crafts Council N.Z. Inc.

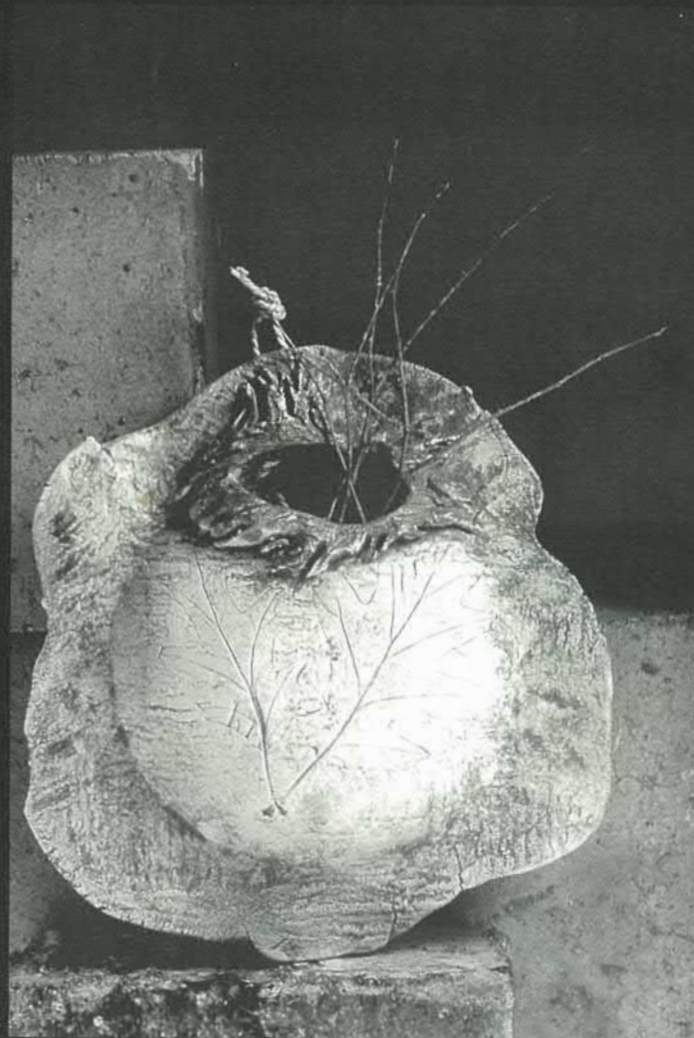
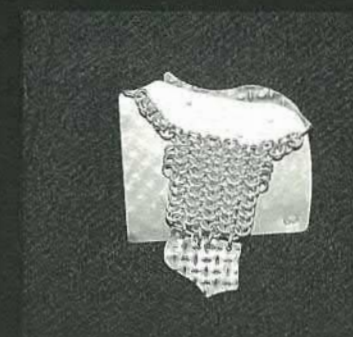
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 Wellington 1

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NEW WORK

- 1 Ken Sager — Black Maire Bowl.
- 2 Joan Atkinson — Sterling Silver Brooch with Chain Mail. 1985.
- 3 C. Radcliffe Olliver — Stoneware Wild Clay Wall Vase.
- 4 C. Radcliffe Olliver — Earthenware "Wild Clay" Fossil Vases.



- 5 Ken Sager — Bowl.
- 6 Christine Bell-Pearson — Vase 20cm. 1984.
- 7 Joan Atkinson — Sterling Silver Brooch "Hiroshima". 1985.
- 8 Christine Bell-Pearson — Pot 15cm. 1984.



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Exhibition Season: 24 August — 7 September

BEYOND CRAFT — NATWEST ART AWARD 1986

An exhibition of craft, sculpture, and small pictures of superior quality and innovative design.
Receiving day for work: Tuesday 9 September, 1986
Exhibition Season: 5 October — 19 October

ABSTRACTIONS — NATIONAL BANK ART AWARD 1986

An exhibition of painting, sculpture, prints and photography expressing in abstract form that which the artist sees, feels, and knows about New Zealand as a New Zealander.
Receiving day for work: Tuesday 21 October 1986
Exhibition Season: 16 November — 7 December

These national exhibitions each carry two \$1,000 Awards.
Entry forms are available from:

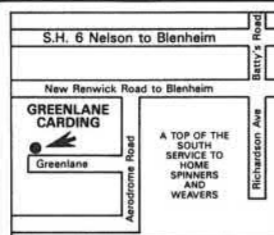
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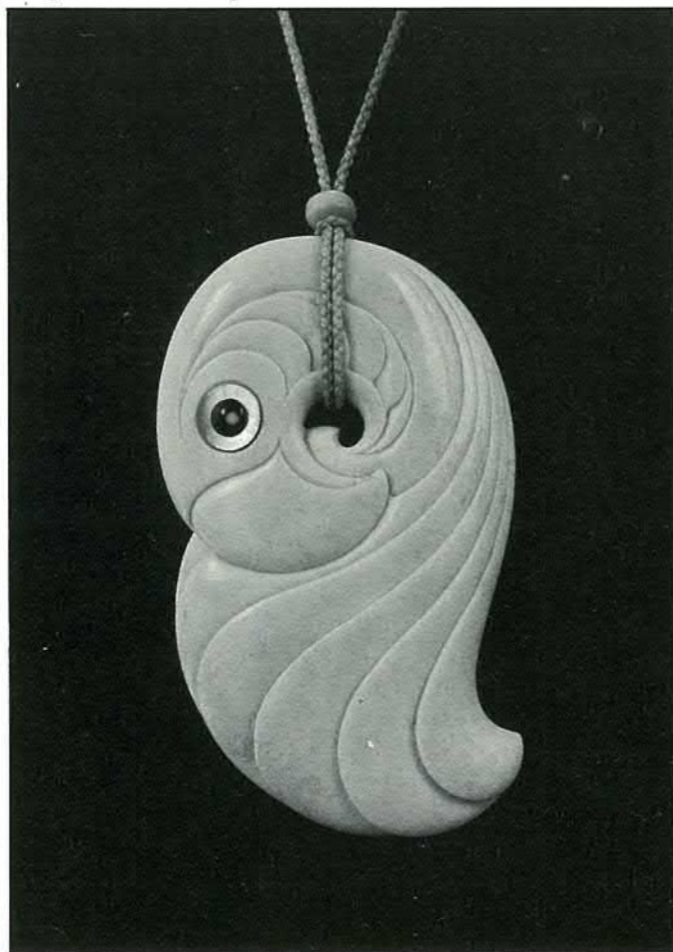
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Doug Marsden — "Kakapo" Cow Bone 1986.



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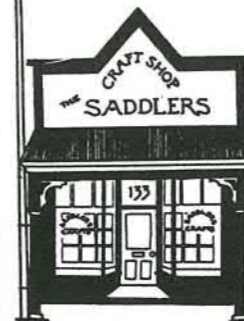
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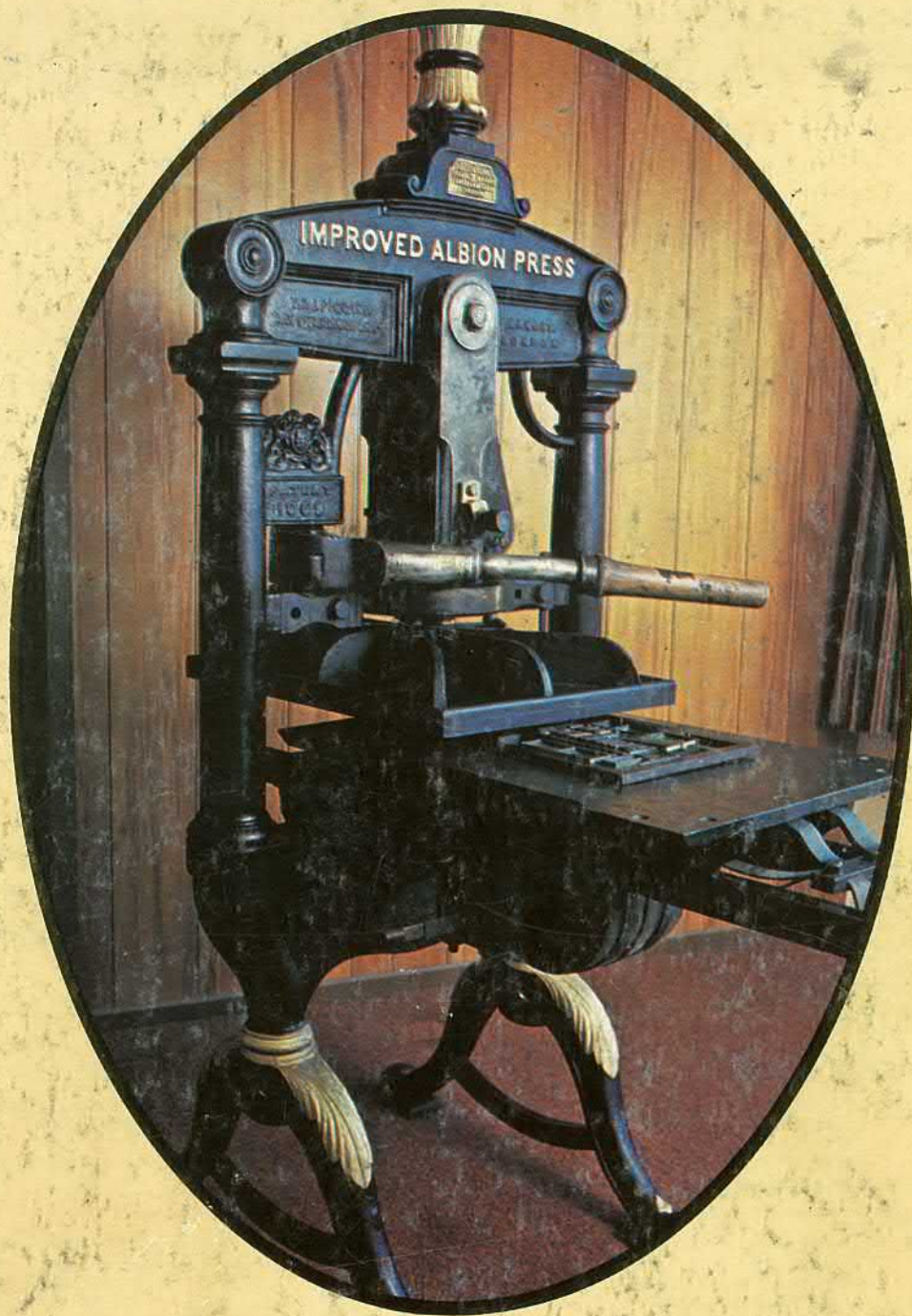
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