

NEW ZEALAND
Crafts

Craft Council Magazine 19 Summer 1986 – \$5.50 (incl. G.S.T.)



Soapbox

It seems as you become more established in a particular craft, the opportunities to show and sell your work outside of New Zealand increase.

Having been confronted with a growing number of such opportunities recently I have had to question the reasons for accepting or rejecting these offers. Here are some of my conclusions.

Market size: I suspect very few craftspeople with good quality work could claim the market here is too small. My own experience as a maker and as a gallery owner is that a surplus of good work is not a problem. Perhaps people with an indifferent product may find the market here too small, but then the crafts aren't excepted from the problems of selling indifferent products.

Some makers may still have doubts about their local audiences ability to buy high quality work, I think recent years show its an unfair attitude, and are perhaps a little arrogant. Besides the strength of the local market is dependant on this quality work and it can't develop if all the good work is offshore.

International face: I think a growing international sensibility is an important aspect of how we establish some sort of identity for ourselves, but somehow I can't see how a show by an individual in a downtown gallery in a large city overseas can return a lot of value in this respect. I think the same show in any New Zealand city would return more for both the artist and the audience.

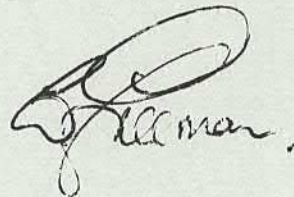
Anyway the inhabitants of Tokyo, New York etc. aren't short of objects to shore up their sense of identity where as we are here in New Zealand.

So not only is your potential market better here than perhaps it is perceived but I believe there is some responsibility to it involved.

Having said this I must admit to having made a couple of exceptions to suit myself. These were where the invitation involved exhibiting in an outlet that was pivotal to the international perception of my particular craft.

The other was the opportunity to travel there with my work - you support it and it supports you, particularly when meeting with your peer group in the country concerned.

But otherwise I've now become very wary of how this situation could develop and of the cost to our own growth. So feel flattered when you're asked to show overseas, but please think hard before answering. **Warwick Freeman**




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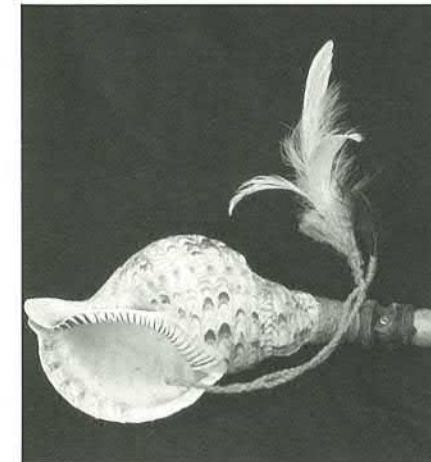
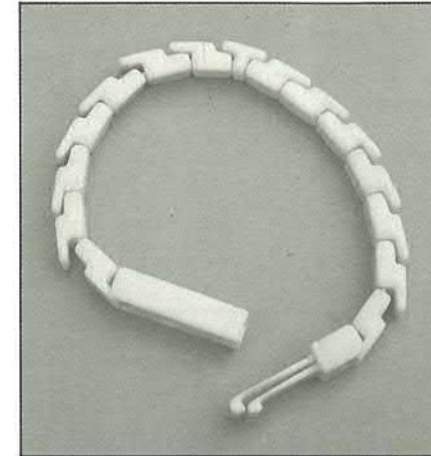
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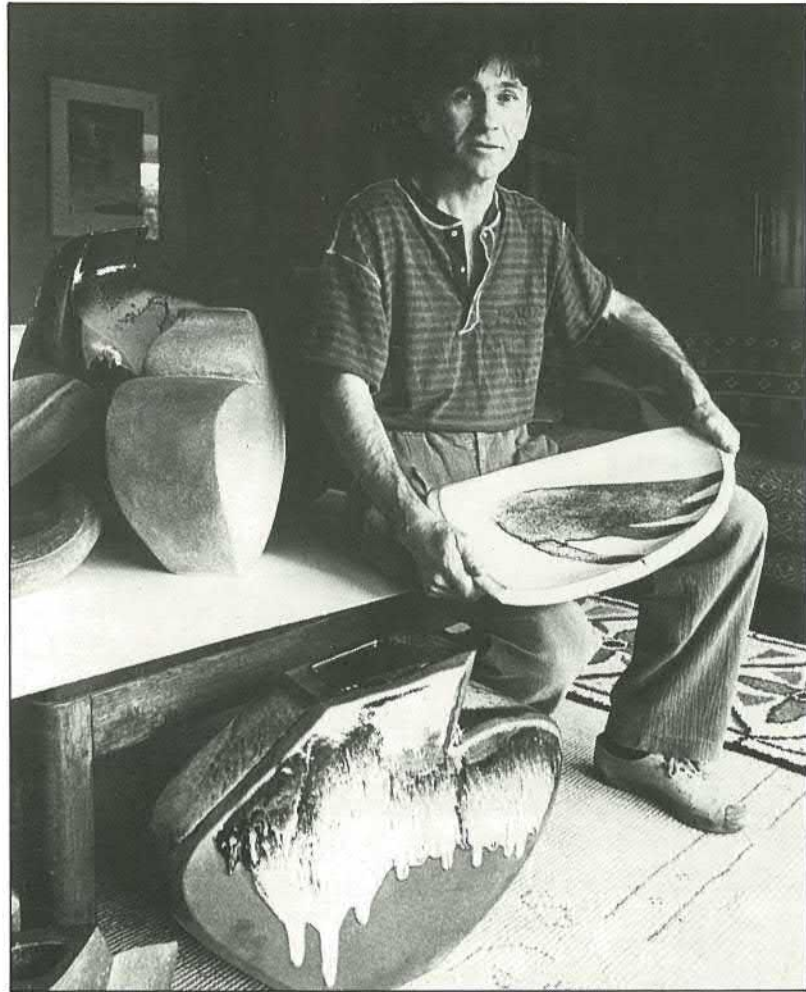
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Jim Greig

The memorial service for Jim Greig was a gathering at his home attended by family, friends and colleagues. His ashes had been returned from Japan and were placed at the centre of the gathering.

There were a number of personal remembrances and Michael Volkerling, Director, QEII Arts Council of New Zealand, spoke on behalf of many others:

I first heard of Jim Greig as a Potter with a passion for hot air balloons. This always struck me as a particularly elemental combination of interests – using fire both to defy gravity and to transform clay for expressive purposes.

It was only when I saw Jim's work at the Hansell's Sculpture Exhibition in 1980 that I realised these interests represented metaphysical polarities for Jim: gravity signifying contraction and death and levity (its opposite) life and growth.

Such spiritual concerns lay at the heart of Jim's work as an artist; and the patterns, processes and forms of nature provided a constant source of inspiration and confirmation for his work.

Nature also provided a link between the two complementary traditions of thought which stimulated Jim's intellectual development – German Romanticism and Japanese philosophy and aesthetics.

It was Jim's teacher Len Castle who first provided a bridge into Japanese culture through the work of Bernard Leach and Shoji Hamada. In the past ten years, the example of the Mingei potters offered fresh impulses for his own creative development.

In 1979 I was fortunate enough to visit Japan. In Kyoto, I was taken to see the house and workshop of Kanjiro Kawai with its wonderful climbing kiln. Seeing Kawai's work in this setting gave me some feeling for the holistic values which

established deep continuities between his life and art.

A year earlier Jim had paid a similar visit to Kawai's house, and the impact of this encounter was to shape all his mature work.

In his life and art Jim aimed to achieve this same integrity. His artistic achievements are consistent and cumulative. Explorations which began in 1980 as experiments in form ended this year assured and monumental.

Jim's work has no equivalent in New Zealand. No other artist has demonstrated so comprehensively the expressive and sculptural dimensions of a craft too frequently stunted by limited concepts of utility.

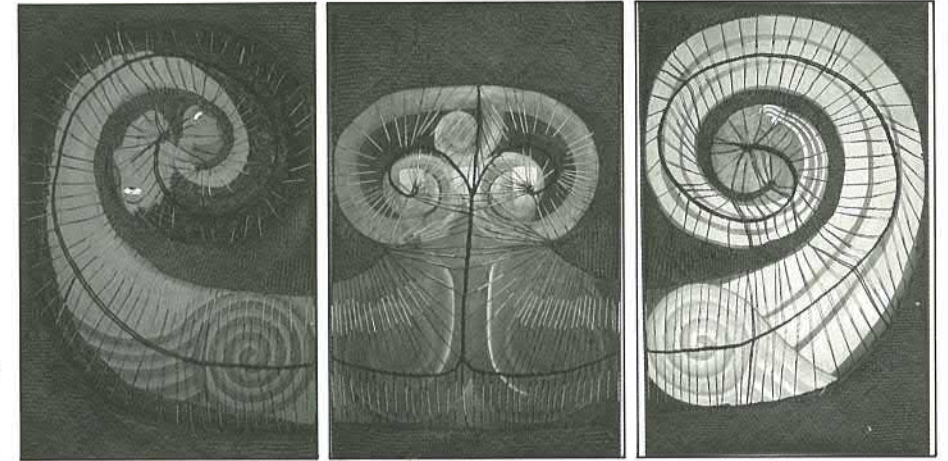
His work exemplifies Sir Herbert Read's paradox that: "pottery is at once the most simple and the most difficult of all arts. It's the simplest because it's the most elemental; and it's the most difficult because it's the most abstract".

From 1983 Jim sought confirmation of the validity of his artistic development through working and exhibiting in Japan. During his lifetime, his work achieved recognition denied other Western Potters. Japan became truly an ultimate spiritual home and the focus of his creative concerns.

Jim knew intimately how art informs and parallels other human experience. He saw the course of life as a shaping process as profound and complex as the act of creation. I think he'd perhaps find something fitting in the fact that the cycle his life has described repeats the pattern of his aesthetic concerns.

He lived his life with intensity and conviction. We must acknowledge his loss but also celebrate his achievements. Jim can no longer defy gravity; but we are all richer for the fact that he worked so generously to leave permanent images of his spiritual concerns fixed in the clay by fire.

We apologise to Katarana Hetet-Winiata, Veranoa Puketapu-Hetet, Stephanie Turner, Rea Ropiha for printing their Assemblage of Printing and Weaving "Nga Puna O te Ora" upside down in the last issue under the article 'Karanga Karanga'.



LETTERS TO THE EDITOR

"Cultural Heritage"

I am proud to be a New Zealander, and try to be aware of the many cultures which make up our society, but I take exception to John Edgar's claim that "We are Polynesians now, not Europeans" (candidates statements, 1986 executive elections).

I doubt if John would wish to deny any Polynesian his cultural heritage previous to his great grandfather, and I resent the implied denigration of my forebears from Britain and Europe. The view of New Zealand as a Polynesian mono-culture, is as narrow and destructive as the European mono-culture that preceded it. Further, I would point out that irrespective of my feelings on the matter, Polynesian traditions are not a good starting point for a metal worker.

Anthony Williams
Goldsmith

Retail Blues

Re Soap Box by James Bowman. I read with interest his comments on Craft Shops and the thorny topic of outright sales versus commission sales.

I am in the unenviable position (in some cases) of being on both sides of the fence and at times I'm very conscious of that top piece of barbed wire. At other times I feel a bit like an over strained corner post. Where to begin?

Re investments . . . Everyone wants a selling outlet but these days no one wants to put cash money in to something they don't get a visible immediate return from.

I read with great envy of the people who succeed in getting grants and loans and

assistance to redevelop. Most of us had to take bank loans at exorbitant rates, mortgaging everything we have in sight and then struggling to pay a good price for stock, present a good price to buyers and pour blood sweat and tears in to the bank at 23% and higher.

Outright purchasing is preferable to commission sales in that it reduces book work, leaving more precious time for the craft worker/shop owner to be creative.

Re the 'free loan' of the value of the goods . . . to me that less than equates with the paid up value of premises in a selling situation, and the 7 day, on call, responsibility and year round running costs of the craft shop owner.

Logically a shop owner on your terms should work harder to sell commission items . . . as you seem to feel the profit equates with the mark up. Therefore if the shop owner is after greatest profit he would sell the commission goods first.

Sensibly now, what business person is going to hold goods and allow them to become scratched, worn, faded, grubby? I offer a Penny to ANY shop owner ANYwhere who has not had to spend time rendering loved craft goods from workers

ON EVERY LEVEL of distinction, – saleable. Postage etc being high it is much easier to label, repair, wash (oh so often) or dryclean, package, . . . in short, . . . 'love' . . . items sent in. So also obviously such a shop owner prefers to buy outright rather than put that work in to Commission goods.

Often with high value items they must just sit and wait and wait till the 'right' person arrives. This is no reflection on either the maker

or the seller.

Because of this, I do not hold goods for only 3 months at a time. I should LOVE to have a 3 month stock turn over figure but our creations which are our joys are OUR dreams. Often we must wait a year before a kindred dreamer . . . with the cash in hand comes through the door.

This is very much more evident now in these quiet times financially when the only things stirring in pockets are cold fingers, and the crackle of bank notes is only heard some weeks in the financial houses as they count their loan money rates and draw more blood (sweat and tears) out of the stones of our businesses.

Briefly, because I kill creative time with this letter, "Craftshops should be properly capitalised!" . . . so then should craft workers. The only craft shops that really 'coin money' are those with other sideline sales to support their craft sales.

Except in very rare places, straight genuine craft selling has genuinely limited target market and without grants, subsidies, free accommodation, co-operative sales workers; craft shops of integrity cannot exist.

Re Fairs etc, for the sake of a cheap thrill, on a once basis Craft workers move in to selling areas with stalls and save on establishment costs. By doing this, they often effectively kick their established permanent outlets in the teeth and down the back stairs, killing their 'goose'.

A suggestion, because I believe constructive suggestion is the only justification for criticism . . . allow a craftworker, on a sort of exhibition basis, a full 7 day week now and then in the craft shop, advertising,

promoting and selling their wares along with the rest of the shop stock with the craft worker taking the full genuine profit after the true costs of the last tissue paper and business card have been paid. It works too because its a well known fact that without any special pushing at all, people buy goods made by the owner/seller regardless of quality and price BEFORE they buy from selective choice.

Humans are funny animals. The craft worker would gain from the human contact. The buyer gains from a face to associate with a purchase. The shop keeper gains from a fresh outlook. AND the craft worker is the end winner as he can retreat to his uninterrupted peace to continue creating for his own pleasures as well as realising just what he needs to create to bring in the cash bread and butter sale to allow him the luxury of the \$2000 invested in a personal dream.

Figures? 50% mark up = 10% selling costs (presentation) labelling, wrapping) 10% running costs (Telephone power etc etc) 20% interests on loans and building maintenance, 10% advertising related costs, 10% wages for the odd day off, stocktaking etc for GST.

Ooops! I forget the time in parcelling, posting, chasing customs, fetching from crafty types, chatting up crafty types; oh and that would come under 10% for remote allowance . . . good outlets are in the places tourists go.

James Bowman I do so agree. Shop owners should be properly capitalised. SO SHOULD Craft workers. But we never are, are we? Creation and Capital gains are at opposite poles. Ask any Poet.

Christine Sheard
Fjordland

Lyndsey Handy tells her traveller's tales of a stained glass seminar.

Colour, culture and a dream come true

I couldn't believe I had been accepted to go to the 2nd Architectural Stained Glass Seminar in Kevelaer, West Germany. When I first heard about the seminar it had seemed an impossible dream but here I was, on my way. The plane trip was long and dark. I dozed and watched tiny children grizzle and whimper, Indians, turbaned and sari clad, hostesses delivering interminable meals and drinks.

I was fortunate to have friends to meet me in Holland and a few days to recover, before catching the train along the Rhein to Kevelaer, only 6 km over the border from Holland. It is a strange, peculiar world: bells, prayer, Catholicism, lighted candles, shrines and hopefully for the believers, salvation. The pilgrims come from all over Germany to be blessed, to light candles and to eat.

The streets, cobbled and lined with shops, are filled with effigies of the Mother of Jesus, the Pope on a lollipop and carved crosses. Side by side bread and pastry shops abound. After salvation, food and coffee or large tankards of German beer.

We almost missed Kevelaer and literally threw ourselves off the train and stood in shock balancing ourselves and our too large suitcases. There was the *Hein Derix Studio*, the hallowed institution, our work place for the next three weeks, and there too was Jochem Poensgen leaping out of a car and rushing to welcome us. A bear hug. "You see Lyndsey, dreams can come true!" I felt very moved by the warmth of our welcome.

Our first dinner together. Australians, Germans, Americans and New Zealanders. Sixteen in all. I wondered about them, their work. Would my work be up to standard? I was tentative and a tiny bit nervous.

The next day I ran my hand over the clean surface of my allotted desk. I was glad I was in a corner. Three light bright rooms, a coffee "perk". The studio, with casually placed and stacked windows of the famous. Thorn Prikker, Campendonk, our own mentor and teacher Jochem Poensgens, Schreiter, Joachim Klos. The smell of putty, the colour of glass catching the light. Old cartoons on walls, masterpieces in their own right. They certainly didn't need glass to improve them. Pieces of panels waiting to be painted, added to, refined. Matching and restoration work of ancient figures, silver stain, golden, deepening and shading medieval faces.

The studio had its beginning in 1900 and as was explained to us "the artist writes the music, the studio interprets the music". There is a tension between the two groups, a working relationship of trust and communication. A selection of colours is put in the exhibition tower for examination and discussion. The window is cut, leaded, examined, recut and releaded if necessary. The studio, with the artist, interpret the cartoon, they interpret the painting and the colour. It is a creative relationship that works.

We began. A tour of our allocated projects: a doctor's home, a church tracery window, a hospital, a bank. Everyone wrote studiously and looked professional. Black masks of our chosen projects were cut out and thought began. I thought of the Doctor's house we had seen. I remembered the floor tiles, the white walls, the collection of ethnic art, the brightly coloured pictures. I felt the window area should not impose. I planned windows of quiet serenity.

There were five days for "outings". Beautiful cool mornings, fine mists

that continuously covered the sky, (I wondered whether it was pollution), the sound of US fighter planes overhead. The bus bounced along narrow roads surrounded sometimes by wheat fields and sometimes by the pinky orange brick and white net curtains of German homes. At Dusseldorf and Cologne and Neuss, Thorn Prikker, long dead, proudly showed his glorious windows. To actually see what I had looked at in slides for so long delighted me. The colours jewel-like and brilliant, the designs disciplined and alive. The first windows I saw in Germany I will never forget, it will be difficult to forget any. We visited Jochem's Studio, airy, open to the sky, and finished the day resting on the green velvet lawns of Altenburg Cathedral. The ancient grisaille windows, soft greens and golds going down with the sun. A beer garden. Herrings in cream sauce and home at 11.30 p.m.

On our second expedition we met Joachim Klos. A tiny, pudgy, dumpling man, his face ringed with smiles. His wonderful windows at Arnold Johnson's Church. A contemporary church of much beauty, the windows depicting the fifteen Stations of the Cross. St Josephs Church, black paint on green tinted opaque glass - licorice - a peculiar feeling. My eyes couldn't focus on the wavy lines. Some of us felt sick or disturbed. A strange octagonal church.

At Essen I saw my first Buschulte windows, huge and gentle. In the crypt Alfred Manessier, a Frenchman, showed bright colours, like bouquets of summer flowers, appearing and disappearing. I had never been into a crypt before, candlelit, arched and echoing with statues, grotesque statues to me, of Jesus around dark



1 Hein Derix Studio.
2 Johannes Schreiter.
3 Jochem Poensgen with his St. Vilzen's Hospital Chapel Window.
4 Hein Derix Studio - the cementing room.

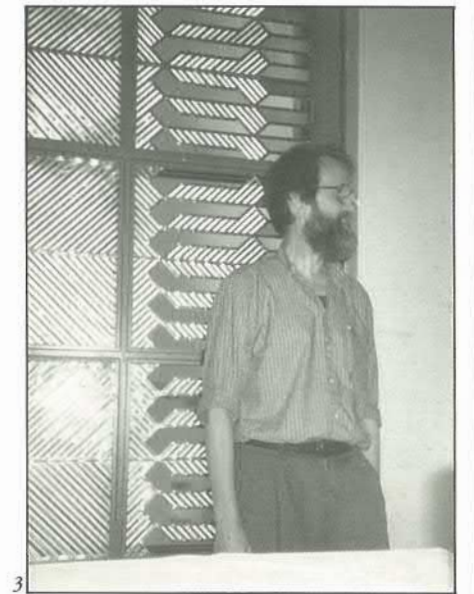
corners. Buschulte had seven beautiful arched windows here made from glass rods and lenses. Dark greens, blue and opaque grey and although installed in 1980 they seemed as ancient as this Middle Ages Romanesque church. Saint Maria in Cologne. Someone called them "Monumental Chunkies" which brought the relief of hilarity into this sombre place. Buschulte himself was a proud man, his black beret adding a certain contrived artiness. When asked about his work he said, "One jumps into the water and tries to swim." Sometimes it was so frustrating. I could only understand a little German and I missed such a lot in translation.

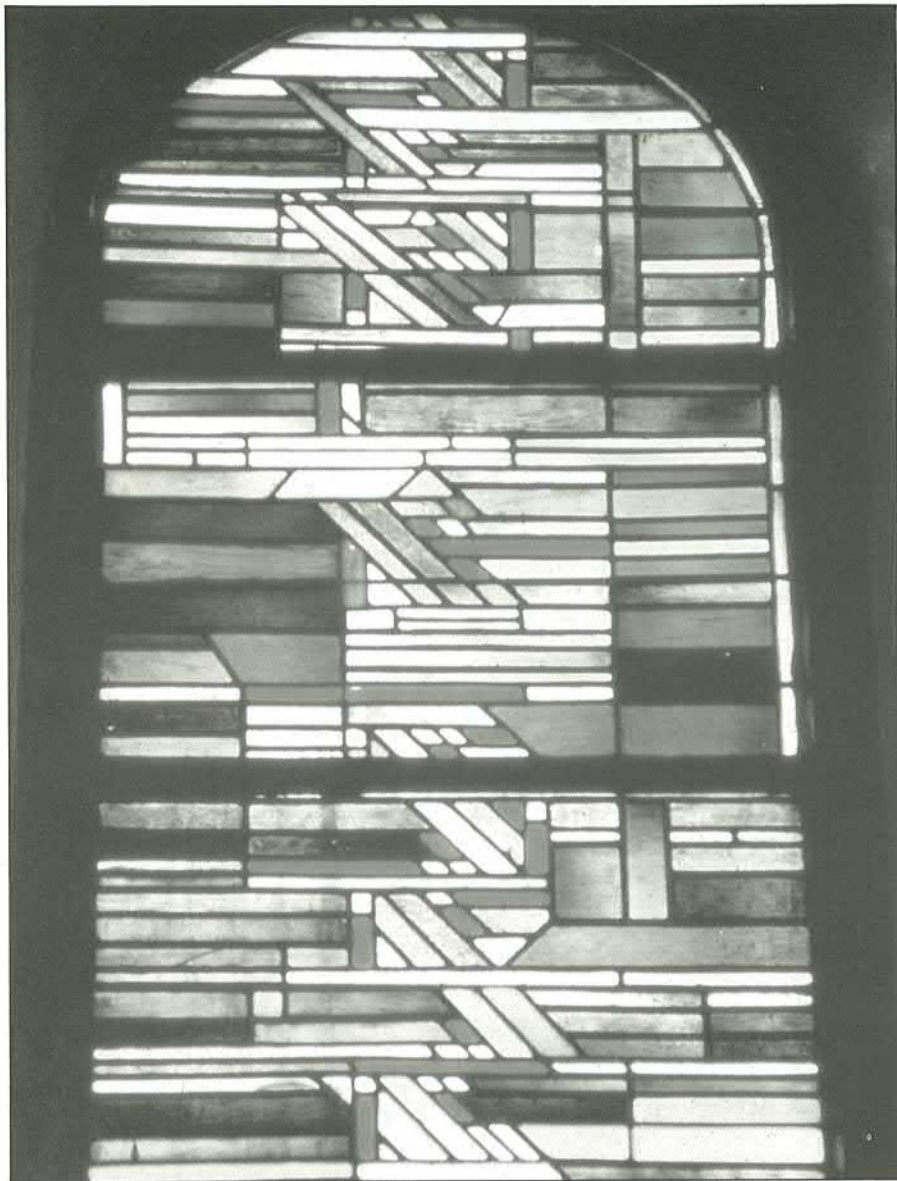
The days went by. The weather did not improve but the food did. More salads arrived, I got used to the bells. After a week we had our first critique. This meant we had to explain our solution and design. I found it very worthwhile. We all had different answers and interpretations for the same set of problems.

We spent a day with Johannes Schreiter, a man I have heard so much about. Pale, with deep set dark, intense eyes. His windows filled the church at St. Andreas. The message I found clear and disturbing. At the moment there is an argument with the present congregation who feel they go to church for sustenance and comfort and find themselves confronted with Man's survival plans for the future - obviously "extinction"!

Schreiter could not chat. The burdens of the world rested on his shoulders but there was a twinkle in his eyes. At St Mariens, his windows had no message for me but the church, serene and beautiful, had. Pinks, mauves, whites and russets.

Hubert Spierling's windows moved





Thorn Prikker - Stained glass window.

like a flowing river. He loved big walls. "I take the coloured area to find the form and then add the graphic lines," he told us.

Trees growing outside deliberately influenced his windows creating shadows. He was a genius at integrating earlier stained glass. A stocky dark man with the face of a boxer, I wondered at his sensitivity. I went to sleep that night in a kaleidoscope of colour.

I started to work on a project I had brought from New Zealand. The days flew by. Discussions and thoughts on the project. I worked very hard. I tried various design aids. Frotage, repeating patterns, changing colours.

We had a silver stain demonstration. Each of us were given two glass tiles, one clear, one opaque to practise on. These were subsequently fired and the results discussed. The cost of the silver stain is enormous.

In Germany it was \$1,200 for 500 grams. Acid etching was held outside. I was pleased that my own safety measures back in New Zealand were

more than adequate.

I felt continuously tired but stimulated. There was no time to lose by sleeping.

There was a memorable day of Georg Meistermanns windows. The church of St Gereon in Cologne was filled. Amazing colour combinations, each soaring window completely different. I found a unity within them and enjoyed the audacity of the man. Unfortunately we did not meet him.

The presentation of our own slides was fun. Jochem pointed out various subtleties and encouraged us with a very fair critique. We couldn't have done without our gentle master. A happy man full of humanity. He gave continuously to his students, always tactful, constructive, considerate and kind.

On a cold morning we went to meet Ludwig Schaffrath. His studio in his home. Several large white rooms overlooking a valley of trees. Everything meticulous. Sample panels neatly placed against the light, brushes and paints lined up. Schaffrath, with a mane of snowy white hair wearing a soft grey leather

suit which he had designed himself. He talked with nervous energy. "When I teach I always draw to explain. I always work with simple shapes. We can do everything today, cut every shape-technical somersaults. But it doesn't help if you don't have the right spirit."

His windows were powerful and unsettling. Long ribbons of colour stretching and pulling. Reaching down, reaching up. The organ was playing, rain falling, a soft gloom in St Josefs in Aachen.

We went to a Crematorium. Two strange gymnasiums to me. One suffused with a blue lunar light, reflections from the upper glass windows, the other orange. The whole area seemed empty and bleak. I heard others say that they liked them. Our opinions differed so much. To me they were odd rooms in which to end one's life.

One day I took the afternoon off, first for a walk in the forest just outside Kevelaer where we ate wild raspberries and were attacked by huge mosquitoes and stinging nettle and then to the beach or in this case the lake. We lay in the sun and watched swans and ducks glide by. The sky was nearly blue.

Our last day excursion was special. Jochem was showing us his windows. Glassy, geometric, gentle and beautiful. St Michael's at Wachtendonk seemed at peace with the world. Jochem said he would sue the man who ever dared to chop down the trees that added drifting, swaying light. He worried about pollution, acid rain taking the glassiness away. St Joseph's family recreation centre was far more dramatic. Magnificent colours: white, red, purple, green. I found it turbulent but exciting. My favourite was the Münster Police Academy where Joachim Klos and Jochem Poensgen had each done walls of glass. Each wall stood successfully alone and together they complemented each other. We baptised in Champagne, Jochems newly unveiled hospital chapel window, soft orange and silver lustre. He smiled and relaxed.

The last three days passed in finishing work. My sample panel was fired successfully. I was very excited by it. Our work was pinned to the walls. We felt pleased by what we had achieved. I had begun another facet - found another direction. I was more free within the disciplines of glass.

A final party, the night unusually balmy. We gathered on the lawn and as a family, which we now were, presented Jochem with a photographic record of our three weeks together.

The next morning at dawn the Kevelaer bells tolled for me. I caught the train. I remembered Johannes Schreiers words: "We've got the nicest profession in the world but don't tell the others!"

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

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WOODWORK

Jack Laird profiles Manfred Frank – Furniture Maker with a difference.



Manfred Frank

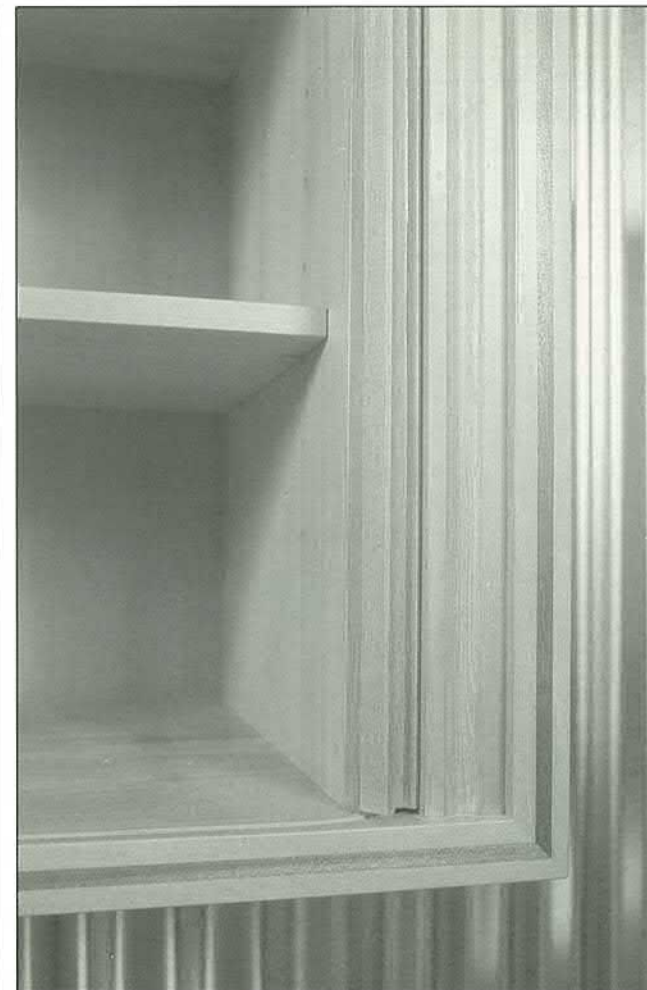
In an age, where, in the design world, so much prominence is being given to the sensational, and a frenetic drive to be different at all costs, the quiet pursuit and development of ideas based on simple fundamental principles, impeccable work standards and quality, tend to pass unnoticed, which is a pity, and a state for which design educators and popularisers must take a substantial part of the blame. Also rare is an approach which is so sensitive to the real needs of the client, that it regards as arrogant, any suggestion that the designer is better placed to know what is best for the client than the client is. This is German-born, previously Nelson, now Palmerston North, cabinet maker-designer Manfred Frank's belief. From a background of

experience in interior design working directly with an architect, and as art director for a multi-media centre (cinema, stage, music bands and a pub) he decided to pursue cabinet making and design at Kassel for four years. Then after a further two years working as a furniture-maker-designer, as well as some stage design, he came to New Zealand.

Manfred Frank is not that cherished image of a craftsman in wood, all shaggy with sawdust and shavings, with a bow saw in one hand and a block plane in the other. He brought with him from Germany in a container together with a friend's precious harpsichord, an impressive array of very sophisticated machinery and power tools, an impressive technique, and a very decided design

philosophy arrived at after considerable effort and self-examination.

Fundamental, is his absorption with wood, his concern for its nature and his respect for its qualities. He now works almost exclusively with New Zealand native timbers, and has had to come to terms with the lordly indifference of New Zealand saw millers to the requirements of fine wood workers. ("Quarter sawn mate. What the hell's that then.") A great deal of time and patience is spent on selecting and preparing his timbers to establish grain and colour matching, and dimensional stability. He regards rimu as having exceptional potential, and works predominantly in solid timbers, using traditional joining methods, and revealing his



workmanship to scrutiny in exposed joints. Most of his work in Nelson is in cabinet units, kitchen units and whole kitchen design. All bespoke work and designed in very close collaboration with the client, and after familiarisation with the environment in which the piece will exist. This is followed by project sketches, and further discussions with the client, until the design is formulated, and final drawings and contract specifications presented. By this time the functional and design concepts have been reconciled. Central to all his recent designs is the concept Manfred Frank calls "The Line".

This grew out of his interest in, and undoubted admiration for Mies van de Rohe and Le Corbusier and an obsessive need to get away from the enclosed rectangle, – a box with top, sides and bottom. Despite this need to avoid the box, his approach is wholly architectural, by sub-dividing rectangular volumes and breaking frontal planes, by recessing and extending structural aspects, and by applying the same concentrated refinement, and a great deal of originality to the detailing as to the whole.

"The Line" is in fact a commentary on the design, integral with, and executed as, part of it. By using structural elements, and detailing of handgrips to drawers, exposed joints exquisitely executed, and variations of

weight and thickness of timber, the eye is led in a series of movements each at right angles to the next in what Manfred Frank calls a meander, but which is far too taut and disciplined to be that. Much of this is worked out in the construction as the creative process, directly into wood, modifies and initiates changes in detail to enhance and clarify "The Line" concept.

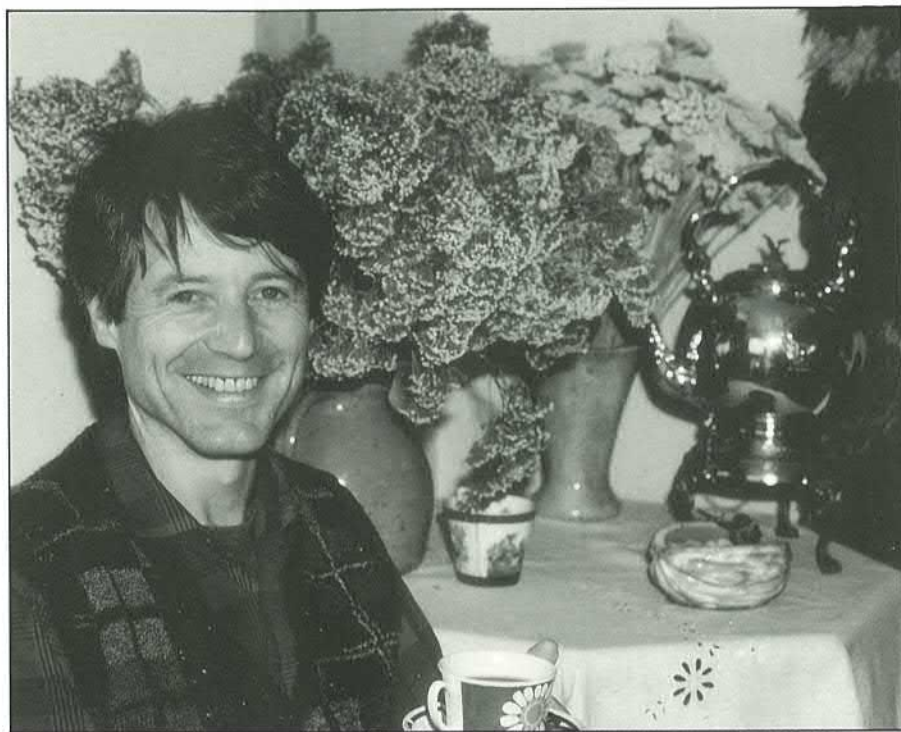
It is possibly no accident that he should embark on the adventure of uprooting from an old and established culture, and bring his family to the other end of the world in a search for a sympathetic environment from a country which has contributed so much to the world's music. The need for space, room to breathe and a greater distance from the pressures impaired in larger countries and older civilisations has led many creative people to the South Pacific. There is much of the quality of music in his work. The parallel is there in the impeccable executive skill, the containment of significant detail within the conceptual framework, and the disciplined creativity. "The Line" is Manfred's twelve tone system. The difficulties of such a basically intellectual approach are likely to produce conflicts, and these are most likely to arise in the design for locality, – design for person, tensions.

Manfred Frank seems to be aware of this and seeks to compensate by

close client contact at all stages of design development, to enable the client to make a major input to the project. □

Take courage and cast on says a master. Knitter Kaffe Fassett talks to Amy Brown.

Colour's charisma



Kaffe Fassett gets inspirations about colour from most aspects of his life. He had been down to the Kelly Tarlton Aquarium and he was exhilarated by what he'd seen. He described how the browns were about five different colours in their richness and how subtle the pinks were. From this he could sit down and put together a fairly good representation of the colour that was there. He was holding it in his head.

Fassett works with a rough idea of how it's going to look finished... a rough perception. He likens this to certain film-makers that he knows who have a script which is very rough, but who once they get on the trail are going to find out all of the side tracks and ideas.

"I take a selection of colours and I can see that there could be incredible possibilities. As I start knitting I begin to know what proportion of colour I need, but I couldn't begin to see it until I start knitting. Really, in order to answer the questions that a lot of people might ask in class I have to sit down with a pair of needles, take their yarns and get into it. Then I can begin to see the possibilities, something will start to open up, and I'll start to respond to the really juicy things that start presenting themselves. A certain kind of order begins to happen. That's why I get just as excited and thrilled by something that works as anyone else. And that's no ego trip."

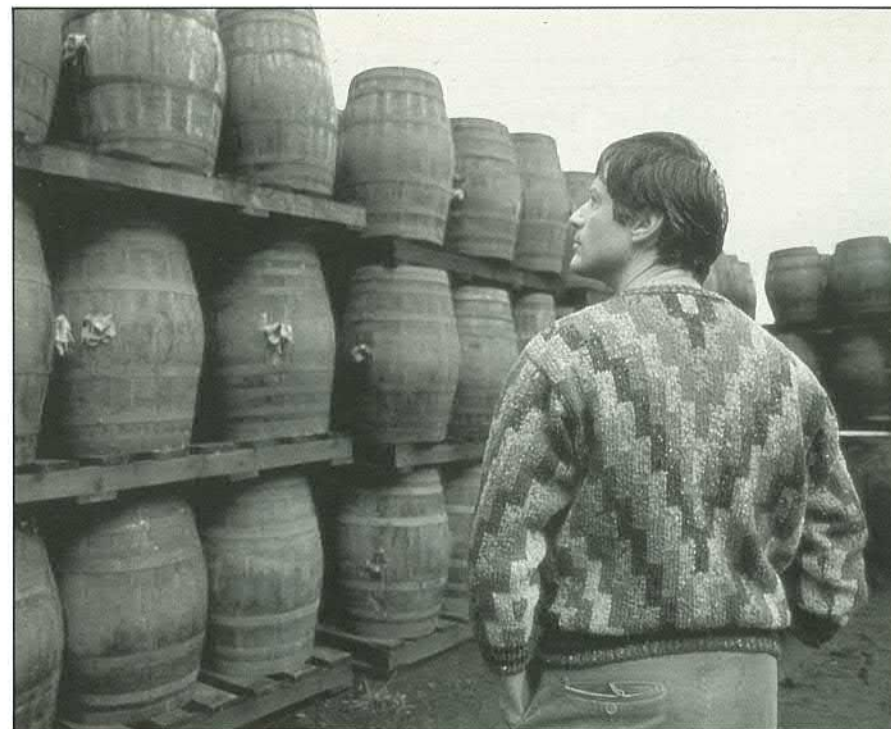
"I start working, open myself up and all of a sudden this incredible

design becomes obvious and I'm following along after it. It sounds mystical and it is." Fassett found the light throughout New Zealand and especially in Auckland quite disturbing. It was too bright for him. He wanted soft grey skies in which the colours would come alive. New Zealand light was more like sculptors' light where light and shade is needed. "I love overcast, pearly grey days, when the colour almost has a light shining inside it and where there's some moisture in the air." For that reason he loved Wellington. It rained and it was very like San Francisco. There was dampness which he says is very good for knitting.

The New Zealand Spinning, Weaving & Woolcrafts Society in association with the British Council and Queen Elizabeth II Arts Council made his visit possible. Some 30 members of the Woolcrafts Society had proposed a visit to England to study and learn from him, but, Fassett, being the extraordinarily nice man that he is, suggested that he might visit us instead, at a fraction of the cost.

Visit, lecture, teach, stimulate, judge - all of these things he did, and by the time he'd gone, he had made an impact on the New Zealand craft scene that will probably reverberate for years to come, not only in knitting but in many areas where colour, as he experiences and teaches it, is or should be part of life.

Californian born Kaffe (rhymes with safe) Fassett was studying to



Kaffe Fassett modelling his own creation.

become an artist. A move to London for a holiday and a visit to a Scottish woollen mill changed his life. The array and variety of colours hooked him completely and before too many hours had passed, he'd bought 20 different coloured wools and learnt how to knit them, using all of the colours. He is credited with having revolutionised hand knitting and his efforts and talents have turned knitting into one of the vital areas of textiles in Britain.

He says that knitting in itself is a discipline - the way in which row upon row is worked, building on, adding to, anticipating. Put colour, in its bounteous variety, into this sort of structure and the boundaries are unlimited. His is certainly not an intellectual approach - far from it. It's almost gut reactive and emotive. He says that the mind can be wishy washy and the design that it conceives can be boring, restrained and very simplistic. Fassett likes the workshop technique where up to 35 people may learn how to cope with handling 25 to 85 colours at one time.

He says it's very simple and that in showing them techniques about how to weave in the multiple colours that they may use in one row, and by making them look at their work, that the doors of perception and expression may open to them.

Fassett says you can do anything with colour. The more colour you use and the more uses you put it to, the better it is for human beings. He believes that colour has been a forgotten element for a very long time, and he is obsessive about his mission, which is to bring colour through knitting, into the lives of as many people as he can possibly contact, either personally, visually or through the skills of knitting.

Workshops have been held with people who could barely cast on. "It's not a matter of expertise" he says, "it's a matter of having the courage." Classes have to bring a painting, picture, even a photo that they'd like to knit, and he gets them to look at, really look at how the colour changes in the work, gets them to notice aspects, to bring something alive in their imagination so that they might look more and more. They've had to bring a selection of colours with them, and by the time they're knitting, he gets them to walk around the room and choose exactly the right colour that they need for the particular piece. He says that with 35 people and the amazing colours they've brought along that they must be able to find exactly the right shade or tone. They have to get up, go and look for it, find it, and knit it.

He tries to get them to drop their limitations and fears and just get on with it. Fassett says that many people don't think that colour is that important. When they're either shown or you can convince them that colour is important, you can open up a whole new world. It's like an inner door opening. They have to understand that it's worth spending time to look at colour.

His love of colours, (he's reputed to have some 5000 coloured yarns in his home) means that he can never tidy up his house. "I open a drawer and there's a smear of grey or wonderful yellow, and I have to use it. It's like painting and having it all laid out in front of you on a palette. I try to keep something of every colour."

He suggests that knitters should never pass a yarn shop without looking and buying one or two balls, especially from the bargain bin. To

attempt his kind of colouring means having to build up an enormous stock, not of yarns but of colours.

Fassett is adamant that the most important part of his style is the looking. He can't stress strongly enough the pinning up of your work on the wall and looking at it.

"After I've done a few inches of knitting I pin up the work every few rows and look at it, like a painting. If I'm a bit stuck I just sit there and meditate on it until it starts to say what I should do. It starts to tell you. It's a very powerful thing that begins to take over and you respond. You begin to get an objective view of how it's going and what's happening. I don't like a lot of contrast. I like a lot of very close tones that become mysterious and lead to a kind of blending."

I asked him whether he was getting eccentric and more obsessive about his work.

He answered that he was getting more dramatic about it and more stylised because he was getting more confident. He said that in his lectures he would get quite outrageous because he wanted to wake people up and shake them about. He commented that a few people in New Zealand had a neatness kind of obsession that drove him mad. He said that a compulsiveness about neatness rather than the gorgeousness of colour had it all backwards.

"I am obsessive about my work. I love knitting, I love stitching. I love working with colour and I do it all over the place. While everyone else is going out to tea I'm sitting at home working. I suppose that's a bit wacky."

Fassett was excited about the workshops he'd held here. In every single workshop the pieces were big and ambitious and full of exciting colour. He said that while workshops were exhausting they were enjoyable so long as people didn't take it too seriously and want sets of rules. He likes to throw out opinions that he might change five minutes later. He says that he's not an expert. However Kaffe Fassett sees himself, the people who've worked with him, learnt from him and bought his "pieces" as he calls them, would say that he is.

I drove him to Devonport to begin looking at the entries in the knitting competition. He got very excited about the old villas, the brick walls. A rusty corrugated iron fence had him in raptures. He saw it as a tonal picture of multiple corals, pinks, terracottas and browns and said that he was coming back to New Zealand with his photographer and friend Steve Lovi to capture colours and pictures like it, so that he might knit them into beautiful pieces. □

Maori Art Today: Taonga Yesterday Today Tomorrow. An overview by Ray Thorburn.



Matt Pine - Rock Piece (Negative and Positive)

Maori Art Today

This exhibition isn't so much about art but a reflection of life through art. These taonga provide a contemporary glimpse of Maori experience, an all too fleeting insight into how people think and feel and the values that bind them.

"Maori Art Today" is a confirmation of identity that runs the gamut of traditional and contemporary artistic conventions, interwoven into a unique, expressive tapestry ranging from the flax-fibre magic of Erenora Puketapu-Hetet to the explosive raw energy of paintings by Kura Irarangi Rewiri-Thorsen.

The exhibition demands attention. Once inside you cannot escape its authority. There is a restless dynamic at work in this show that although respectful of the past is bristling with new vigour.

Such a polemic could easily

degenerate into ethnic cliché, however, gone from this exhibition is the somewhat pubescent self-consciousness of its forerunner the "Contemporary Maori Art" Exhibition held at the Waikato Art Museum in 1976. In its place a decade later is an assertive aesthetic energy. Contemporary Maori art has come of age.

The exhibition began a national tour at the Crafts Council of New Zealand gallery in Wellington. The choice of venue was itself an expression of the old-new past-present dialectic. In its restored colonial residence in the heart of the city surrounded by concrete and glass, the Crafts Council Gallery heightened the sense of resolution to reassert old values in new ways.

At the Dominion Museum "Te Maori" had just returned home to Aotearoa from its triumphant tour of

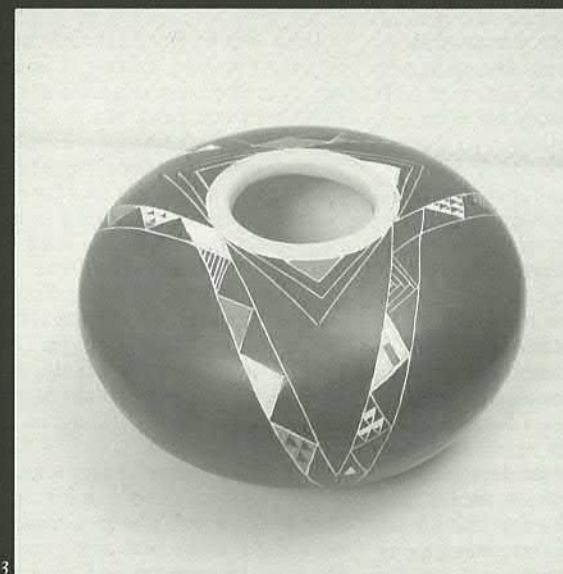
America, while downtown the same karakia that welcomed home the old, also heralded the new. The difference between old and new art is not a question of time because Maoritanga is timeless, there is no beginning or end, the traditional values are constant. Rather it is in the way those values are asserted and the form they take.

Such values although divergently expressed in the exhibition have a common bond - they are about people, their history, the space they occupy and their passage between Papatuanuku the earth mother and Ranginui, the sky father. Maori art today is about a living culture reshaping itself.

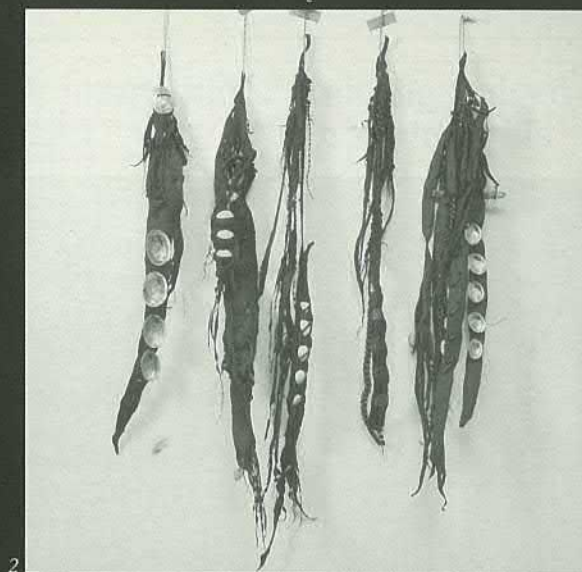
Matt Pine's anthropomorphic rocks and clear plastic sculptures represent the passage between earth and sky, epitomising the co-existence of old and new. Toi Te Rito Maihi's



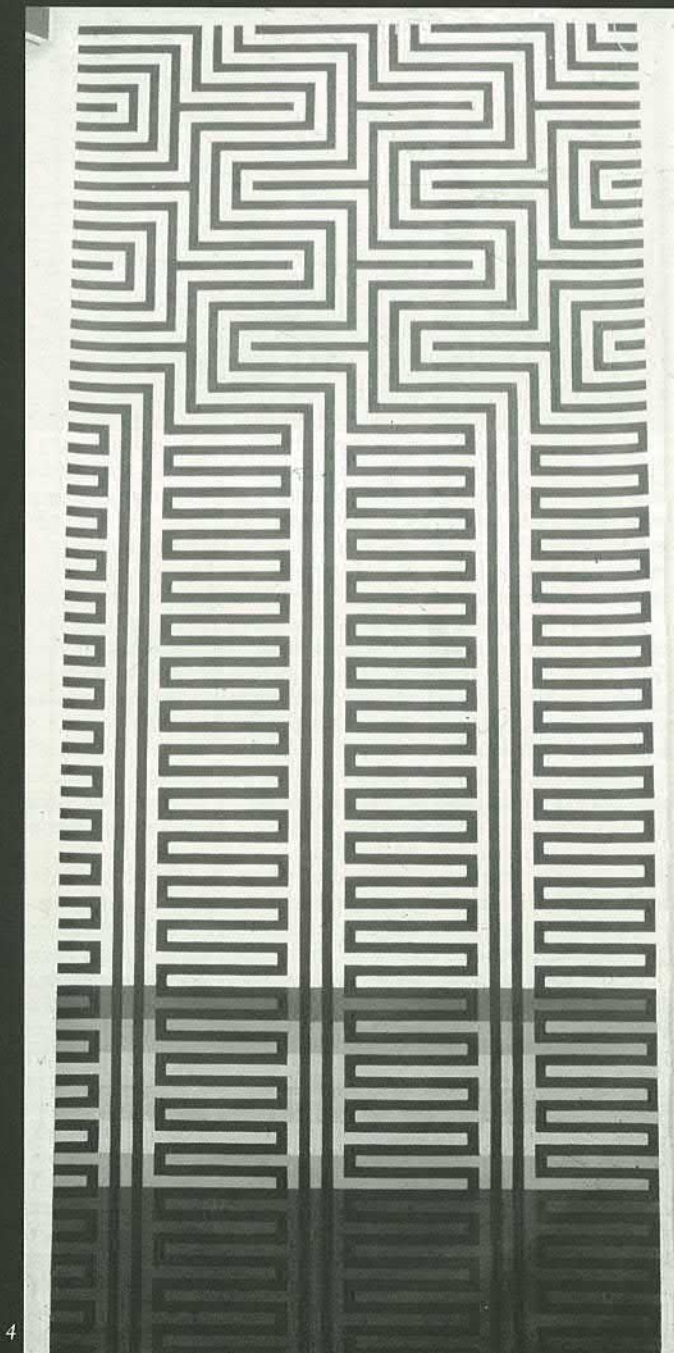
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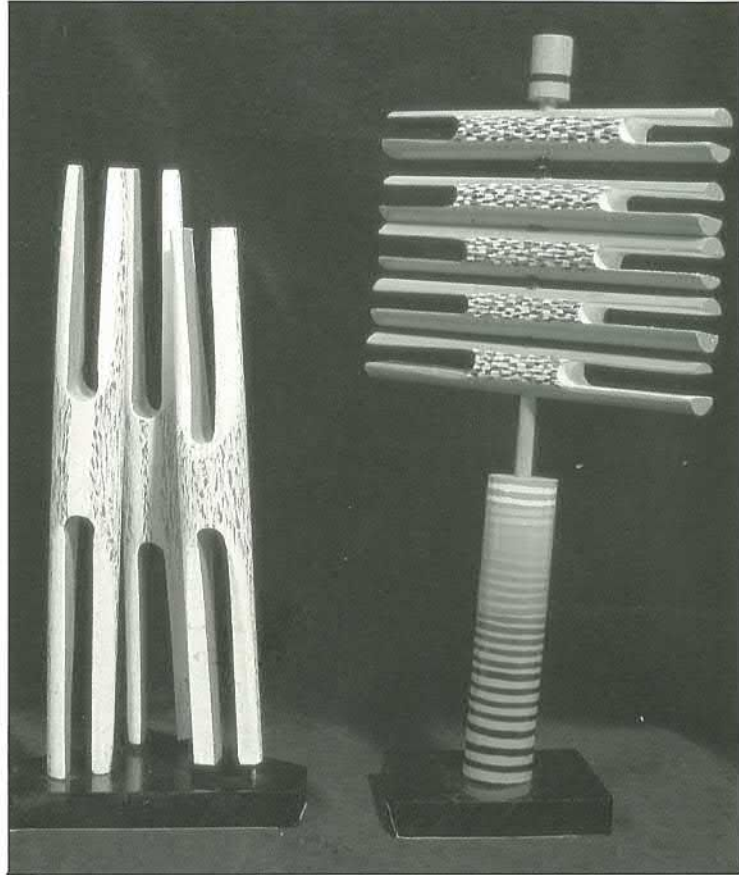
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1. Baye Riddell. "Ceremonial II".
2. Toi Te Rito Maihi - "Rimurapa".
3. Te Whanau-O-Maungarongo Trust.
4. Toi Te Rito Maihi - "Uenuku I".

1. Arnold Wilson - Maquette - Tangata Series.
2. Te Whanau-O-Maungarongo Trust.
3. Rangī Hetet - Te Puputanga Mai.



"Rimurapa" a multimedia seaweed and shell hanging piece in its own way, has that same timelessness yet her painting "Uenuku" is like revisiting Brigit Riley, the doyen of op art in the sixties.

Buck Nin on the other hand uses a pastiche of contemporary techniques that form taniko patterns to symbolise the strength of Tai Tokerau womanhood. As a painter he shares with Darcy Nicholas & Selwyn Muru a strong empathy with people, passion for place and deep concern for the land and its inner strength. Nicholas celebrates it, Muru exposes it. In their work ancestral images float in vales of colour, shrouded in the mists of time yet hauntingly present. "Tuia-i-runga tuia-i-raro".

A similar synthesis between European idiom and Maori values is inherent in the "Tangata" series by Arnold Wilson.

Brightly painted, his maquettes are ideas for much larger telegraph pole totemics that would seemingly stretch skyward in celebration of identity. Sculptural bi-culturalism is also embued in the earthenware pots of Baye Riddell. Whereas Riddell's pots acquire presence from the simplicity of their unadorned form, with just a hint of cultural design in the curled handles, Rangī Hetet's "Tu Pupitanga

Mai" are curvilinear instruments that contain all the creativity of the old carvers, encapsulated in a contemporary idiom. Likewise Alex Nathan & Hepi Maxwells personalised designs owe much to their traditional origins. Yet it is the Te Whanau-O-Maungarongo Trust that sums up the collective spirit that enfuses the whole exhibition.

Another strong current flowing through the exhibition is the emergence of women artists of equal status with their male counterparts. Following hard on the heels of the ground-breaking "Karanga Karanga" exhibition which opened simultaneously in major centres in 1985, the artists in this show are looking at the world through the same feminine lenses. Karangatanga has acquired a new sense of importance, a new collective spirit is awakening. Titles like "Wahine" by Robyn Kahukiwa point to her Maori roots but also her female ancestry. Kura Irarangi Rewiri-Thorsen's "Whakarongo" calls for attention, while Hariata Ropata Tangahoe's fantasies & Helen Atareti Lloyd's ambiguous "Two Points of View, Domain" add another intimate dimension to Maori expression that is paralleled in contemporary New Zealand literature.

John Bevan Ford takes a more objective stance, casting a fine lined net over the land suggesting spiritual links between land, sea & sky, while John Hovell's kaimoana-kowhaiwhai images provide clear evidence of the importance of nature in Maori life.

Sandy Adsett's painting in this exhibition continues his long standing interest in repetition and the inter-relationships of spiralling kowhaiwhai designs, even though in his "Patunga Wairua" series the designs have jumped off the rafters to emerge outside the whare in the form of stylised figures dancing on sacred ground.

There are many artists whose works will join this exhibition as it travels. One can't help wondering why their work was not present from the start to support and give even greater mana to the inaugural opening. If "Te Maori" and "Maori Art Today" opening in the same week wasn't celebration enough, Para Matchitts monumental installation "Huakina" was also formerly opened at the National Art Gallery sharing the same building as Te Maori. What better example of how the treasurers of the past sustain and give strength to the new born contemporary art forms. The power of taonga has never been stronger.

AWARDS

Compendium Gallery's third annual craft competition. Knitting judged by Kaffe Fassett, designer/knitter from England. Amy Brown reviews his selection.

Everdien de Graaf - the winning entrant.



Compendium Craft Competition

Compendium Gallery in Devonport, Auckland this year chose knitting as the theme of its annual craft award. The fact that Kaffe Fassett, the knitting designer from England, had agreed to come to New Zealand to give workshops and lectures, influenced the decision.

The opportunity to have one of the top 5 names in the world to judge the competition was just too good not to use.

Through correspondence, the Gallery and Mr Fassett worked out the concepts and laid down the criteria to be sent to each prospective competitor.

Each person knew that the basic requirement was the use of colour and colour combinations. These could be subtle or bold or whatever the imagination allowed. Fassett used the phrase "painting with wool", not in trees and hills particularly, but to encourage the palettes of colour to paint as artists do with either oils, acrylics or water-colour.

A few of the entrants knew of Fassett's passion for colour. Indeed he is obsessive about it, and says that colour has been a forgotten element of the world for many years. It is a mission with him to bring colour back into people's lives and the medium he's chosen to do this with has been knitting.

The competition attracted entries from many parts of New Zealand, out of which 23 entries from 17 knitters were selected by Fassett to exhibit. Of these, 7 were given merit awards.

Knowing the quality of many of New Zealand's top knitters it was a little disappointing not to see more entries from the 'name' knitters. It could be that they were over-committed, or that they were simply getting on with what they already do well.

Only Jenny Adams and Beverley Thornton, a talented and imaginative designer duo, and definitely on the 'name' team entered - a beautiful sweater in autumn tones. Everdien De Graaf, a merit award winner, won the competition with a skilfully executed and startlingly coloured sweater in strong red, purple, yellow, turquoise and pink, each colour delineated in black.

Its strength lies in its uncompromising use of colour, which Fassett described as wild, dramatic and successful.

With the exception of the pink, each other colour is in the 'stand-alone' category, which used together became a vibrant declaration of intent. Apart from some fussiness about the scalloped collar, the sweater also has good structure and form, in



design terms, and grows on you to the more you see it.

De Graff comes from Katikati and this is the first time she has ever competed. I both live and work in Devonport and was able to have an almost daily look at this exhibition over the 2 week period.

Having sorted out the criteria for entry it was interesting to look at the exhibition in those terms. I also added into that shape, structure and finish, things that we ought to be able to take for granted in quality knitting.

So in that context, what really worked?

Ailie Snow's beautiful award winning sweater is still a favourite. This has everything going for it in structure, shape and finish and in Fassett's terms, colour.

He said of this that it had beautiful merging colours, with an inventive

shape that really works. "The pinks rise to delicious heights, the blue is icy, the maroon rich and deep," he said.

Perhaps Ailie Snow, Victoria Edwards, Alison Wall and Heather Nicholson came closest to one of Fassett's ideals about the *imaginative* use of colour.

Victoria Edwards, who is better known as a painter, gained three merit awards for her beautiful work. She has been knitting for only a year and uses wool as if she is painting from a palette of colour. Her shape and structure perhaps restrict the size of a person wanting to buy a garment.

Alison Wall's dashing Harlequin mini-skirt is a great exhibit with its enormous variety of bright, vivid colours. There must be up to 30, the greeny blues being a wonderful mix,

and the vivid tonings section of yellows, corals and reds, lots of fun. All of the bright colours sit well on the black, and as Fassett says, you can just picture the girl that would suit this skirt – about 18, honey coloured and with beautiful thighs.

Heather Nicholson's award winning jacket is very beautiful, the soft toned pinks, heathers, and blues being complementary. Everything about this jacket is in balance from the colour, shape and finish, right down to the bone buttons. While the abundance of colour throughout the exhibition is stunning and quite over-whelming at first, not everything works.

Too many colours, too much working for impact, in some cases like a child let loose with a new box of paints, daubing it indiscriminately.

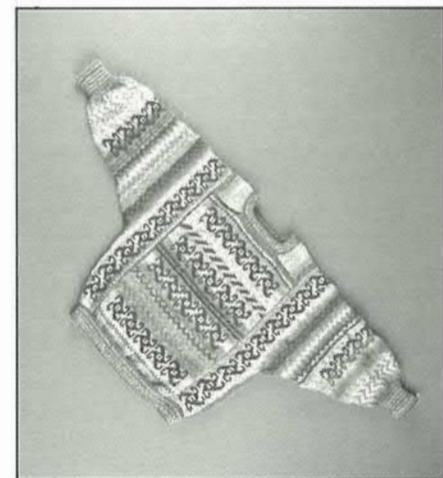
A few entries were spoilt by the addition of extras that they didn't need, especially a beautifully knitted and coloured dress, spoilt, in my opinion, by the swansdown at the neck.

Knowing when to stop is very important.

Some others looked large enough to fit a small horse, and the child's sweater had sleeves on it that I'm sure would fit an adult – in length.

The exhibition has provided great stimulus to knitters, and excited all sorts of opinions, both critical and laudatory, but never negative.

Of course, it's always easier to either criticise or improve on some one else's basic ideas. Certainly knitters throughout New Zealand were stimulated and inspired by Kaffe Fassett's workshops and slide lectures, and the exhibition shows the inherent and wonderful possibilities that exist in the world of colour.



1 Alison Wall – Skirt – Frontview.

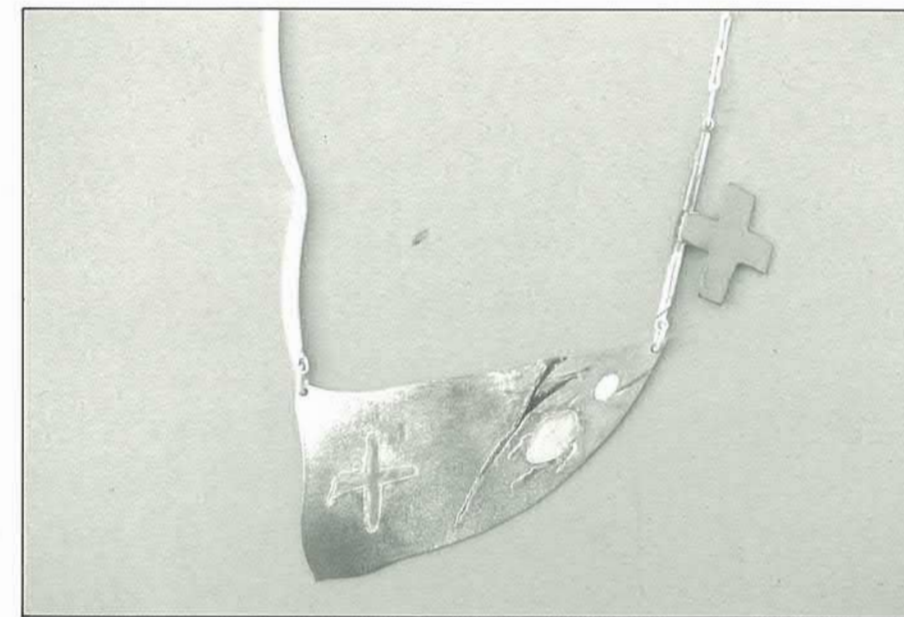
2 Alison Wall – Skirt – Backview.

3 Ailie Snow – Jersey.

PROFILE

Self teaching leads to self reliance and exploration. Eléna Gee explains her work to Helen Schamroth.

Eléna Gee – Necklace – Silver, Enamel, Titanium inlaid with 18ct. Gold – 100mm across.



Wearable Objects



Making things with her hands is nothing new to Eléna Gee. She comes from a heritage of artisans and craftspeople and a household where everyone always made things – the house, clothing and furniture – so it is little wonder that Eléna's energies have been channelled into creating jewellery for the past 19 years. And along with the experimentation in creating beautiful innovative wearable objects goes a sense of respect for traditional skills and imagery.

Eléna's father, an aircraft engineer, had a workshop at home, and it was here that she began making jewellery whilst still at school. From simple beginnings working part-time as a jeweller for four years, later full-time for a year with a manufacturing jeweller, Eléna learnt some of the commercial reality of surviving as a jeweller. From the beginning she sold pieces that she made, which encouraged her to become more involved.

Eléna describes herself as largely self-taught. She smiles as she remembers some of the difficulties and pitfalls. But there was little available in the way of tuition in her field, so she took evening classes in painting and sculpture instead. At 21 she set off for Australia, hoping to find more scope for craft jewellery than in New Zealand. She stayed 11 years, living first in Sydney, then Brisbane and Melbourne.

While in Sydney Eléna had several one-person exhibitions. "I had more energy then" she says, recalling the late nights needed to produce 40 or so pieces for a show. Nowadays she prefers to share the exhibition load

with others, and in recent years has been involved in many group shows both here and abroad.

Being self-taught has had its advantages, as Eléna has discovered. She likes finding that originality can often stem from exploring ideas on her own, and acknowledges the self-reliance she has developed.

The scope of her work is broad. "I want to do everything at once" she laughs, and is more likely to run short of materials than ideas. Describing herself as being "almost too eclectic at times", Eléna has explored many ways of working, often because of the juggling act needed to support herself. Like many jewellers, she finds that she lives off mostly earrings – it used to be rings. She tries to balance making these with the more complicated time-consuming pieces which fascinate her.

Some of her early pieces display an affinity with Renaissance work. She admired the techniques and style of the period and proceeded to study them, rehashing old themes, and using references like Cellini's "Treatises on Goldsmithing and Sculpture". It was solid grounding, but she rarely uses these methods now because of the time involved.

While in Brisbane Eléna made many figurative objects, often of strong looking women. She seemed to be reacting against the hard geometric look fashionable in jewellery at the time. Experimenting with carving quartz and glass, she enjoyed the effects of translucency. It seemed to be an extension of the running water effects of earlier work.



1 Eléna Gee - Pendant - Silver, Paua, Enamel, Indigo Silk. 80mm across. Collection, Auckland Museum.

2 Eléna Gee - Boxed set - 4 Brooches or Earrings or one necklace. Nickel Silver, Glass, Silver, Titanium & Tortoiseshell.

3 Eléna Gee - Brooch. Titanium, Enamel, Fine Silver & Gold. 70mm across. Collection Australian National Gallery.

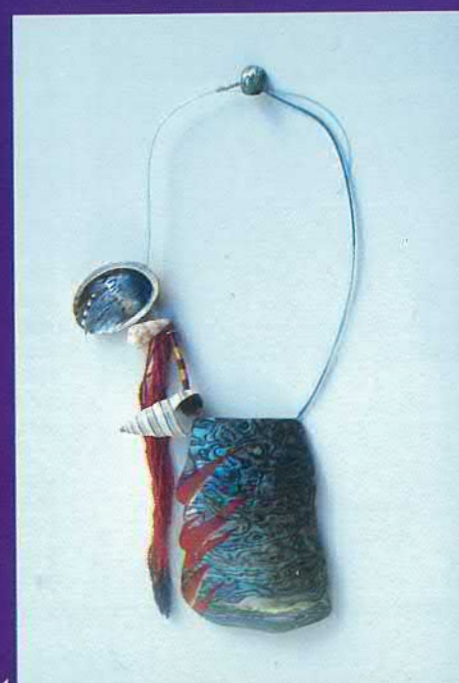
4 Eléna Gee - Necklace - Paua, Silk, Titanium, Shells, Plastic & Enamel Paint. Private Collection.



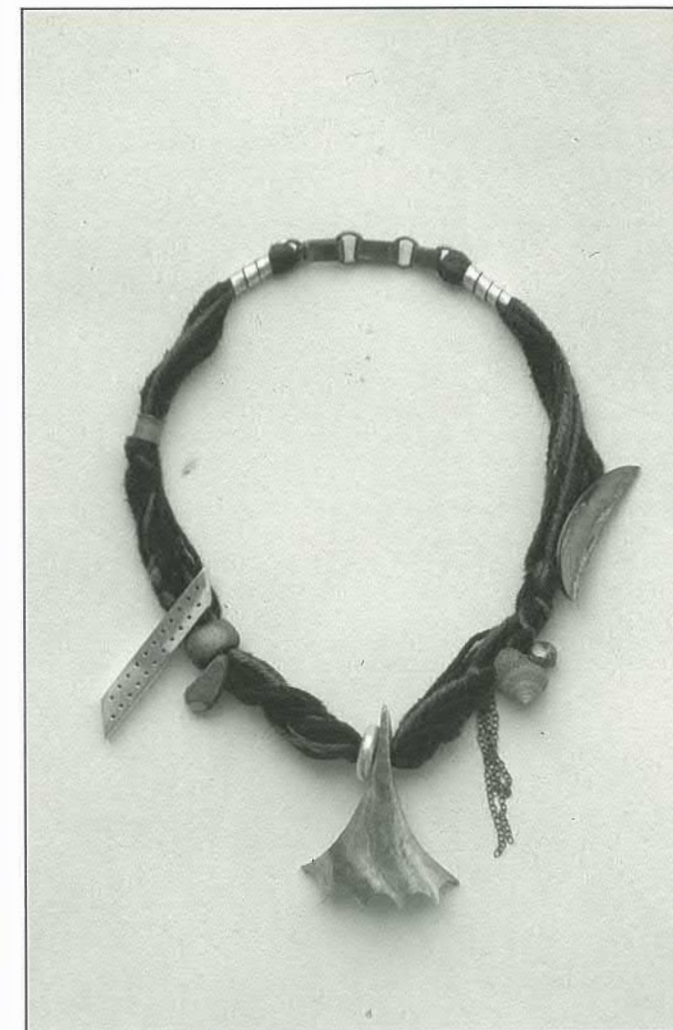
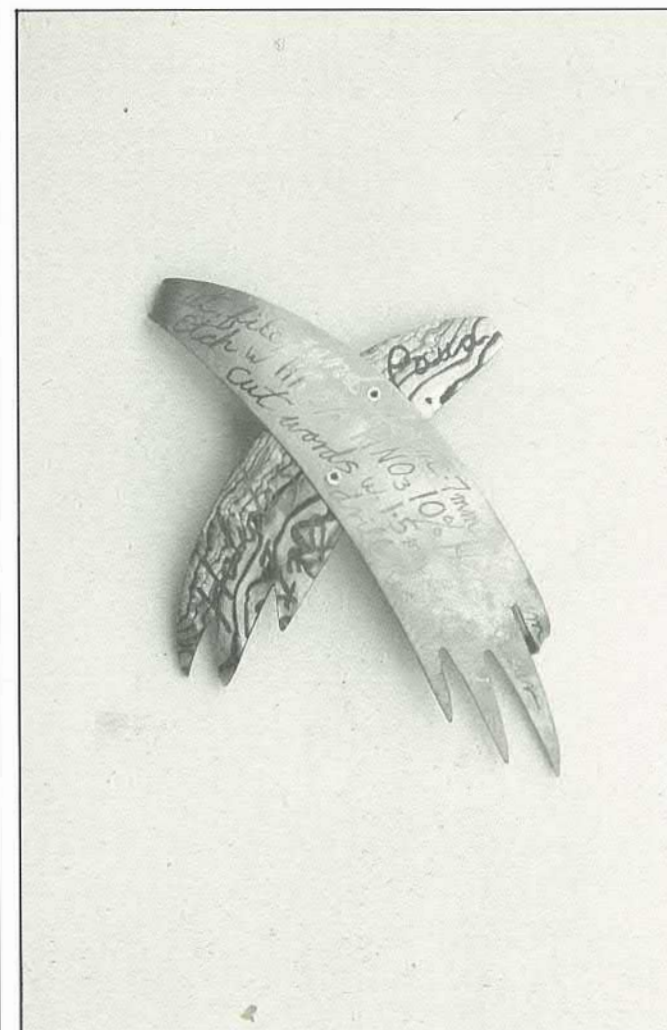
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One of the directions Eléna's work has taken whilst in Australia was in the fashioning of large body ornaments. Inspiration came from Arline Fisch, who came from the US to give workshops. Fisch had been to South America studying early jewellery, and introduced a new world to Eléna.

Returning home, back to the area where she had spent her childhood in Henderson, Eléna allowed herself to be influenced by the climate and colours of her environment. Her influences included the jewellery of the Pacific which incorporates shells, fibre and wood.

New directions also developed after a workshop on design in Nelson with Hermann Jünger from Germany. Much more abstract work developed, simple shapes and symbols becoming predominant. It was an exciting parallel to the use of symbols being used by artists working in other media. The simple forms she used were a starting point, but Eléna's love for elaboration led her into assembling them in complex ways, like her groups of 3 or 4 brooches made to wear together.

The continuity between groups of works is still apparent, with common threads linking these. At present her concerns are with the 3-dimensional effects of paua, and in 2-dimensions

the qualities of titanium. The latter has held a fascination for Eléna since her days in Australia. Because of the difficulty of obtaining it locally she gets large quantities at a time, sometimes from the US. Not for her, however, the high tech results often associated with this material. Eléna's preference is for a casual look, and to this end she occasionally uses fused scraps, into which she cuts and rivets other materials into the back of the metal in innovative ways. Spontaneous looking painterly effects, sometimes using enamelling, enhance this. Instead of drawing on paper, "I used to draw things to death", she "draws" with the materials, often drawing directly on titanium. Working freely, Eléna does a lot of mock ups with paper, torn and glued. After accumulating a wide range of materials and skills, she is now confidently able to develop her images, rarely repeating pieces. A QEII grant in 1984 to buy equipment, and some classes to learn how to use it have enlarged her repertoire even further.

The necklaces that Eléna makes are very much mixed media works, where complex 3-dimensional shapes are slung from dyed silk cord. "I'm torn between two and three dimensions" she says, preferring to work on the less wearable and

time-consuming three-dimensional pieces, but aware of needing to be commercially viable. She faces the dilemma of working to a price, enjoying the labour-intensive objects which need to be sold at high prices. But testing the market seems risky.

Eléna is a founding member of "Details", a national group of craft jewellers, and part of "Fingers", a jewellery cooperative in Auckland, and she enjoys the interaction with fellow craftspeople. It seems like a foil to her solitary work. Although she has taught some classes, she prefers the one-to-one of a trainee working with her in her basement studio.

Represented in major collections, Eléna is modest about her achievements, yet her work has done much for the status of craft jewellery in this country. □

Above left: Eléna Gee - Brooch - Titanium, Paua, Resin - 60 x 50mm.

Above Right: Eléna Gee - Necklace - Cotton, Dyed Bone, Silver & Shell.

Jan White

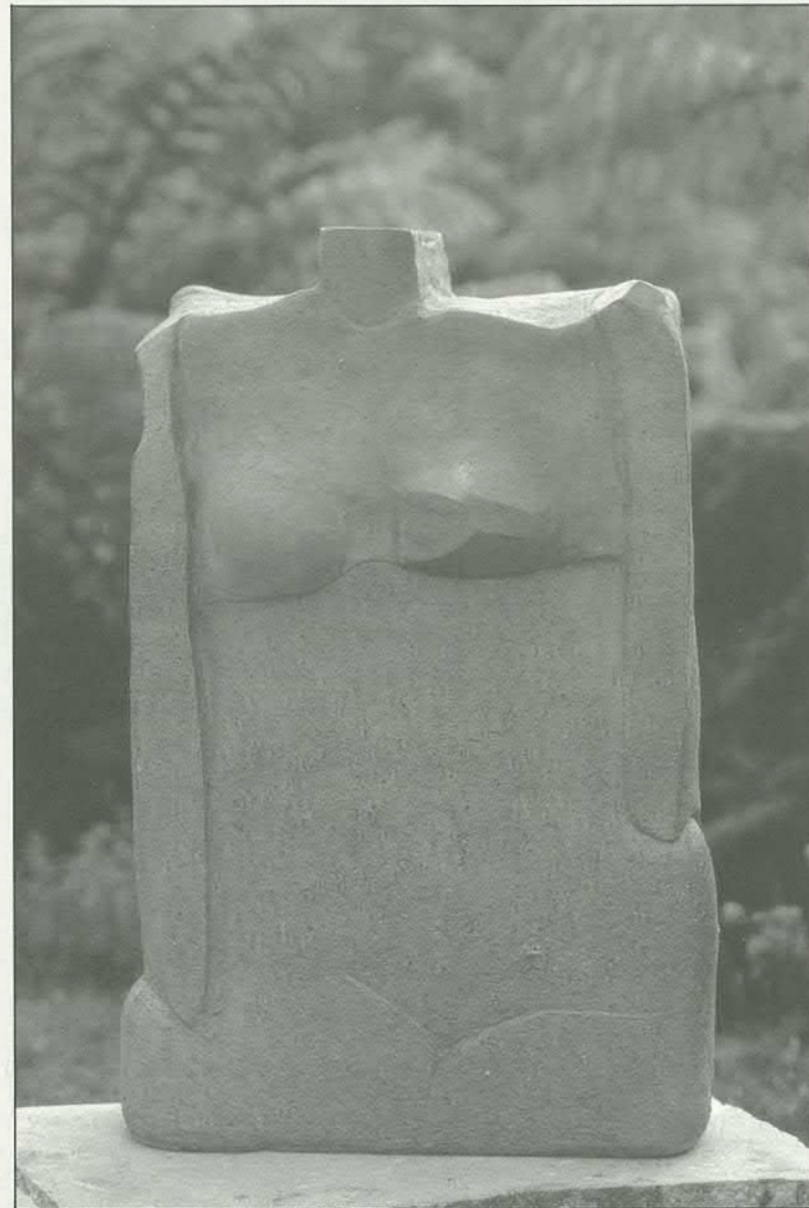
Like many craftspeople sculptor Jan White would rather talk about her work than about herself and ideally would like her pieces to say it all. However she has in an interview said everything she does is influenced by native trees or people. "They're all interchangeable, in a way. Hills can look like boches, for example". Coromandels hills obviously foster her work.

Her early training included two years at design school and a year studying painting and drawing with Paul Olds. She has also worked subsequently with Jeane and Andrew Van der Putten and Barry Brickell.

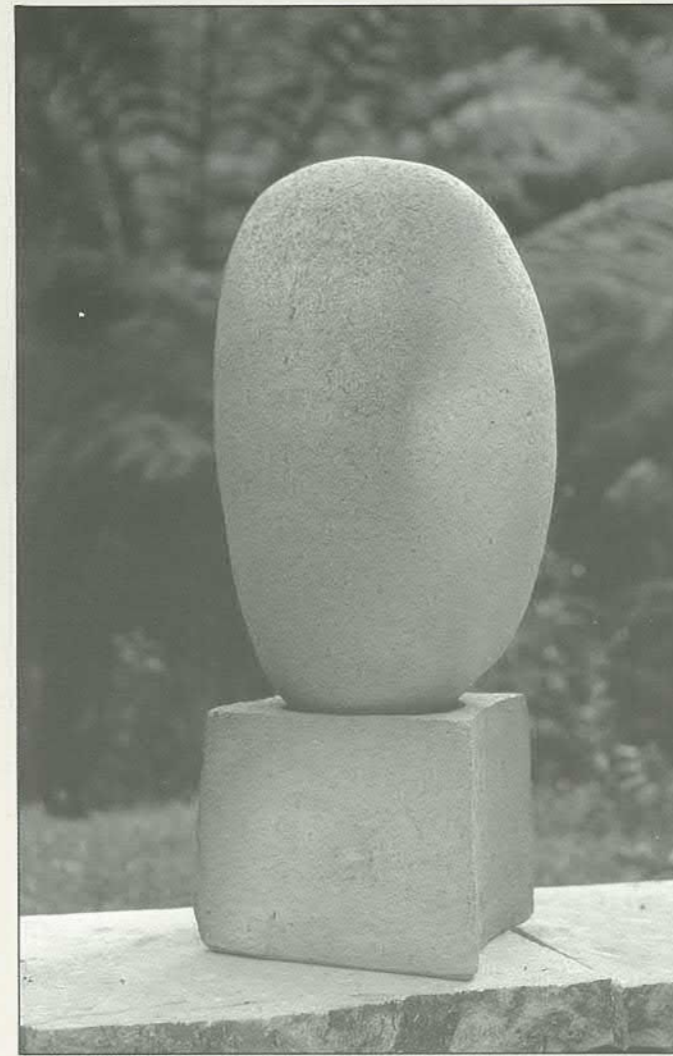
Each of her sculptures is hand built using clay dug from a nearby pit, and the spontaneous flashes of colour many of them carry result from variations in the flames in her wood-fired kiln.



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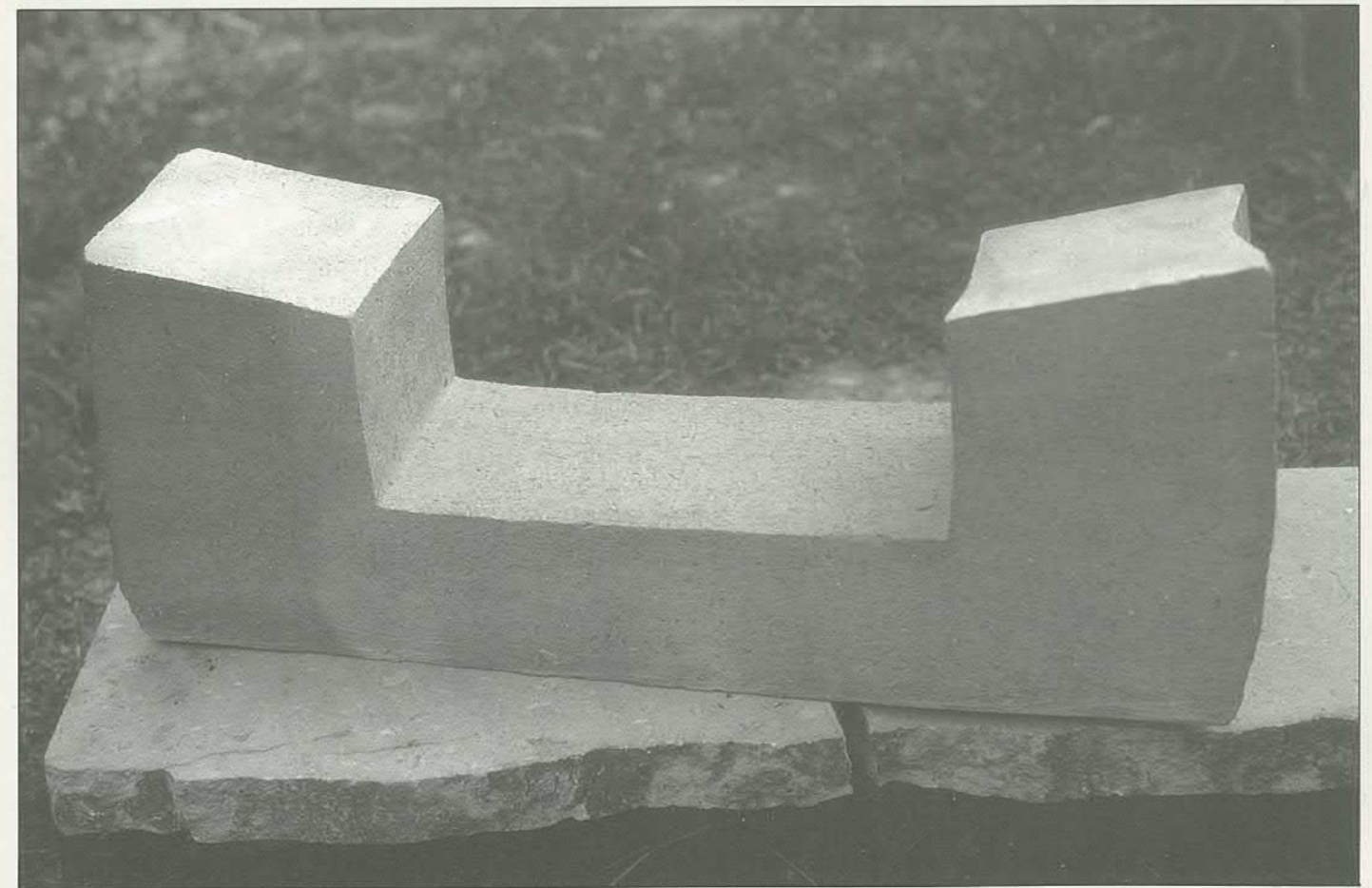
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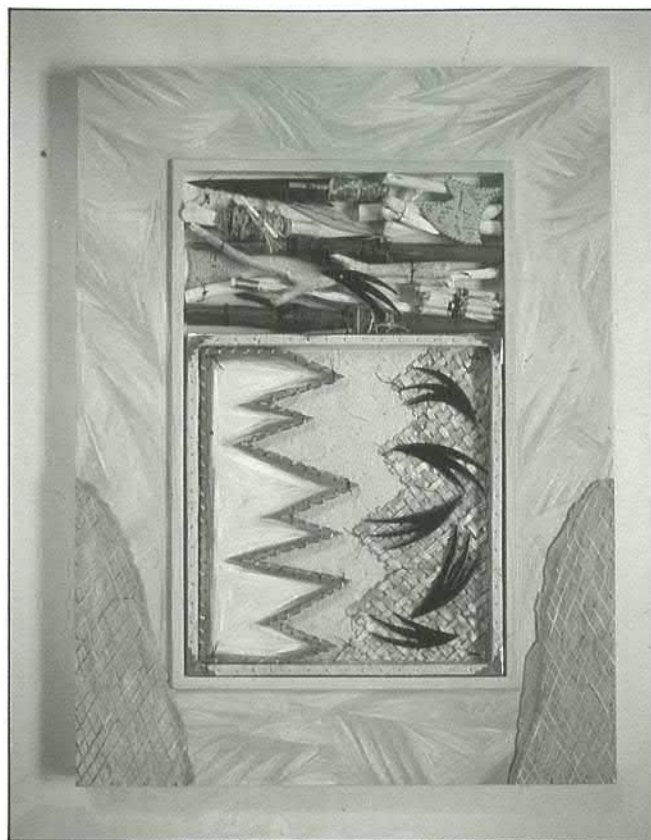


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- 1 Jan White - "Still Form V" 460mm (approx.)
- 2 Jan White - "Female II" - Oilprint - 900mm (approx.)
- 3 Jan White - "UnFoldment V" 610mm (approx.)
- 4 Jan White - "Arch" 1040mm (approx.)
- 5 Jan White - "Angle Still Form VII" 460mm (approx.)

Carole Shephard talks to Helen Schamroth.

Carole Shephard "All I need for the Journey" – Assemblage – Wood, Acrylic, Flax Weaving, Twigs, Bone, Hand made paper & Fibre. 800 x 600mm.



Dream images and personal politics



"I'm no longer a young emerging artist – the next 20 years are about stickability, whether I've got anything to say." These words are spoken by Carole Shephard, thoughtfully considering the stage she has reached in her career as an artist.

We are talking as friends, and conversation flows easily. She is not one afraid to analyse and reveal her true self, both artistically and verbally. The discussion, punctuated by good humour, as always shows caring and compassion for her fellow human beings.

Carole is talking about her most recent series of etchings and works on paper, exhibited at Portfolio Gallery – "Dreams and Realities". It is the second solo exhibition on this theme. Earlier this year she exhibited a series of assemblages at Denis Cohn Gallery. Her choice of the creative device of dreams is deliberate, as it "... enables me to see the things I don't want to see about myself and use another voice – that's me still". The dreams portrayed are moments in time, a voice inside her head acting as a conscience on social and political issues, in particular those of nuclear war and racism. Carole likes working this way, finding it satisfying to disclose her personal/political philosophy, yet questioning what emerges.

There are women portrayed in many of Carole's works, women

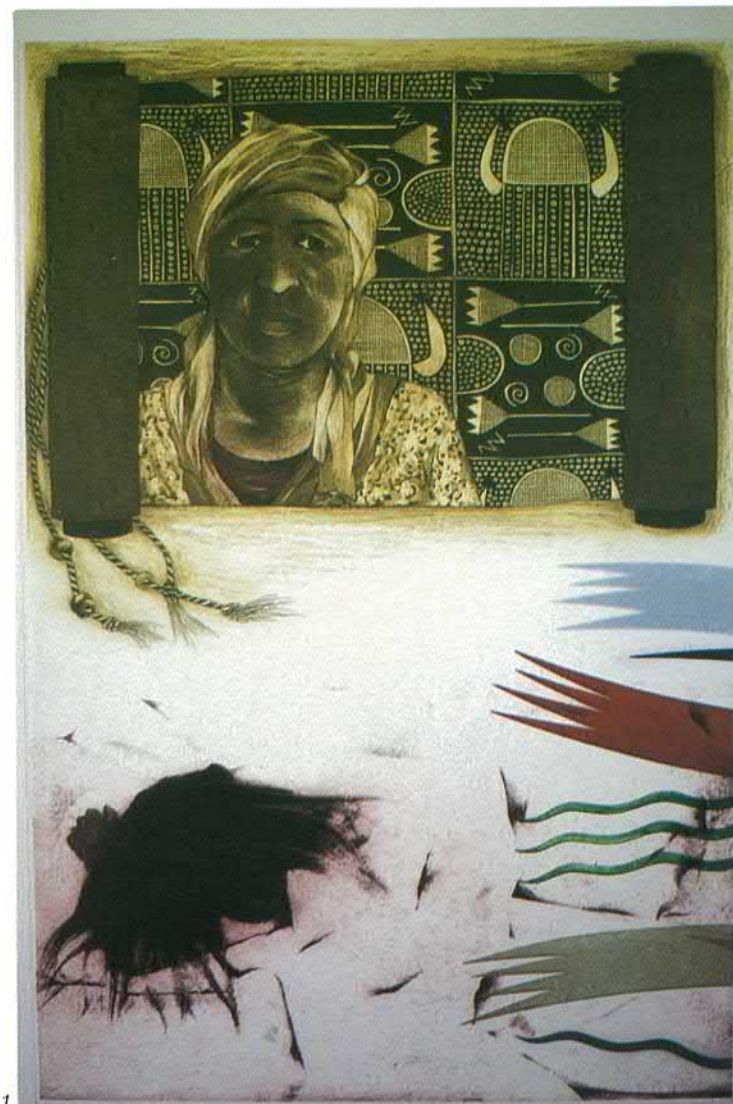
whose origins are obviously of different cultural origins. This is not new in Carole's works. At the time of her feminist awakening she looked to the cultures where women suffered from incredible oppression. At that time she produced a series of exquisitely sensitive works portraying the Japanese geisha.

This was to have been the beginning of a series about women, women like those of black Africa, and the American Indians. However Carole shifted direction in her search for a tradition to give her some personal validity.

In 1984 she attended a course about women's spirituality, given by Lea Holford. It was soon after she had been to the US. A new focus emerged, and she began looking at herself and where she came from. Her English/Irish heritage took on new significance as a starting point. Signs and symbols, always important, took on new meaning.

Her search into other cultures became a reference to find out how she personally felt, and the dream series reflects this admirably. Here we see women from other cultures, like the Nigerian woman representing African women activists, and Samoan women – are they forcing Carole to see where she belongs in Aotearoa as a pakeha?

Carole is interested that she depicts the women as multi-cultural, and has



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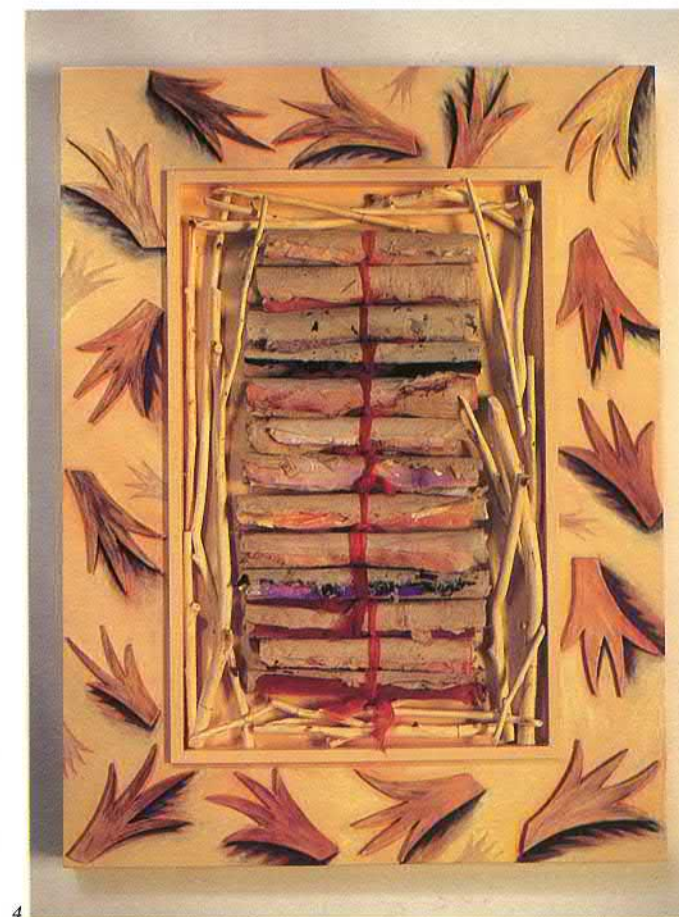
- 1 Carole Shephard. "She told me to leave" – Photo Etching & Intaglio Etching. 510 x 340mm.
- 2 Carole Shephard – Detail from "Seven Stages of Ceremony". Installation.
- 3 Carole Shephard – "Underwater Garden" – Assemblage – Wood, Acrylic. 800 x 600mm.
- 4 Carole Shephard – "The telling of Truth" – Assemblage – Wood, Acrylic, Willow, Handmade paper & fibre. 800 x 600mm.
- 5 Carole Shephard – "Seven Stages of Ceremony" – Installation – Willow, Sand, Glitter, Cast paper, Objects, Fibre. 2000mm diameter.



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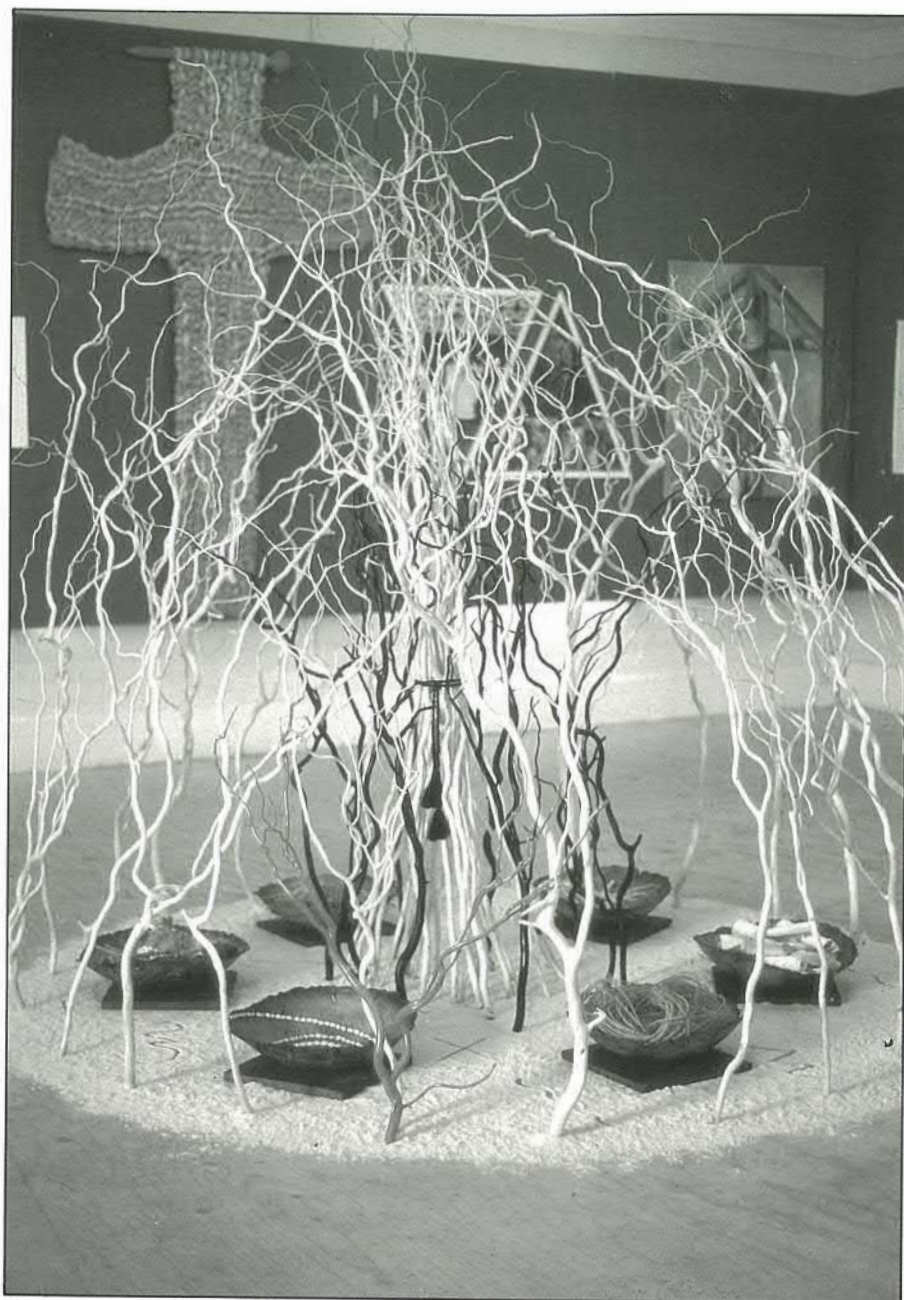
no trouble with Polynesian imagery. But she is aware of an avoidance of facing, in her work, the challenge of acknowledging the Maori. "We can't deny the existence of the Maori and the effect on our lives . . . I'm not sure where one finds oneself in that context". She acknowledges her fear of appropriating the imagery. Nevertheless this hesitation doesn't prevent her from challenging herself for being a "do-gooder", a white woman, in her dreams. "I've got a lot to find out about how I'm feeling about myself", she says, and faces this head-on. It makes her work particularly moving. In her search for self-discovery she is addressing the process of life and death, with which she has yet to come to terms. Her work so far, she feels, says something about her life.

It is good to see the self-confidence she has about her work. "I don't have to look outside for my self esteem . . . I don't need other people to tell me my work is OK; she says, yet ruefully admits she does need positive reinforcement about her role as wife and mother, both very important to her.

Carole's method of working relies a great deal on her comprehensive workbooks. These expose the essence of her work, as well as its complexity and detail. For Carole, words, thoughts and titles come first, and the images flow from these. The meaningful content exists first, which may explain the power and strength of so much of Carole's work. Each piece relies on methodical progression, the workbooks being the essential starting point. Carole: "The way that I work has been set now - it would take a long time to change stylistically". There is close attention to detail. Despite an attempt about 2 years ago to leave raw ripped edges of canvases, the urge to stitch and bind was too great. Carole: "I can't imagine working any other way". She thinks in terms of colour as well - sometimes vibrant, the most recent works glowing yet subdued. There are threads, both of content and style, linking one group of works to the next, yet always there is a sense of exploration and a new way of viewing issues.

It is probably this continuity that makes her say, "I can't remember a time when I've wondered what I'll do next". Her approach to her art was consolidated, and she welcomes being established with caution. It's the stickability she is referring to, not to mention sustaining a high level of stamina and good health.

I first came to know Carole as a teacher in the print studio of the Auckland Society of Arts. My early meetings with her had been friendly brief exchanges, and I knew of her reputation as a teacher. What a joy to find the classes so incredibly enriching! Carole has the ability and the energy to affirm each individual in



the group as well as willingly share her knowledge and expertise.

Teaching is an important part of Carole's work, and is work she enjoys, so she maintains a regular schedule of classes and workshops, incorporating being Artist-in-residence and visiting lecturer in her somewhat frantic programme. Her CV shows a formidable list of activities and involvement in the community as artist and teacher. Currently she is vice-president of the Crafts Council, and actively involved in the Association of Women Artists, to which she has devoted much time and effort since its formation, to name but two. As well she belongs to several other organisations, organises and curates seminars and exhibitions, involves herself in collaborative projects, gives lectures and is a listening post for other artists and craftspeople. How does she do it all, given the punishing calendar of 2 or 3 one-person shows a year and work in

many group shows?

"I don't sit around waiting for a miracle - I'll do labour-intensive and tedious jobs to clear my head," says Carole, giving us a clue to the way she manages her time. "This", she says, indicating her studio, "is my world out here." Every morning that she isn't teaching she works here all day, leaving the distractions of telephone and household behind. Even so there is a sense of Carole being over-committed. She admits that this year has been the hardest, and that she hasn't had enough time for "the fun, social times" she enjoys. Carole: "It's to do with setting standards". She admits that there are no great financial rewards and she has to work very hard. Yet in her worst moments, when she is very broke and looking for jobs, she confronts what she really wants to do, and her art is where she returns, always with something new and worthwhile to say. I can't imagine her ever running out.

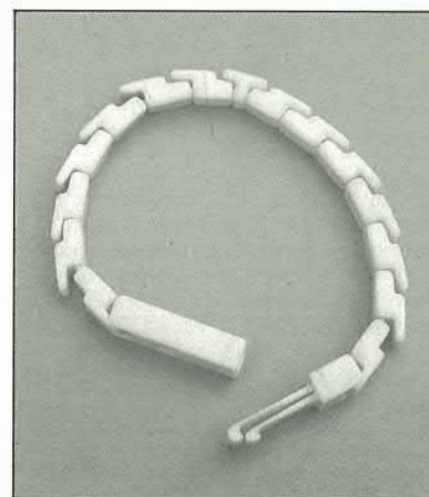
EXHIBITION REVIEW

Jenny Patrick - Headpiece - Paua, Sterling Silver.

New Zealand Contemporary Jewellery



Philip Clarke reviews the exhibition.



Hamish Campbell - Bracelet-Bone.

"NZ Contemporary jewellery: An exhibition of jewellery, stone and bone carving and metalsmithing" was conceived by the Details group as a national jewellery event similar to the Fletcher Brownbuilt or Philips Glass Award. Like those other awards it takes place at the Auckland Museum. Unlike those other exhibitions there are no prizes or awards made here. This decision was arrived at early in the genesis of the exhibition and was happily agreed to by the exhibition's sponsors MORE Magazine. At this point where the event has hopefully a big future and very little history, the decision not to award prizes seems wise. The number of probable recipients of awards, if they were given, would be small. Constant receipt of accolades and awards could make the small number of leaders in these crafts complacent and unadventurous.

A widespread use of paua and other shell firmly identifies this exhibition as a Kiwi event. That's a real achievement for this first national exhibition. I found myself enjoying the various uses that paua was put to. Warwick Freeman's paua bracelet really spoke out. Composed of five layers of paua lashed together it is a piece of adornment simple but very subtle. This wholly natural work

presented another aspect, that of a piece of industrial wastage. Five pieces of paua that had been discarded after the central disc had been cut out. The use of these apparent off cuts poses the questions "where are those cut outs and to what use are they being put to?" A question that can still well be asked of the use of paua generally in New Zealand. This bracelet struck me as a very beautiful and intelligent work. Freeman's cool lure brooch exploited exquisitely both the colour and the form of the paua shell with success. Jenny Patrick's spoon also utilised the natural curve of the shell with an entirely different result. Her spoon bordered on the outlandish in its curvaceousness without losing any of its natural qualities. Patrick's Headpiece was able to take advantage of the display cabinets as none of the other exhibits could. It hung, lifesize able to be viewed in at least 270 degrees. The Headpiece was sparsely constructed in silver wire with the intent of defining and describing the head rather than cladding it. A phrenologist's dream? Attached to the frame were paua pendants that would hang on the forehead and over the ears of its wearer. It seemed to have a complicated and interesting parentage; sixties fashion, the South Pacific and

Steven Spielberg. It carried with it the promise of a good time. Michael Couper's paua necklace is composed of three shafts of shell joined with very industrial looking silver joints which initially seem incongruous. But these points in fact seem to aid the discovery of an essential energy flowing through this paua circuit. Eléna Gee's brooches of paua and titanium are extraordinarily vibrant combinations of these materials. Her brooch number 4 is composed of two wing shaped pieces, 1 paua and 1 titanium. The paua wing is inscribed in a free script with the word paua and a malacological descriptor *Haliotis iris*. In comparison the titanium wing is closely inscribed with a multitude of words that describe its creation "Cut file sand form, 7 mm titanium, etch in H.F. 5% . . . drill recolour". These comments and comparisons on creation and replication are strongly made in one of Gee's necklaces whose three wings carry the inscription

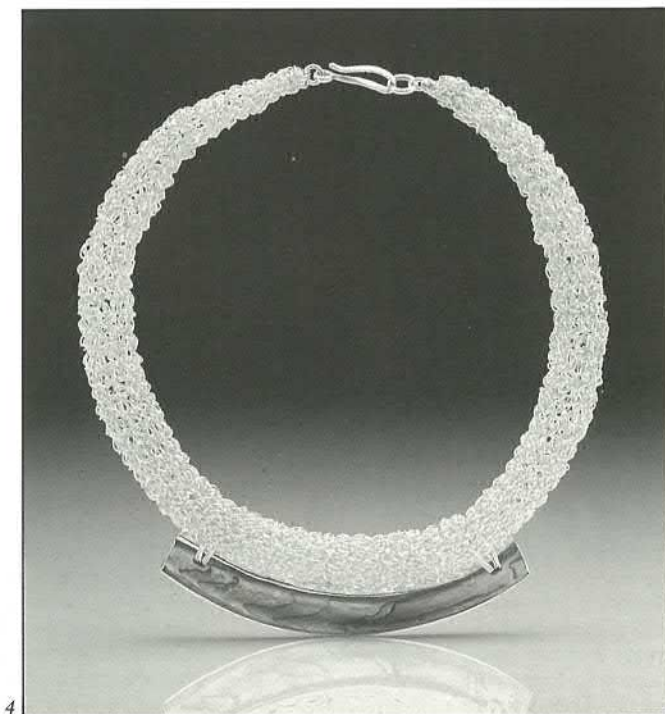
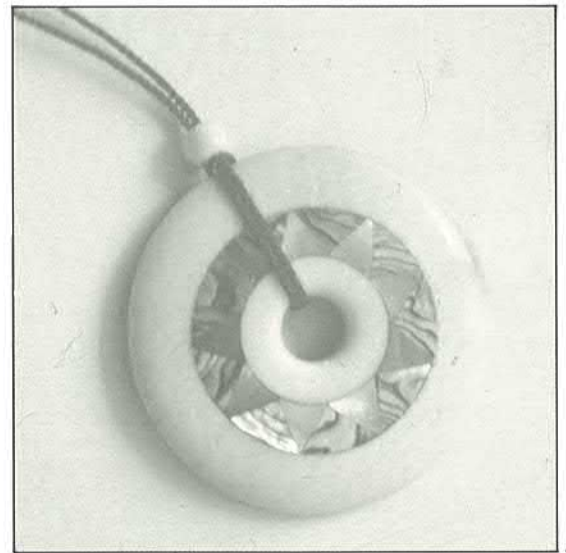
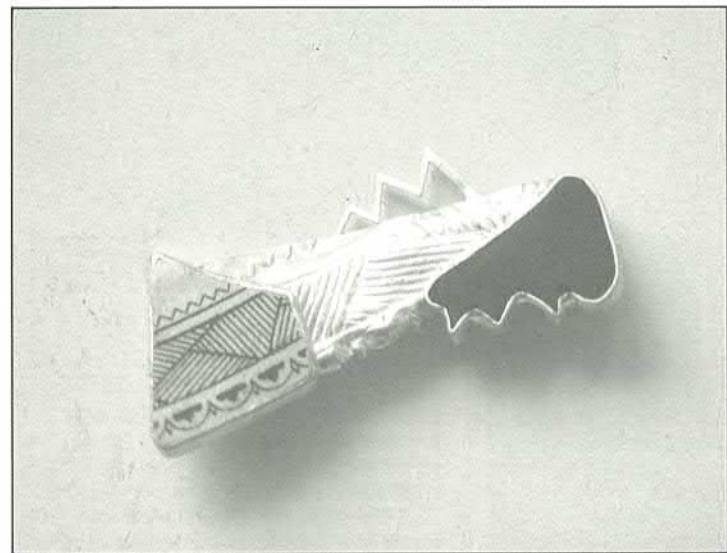
"metal wings/have not made us birds/we gained only speed."

Alan Preston's Breast Plate of abalone and vau is a work of wonderfully simple construction that possesses ceremonial proportions and implications. His bangle is coconut shell and silver harnesses the natural form and surface of the polished coconut to create a work that is a piece of pure sculpture and a very fine piece of body adornment. Doug Marsden's bone discs inlaid with various combinations of paua, mother of pearl, horn and turtle shell are resolute works full of warmth. Given the variety of materials employed and the circular form these works indicate that this ground is still fertile for experimentation.

After seeing wide and varying uses of paua the relative lack of pounamu was disappointing.

John Edgar's work was as usual impressive. His Coins of the Realm fitting snugly into their case gave nothing away but demand much of

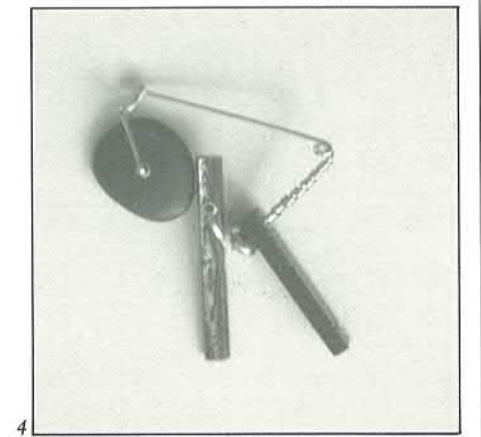
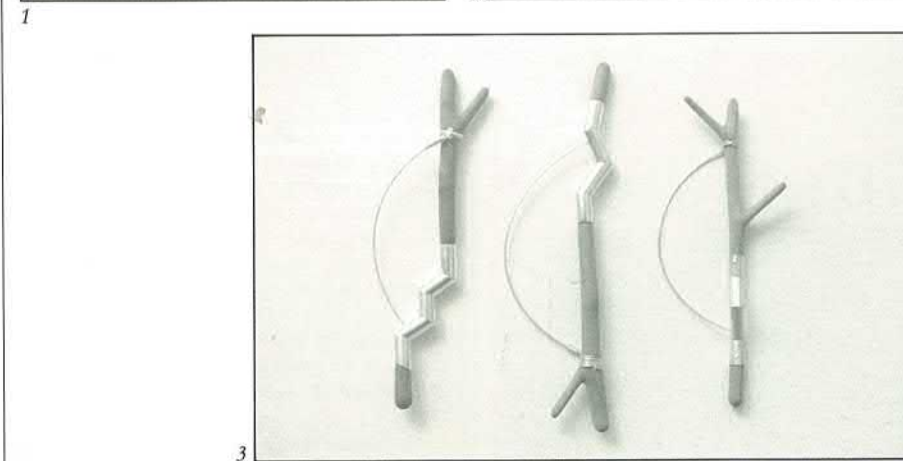
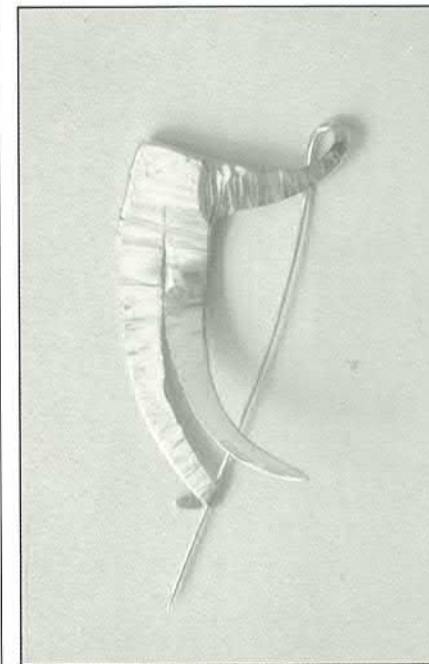
- 1 Matthew von Sturmer - Necklace (with detachable Brooch) Copper, Silver, Paua, Perspex, Turtle Shell, Glass, Nylon.
- 2 Wallace Sutherland "Ponsonby Amulet" - Brooch - Silver, Ebony, Ceramic Shard. 80 x 30mm.
- 3 Doug Marsden - "Pacific" - Pendant - Bone, Paua. 60mm.
- 4 Ruth Baird - Necklace - Paua, Silver.



the potential users of this currency. And even if you think you know where you want to go this currency will take you where it thinks you should go. Edgar's Argillite Tablet number 2 is another very fine work. It was housed rather than displayed in a plain wooden case like a musical or surgical instrument. His chipped and worn edges showed that it was a favourite instrument worn by hard work. These signs of age and use were proof positive that this tablet can and really does work. And like all finely tuned instruments it does not respond to indiscriminate use.

After surveying work in bone, paua and stone Peter Wood's silver beaker and bowl located themselves in this exhibition as still part of a universal heritage of metalsmithing. His vessels were without reference to any particular culture. They are part of an uninterrupted tradition of hand forged silver. These vessels with their severe chastening made elegant statements about the qualities of silver. The gold washes in the interiors of both vessels

- 1 Kobi Bosshard - Brooch - Silver. 100 x 50mm.
- 2 Warwick Freeman - Layer Bracelet - Paua.
- 3 Stephen Mulqueen - 3 Brooches - Wood, Silver, Dye. 120mm.
- 4 Pauline Bern - Brooch - 22ct Gold, Sterling Silver, Paua, Obsidian, Beach pebble. 30 x 40mm.



made the works incandescent, these liquid golden interiors inviting to be both filled and emptied. Stephen Mulqueen's brooches of silver and dyed twigs were lusciously coloured. These twigs were given to sharp geometric meanderings in silver and then the shaft of the twig was returned to itself.

Of the 46 participants in the exhibition I have mainly discussed the work of well known makers because it is the work of these people which defines and describes the craft. But perhaps the chief strength of this show was seeing the work of well known people.

It was their participation that made the show a real survey of the state of the art at the broadest level. After looking at this show a number of times I have two overwhelming feelings about it. Firstly that it was a

conference of 'jewellers' and 'jewellery' rather than an exhibition in the usual sense. I use the term conference to describe my feeling that most people were putting their best foot forward along with their colleagues. Showing works that are part of their regular production. If this was the intention that's fine. But I do hope that this event in the future does also attract and inspire the type of works that Eléna Gee described in *NZ Crafts* Spring 1986 as being "not the daily business of working and are not made for the daily business of living". Showing work that is part of a regular production is important because it educates the public and widens the market for this type of work. But it is also important to consider for the future the inspirational role of such an event, principally for the participants but

also for the discerning public.

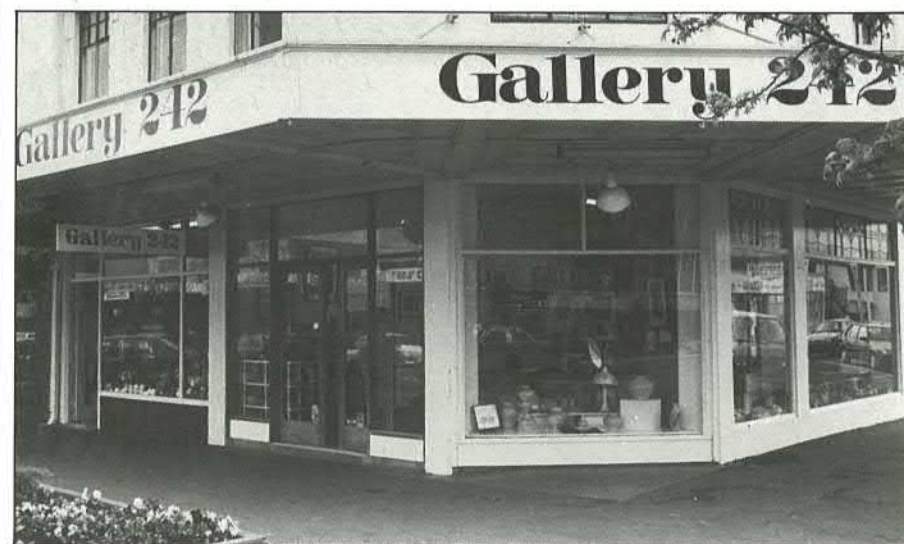
My other strong feeling was that despite a wide diversity of materials and intentions most of the innovative and vibrant work fell into what might be called the South Pacific regionalist camp. There are of course some important and obvious exceptions to this generalisation. I can only praise those makers who are able to make a strong response to our Pacific environment. But, to our continuing confusion New Zealand is still also part of a strong ongoing Western/European tradition. And I would expect to see in our contemporary 'jewellery' stimulation from a response to this world. It would be unfortunate if our jewellery had just one complexion. Our cultural life should be a celebration of a unique combination of cultures not the predominance of any one culture.

Personal taste a most important factor Gallery 242 owners tell Kate Contos.

Gallery 242

When *Gallery 242* opened in Hastings on August 29, 1982, it was a rather bare craft shop with very little stock, displayed on homemade boxes, tables and shelves under cold fluorescent lights.

Today *Gallery 242* offers \$30,000 worth of quality New Zealand craft



and art illuminated by banks of spotlights, paintings displayed on moveable screens, jewellery in cabinets, with a backlit display of colourful glass so eye-catching that it pulls potential buyers right through the shop.

To create this thriving showplace took partners Eileen Braddock and Molly Sadler four years of hard physical labour, reinvestment of every penny earned, long hours of work and travel searching for quality product, imaginative marketing and an efficient businesslike approach.

The partners feel that it has been

successful not only in providing them with a satisfying new way of life but also a fine display centre for New Zealand craftspeople and an avenue for extending public awareness of craft.

From the beginning, *Gallery 242* has advertised regular exhibitions and displays of quality craft. Among those represented have been potters Peter Collis, Peter Shearer, Doreen Blumhardt, Leo King, Richard Cadness, Rick Rudd, Anneke Borren, Keith Blight, Patti Meads, Keith Robinson, Brian Gartside and David Brokenshire.

Eileen and Molly also sought out top glassblowers such as *The Hot Glass Company*, *Sunbeam Glassworks*, Mel Simpson, and Ola and Marie Høglund, while wood craft was represented by John Freeman, Ian Lambert, Karl Juriss, Howard Tuffery, Noeline Brokenshire and Ian Harding. In addition, there have been displays of jade, bone carving, wool, quilted batik, silk batik and other craft.

It was difficult at first, the partners say, to get quality craftspeople to supply them. "They like their work to be well displayed and they don't want to be mixed in with mediocre work," explains Eileen.

Starting off with *The Crafthunters Guide* by Fiona Thompson, the women followed up tips from customers and travelled throughout the North Island in a van, buying outright (and paying promptly by the 20th).

How have they managed to maintain a high standard of work? "By personally selecting nearly all the craft," replies Eileen. "Personal taste is the most important factor. We buy what we like. But we have made mistakes. You must watch out for flaws in the work."

Equally important, Molly adds, "is the ability to say NO!"

They had a lot to learn. Although both women have had a strong interest in craft and art before going

into business, neither had had much practical experience. The two met when teaching.

London-born Eileen Braddock, a home science teacher originally, had taught sewing crafts to women in East Africa during an 11-year residency there. She came to New Zealand in 1964, earned her B.A. and a part M.A. from Massey in the 1970s, worked her way up to senior mistress of Wanganui Girls College, then resigned in 1981.

Looking around for a new challenge, Eileen acquired the lease "of a postage stamp sized suburban craft shop" in Hastings but soon realised "it was far too small to display craft well".

English-born Molly Sadler earned her B.A. at Nottingham University, came to New Zealand in 1958 and had been principal of Wanganui Girls College for six years when a new opportunity knocked.

"When Eileen opened her first shop," recalls Molly, "I suddenly realised I'd love to be more involved in arts and crafts. I could see a possible new direction for my life, though it meant an enormous drop in earnings. I've never regretted it."

Eileen says, "Molly had the courage to persuade me to lease the larger premises with big display windows in Hastings".

Both immediately recognised that

"to talk about craft we had to know about craft; that is extremely important for us as retailers. We must know the difference between earthenware, stoneware and porcelain. We must be able to explain what it means for wood to be 'stabilised'".

"We learn from the craftspeople how their work is done," says Molly.

Now they teach the public. Both laugh as they relate the story of the woman who came in, dismissed the glass display with a wave of the hand and 'I don't know anything about glass' and got a half-hour education from Molly on the spot.

"It is our responsibility to create interest in craft," Molly firmly believes. "The good craft shop should identify individual work with the name of the person. You must talk about the work of individual craftspeople."

Eileen agrees: "And we believe very strongly in the importance of personal contact with our artists and craftspeople. Many of them are now good friends. So are many customers".

In the beginning they ran up a high advertising bill to make themselves known. Now they advertise less but publish a regular newsletter and maintain an active mailing list.

Originally they attended small business meetings and joined the Chamber of Commerce. In 1984 they

exhibited at the A&P shows in Hastings and Gisborne. "It was worth it in the long run but never again!" says Eileen.

They organised a three-day Hastings centennial craft exhibition with over 40 exhibitors. They seize every opportunity to talk to clubs, illustrating their talks with slides and crafts.

In 1985 Molly had the idea of their going into New Zealand art and picture framing. Framing equipment cost them another \$7,000 plus \$7-8,000 for mats and mouldings. But it brought in more cash flow and more people.

Eileen attributes the success of *Gallery 242* to "maintaining a high standard of craft, our belief that the customer is a VIP, Molly's display skills, my practical ability, both of us working hard for long hours for little financial reward, the stamina to do other things to keep going while establishing the business, good business management, forward planning and a supportive bank manager."

"I thoroughly enjoy our involvement with craftspeople and with those in the community who appreciate craft," says Molly Sadler. "It is mainly on the good craft shop that craftspeople depend to promote their work."

□

Craft Loan Scheme

John Schiff and Edith Ryan continue to outline the new QEII Arts Council Scheme

In the Spring 1986 issue of New Zealand Crafts (No. 18), an outline of the Craft Loan Scheme was given, including the conditions of the loans, the types of expenditure for which the loans are available and who can apply. In this second article, the requirements for information are given and details on how the applications should be prepared. The intention is to help applicants be aware of the requirements so that applications are correctly completed, this will help to ensure that they will be dealt with speedily.

Application Forms

Application forms are available from the Queen Elizabeth II Arts Council and the Crafts Council. On this form, applicants are required to provide the following details:

- name and address etc
- the names and addresses of two people expert in the same field, who have agreed to act as referees. Applicants are expected to have discussed their projects with the referees.
- artistic discipline.
- the amount of the loan applied for
- a brief outline of the proposal.

As supporting information, applicants are required to provide:

- information on the business
- a history of the business
- details of the proposed expenditure
- marketing objectives
- financial statements
- information on security available
- slides of recent work.

Information on Business Activities

Here, applicants should give information on:

- the type of business – it is a partnership, a co-operative, a sole-owner business etc? Who are the other owners?
- where the business is located
- what the products of the business are
- what raw materials are used in production?

History of the Craft Business & Performance to Date

This information is required to enable the DFC to assess the strength of the business and how it has performed. Applicants should provide:

- (a) information on how long the business has been operating
- (b) where possible, a summary for each year of its operation over the past five years, of
 - sales revenue
 - operating costs
 - net profit

This summary is in addition to the

more detailed information required under financial statements.

Details of Proposed Expenditure

Applicants must provide details of the proposed expenditure, itemising the major elements of the expenditure and giving estimated/quoted costs. Where quotes have been provided, applicants are requested to provide copies together with the application. Sufficient details should be given to enable the consultant to judge whether the equipment proposed is most suited to achieving the desired ends. Where new equipment is being purchased to complement existing equipment, give information on the compatibility of the equipment. If the project includes relocation of a workshop, applicants should give the reasons for the proposed move.

Wherever possible, plans of the new workshop/renovations should be included. Photographs would be useful where possible. Applicants should have obtained all necessary Town Planning Approvals prior to lodging an application for a Craft Loan.

Note that loans, once approved, only cover ACTUAL EXPENDITURE. In other words, you are required to have the work/purchases completed before receiving the loan money. The amount of loan money disbursed will be for actual expenditure incurred, up to the maximum of the loan approved. All relevant receipts for expenditure incurred should be retained. Cost estimates should include GST and applicants should state whether they are registered for GST purposes.

Marketing Objectives

Applicants should outline the objective of the proposed expenditure and show how it will affect production and sales. Where possible, give evidence to justify the marketing projections eg. forward orders, indications from Galleries etc that sales could be increased. The financial statements required (see below) should give projections of sales revenue in future years. A photograph of an item of work would assist the DFC in better understanding the product. This would be in addition to the slides required (see later in article).

Financial Statements

Applicants should provide the following financial statements for the past two years:

- (a) Revenue Statement
- (b) Balance sheet
- (c) Depreciation Schedule

(d) Statement of Accounting Principles

See box 'Budgets and Projections' for information on preparing financial statements provided by the DFC.

(a) Revenue Statement. This statement should include historical figures for the previous two years and projections for the following three years. A blank form will be included with the information on the Craft Loan Scheme available from the QEII Arts Council/Crafts Council. See inset for example.

The projections for sales revenue should be based on the assumption that the loan application is successful. The interest payable on the DFC loan will not, of course, be included under 'Cash overheads', nor will depreciation relating to the new assets be included under 'Depreciation'.

(b) Balance Sheet. This statement should include figures for the past two years. See inset for example.

(c) Depreciation Schedule. This should give a breakdown into the following categories:

- Equipment/machinery
- Materials
- Vehicle

(d) Statement of Accounting Principles. This information should be prepared by an accountant. The DFC may ask for further information on:

- the basis of your assumptions
- other critical factors which might impact on the business (e.g. raw materials supply, allowance for cost overruns, marketing)
- internal financial control systems
- costing methods

Security

A statement of security available to the DFC must be provided.

The types of security most commonly taken over Crafts Loans are:

- chattel securities over plant & equipment
- mortgages over land and buildings
- personal guarantees or covenants

Once a loan has been approved the necessary security documentation must be completed before any loan monies are disbursed.

Slides of Work

Applicants should provide ten slides of recent work with a detailed written description. It is important that the slides be clear, showing sufficient detail for the work to be assessed. The slides are retained for inclusion in the QEII Arts Council or Crafts Council Resource Library for reference.

Other Information

Applicants should provide whatever other information they consider would assist in assessing their application. This could include

- education/training
- awards
- exhibitions
- teaching undertaken

If the applicant is proposing to conduct classes in the workshop or take on apprentices, credentials should be provided (e.g. previous teaching experience; names of previous apprentices and whether they are still involved in the craft).

Loans for investment in training facilities will only be approved if:

- the craftsman has achieved a high standard of competence in technique, design and has a reputation as being creative
- the applicant has proven teaching ability
- there is a proven need for the proposed training facilities in the region
- no surplus of training facilities would be created

Process for Considering Applications

Applications are considered as they are received.

There are several steps in the process:

(a) initial vetting by QEII Arts Council/Crafts Council to ensure they conform to the set criteria

(b) assessment by a consultant. Applications are forwarded to a consultant who is a recognised expert in the same field as the applicant. The consultant considers the application for:

- the technical feasibility of the project
- the market potential of the product
- the suitability of the proposed equipment and/or facility to the desired ends
- the accuracy of the cost estimate.

The applicant may be approached by the consultant for further information. The Consultant reports back to the QEII Arts Council. In the event that the consultant recommends that the application be declined, a copy of the Consultant's report will be sent to the applicant.

(c) In the event that the Consultant considers the proposal to be viable, the application is then forwarded to the nearest DFC Regional Office. The DFC will appraise the application and all relevant data. They may wish to interview the applicant. Overall, the questions that DFC need to ask come down to:

- how well the business has done in the past
- what functions affect this performance

- whether a good performance seems likely to continue
- how safe is it for the DFC to put money into the business

If approved, repayment arrangements will be set and the applicant will receive an invoice monthly (unless otherwise agreed). The financial projections will determine when the payments should commence.

(d) In some cases, applicants will be required to undertake a week-long training period with a master-craftworker. This will be in cases where there is some uncertainty about the applicant's design or technical skills. QEII Arts Council approval will depend upon a positive statement from the master-craftworker. Once this has been received, the application will be sent to DFC.

(e) The DFC will advise the applicant whether the application has been successful or not.

(f) If approved, the DFC will disburse the loan to the successful applicant, after it is satisfied that all legal documentation has been correctly completed. The loan money is disbursed only after the expenditure has been incurred. Applicants will be required to provide either all invoices with a covering letter summarising the expenditure, or a statement from an accountant certifying the expenditure together with an itemised summary of expenditure.

Because there are a number of stages in considering applications, the full process can take up to three months. Applicants should allow for this when making their application. The most effective way of speeding up the process is to provide a full and well presented application. Delays are generally caused by the need to clarify statements or seek further details. No amount of pushing/telephoning to the QEII Arts Council or DFC will serve to speed up the process.

Follow-up

Successful applicants will be requested to provide the QEII Arts Council with feed-back on the success of the project. A member of the QEII Arts Council Adjudication Panel or Manager, Craft Programmes, may visit.

Help in Preparing Applications

Applicants are advised to prepare their applications carefully. Advice from an accountant or DFC office can assist.

The DFC has a number of publications designed to assist in the preparation of financial information. Some titles: "Getting a Loan", "How to Get Your Financier to Say Yes", "Business Advisory Services".

These can be obtained from any DFC Branch (see below).

A list of DFC publications can be obtained from any DFC office.

DFC Branches

Corporate Office

Development Finance Centre
Cnr Featherston & Grey Streets
PO Box 3090, Wellington
Telephone: (04) 737-081

Wellington

Development Finance Centre
Cnr Featherston & Grey Streets
PO Box 4019
Telephone: (04) 724-974

Napier

DFC House
5 Raffles Street
PO Box 1171
Telephone: (070) 51-183

Tauranga

DFC House
Cnr Cameron Rd & 3rd Avenue
PO Box 785
Telephone: (075) 82-056

Auckland

DFC House
Cnr Queen & Rutland Streets
PO Box 7058, Wellesley Street
Telephone: (09) 32-049

Christchurch

DFC House
211 Gloucester Street
PO Box 1566
Telephone: (03) 68-759

Hamilton

National Mutual Centre
312-314 Victoria Street
PO Box 1371
Telephone: (071) 392-076

Dunedin

National Mutual Life Centre
10 George Street
PO Box 5543, Moray Place
Telephone: (024) 741-831

Palmerston North

Burroughs Building
105 Princess Street
PO Box 1521
Telephone: (063) 62-139

Conclusion

Putting a proposal to any lender can be summarised to "Take a marketing approach".

Putting a proposal to a lender is as much a marketing exercise as selling your product. The business proposition you are putting to the DFC is this – you are selling the DFC a piece of paper, for which you are asking a cash payment of \$10,000 or \$20,000, or whatever it might be. The DFC needs to feel that your piece of paper is worth that much. Like any sale, look at it from the customer's point of view.

Budgets and Projections

Prospective clients sometimes comment to us that it is difficult for them to provide budgets and projections to support their application for finance.

This is usually for one of four (closely related) reasons:

1. The budget would be drawn up purely for the loan application, and therefore represents a waste of time.
2. The accountancy fees involved would be high, and would represent a waste of money.
3. Because of something which is expected to happen in the next few weeks or months, a budget drawn up now would soon be out of date.
4. The business has such wide variations in trade that no forecast of sales will be accurate.

Our view is that:

1. Any competently managed business uses budgeting as a management tool.
2. Because these days a budget can be updated and changed very easily, there is no benefit in deferring its preparation.
3. Large fluctuations in turnover make budgeting more important, and no more difficult.

You may feel that this needs some explanation, especially as it applies to small businesses.

Firstly, we see the business environment as becoming more difficult. New Zealand is facing a number of challenges with a more competitive world economy and more competition internally. The companies which do well will be the smarter ones. Part of being smart is knowing what makes your business tick, knowing where it is going, and being able to communicate these to other people.

So we take the view that any business needs some degree of financial budgeting. However this does not necessarily mean a 20 page document. A stable and profitable one person trades business might put a completely adequate budget on half a sheet of paper. Most businesses will need more than that.

The important aspect is the thinking behind the budget – the fact that the budget is a clarification and presentation of your assumptions and your decisions. The lack of a budget always raises the question of how clear the assumptions are, and whether the decisions are being made.

The second aspect is one of cost.

There will always be an initial cost, both in your own time and, unless you can do it all yourself, in your accountant's fees.

As far as your own time is concerned – financial management is an essential part of running a business. If you can not do it, maybe you

should not be in business for yourself (or perhaps you need a partner).

The fees for drawing up a budget should not be high if you know your business well. If you need to spend a lot of time with your accountant or advisor, then you are probably not so much drawing up a budget as improving your understanding of the business and clarifying your planning. That is likely to be time and money well spent.

The third problem – updating budgets – used to be significant, because of the time and cost of manual recalculations and retyping. These days your accountant will do this work on a personal computer using a spreadsheet programme, which automates all the recalculation and retyping. If you are not familiar with spreadsheet programmes, it is worth booking an hour with your accountant to discover how helpful they can be in your budgeting process. (Most home computers can run spreadsheet programmes too).

So even for a small business, the cost of having an up to date budget is small. It is certainly smaller than the potential cost of using out of date assumptions.

The fourth comment applies to situations where work arrives spasmodically and without warning. This applies to many service industries – engineering workshops, for example.

In this sort of work, it can indeed be difficult or impossible to make an accurate estimate of what will happen. You might have no work for two weeks, then a series of rush jobs – both with no warning from your customers.

However, you do not need to make an accurate estimate of what will happen in order to have a useful budget.

What you do need, is an understanding of what must (or must not) happen, and of what could happen.

What any business person should be able to estimate reasonably accurately is:

- (a) The proportion of variable costs (eg materials) to sales.
- (b) Fixed costs, and the months they fall due.
- (c) Loan repayments.

From these you can estimate your monthly "minimum target" level of sales – the level at which you meet your loan repayments and other commercial obligations, and pay yourself a living wage. In other words, the level at which you stay in business.

Your expenses will not be regular during the year, so this minimum target will also vary. If your sales also vary a lot, you will need to assess whether you can carry a downturn in trade for a few weeks. If you are in a business affected by the weather, you might need to

assess the effect of several months of low sales.

These are critical questions for the survival of most companies, and the only way we have found to answer them is by working with a monthly cash budget. So that is why we put a lot of emphasis on cash budgeting.

Our interest is the survival and continuing profitability of the business. So we look to see how the minimum sales target compares with previous sales, and how much it is increased by the new loan. We ask whether your expectations of meeting that minimum sales level are realistic. If the business is viable only with a substantial increase in sales, then we will want to be confident of the basis for your sales projections.

We do not believe, therefore, that variable sales make it more difficult to draw up a budget. What it does mean is that you might put more emphasis on a "must achieve" budget – a minimum target – than if you ran a business with a more regular sales pattern.

If you expect to achieve substantially higher sales than the minimum level, then you will need to look at the implications of higher sales. Your debtors and stocks will be higher – will the bank provide the overdraft needed to finance this extra working capital? This will need a budget with a different set of sales assumptions, but it should take very little time and effort to make this change.

Who should draw up the budget – you or your accountant?

Only you know your business, and you know the assumptions you are making and the reasoning behind them. It is your budget. However the accountant can provide you with help in four ways:

1. Questioning

By asking you questions you might not have thought of, your accountant can ensure that there are no major gaps or problems in your plans.

2. Technical skills

Revenue (profitability and cash-flow) budgets are not difficult to draw up – mostly you just need to add up and subtract. But you may need assistance in setting up an appropriate format; you may find it difficult to estimate your projected balance sheet; or you may need to calculate, for example, table loan (mortgage) repayments. Your accountant can help you with these.

3. Familiarity with words and numbers

You may know your business well at a practical level, but not feel comfortable in describing it on paper, in words and numbers. Your accountant

should be able to help you make a presentation which is clear, well-organised, and attractive.

4. Computer and Spreadsheet

The process of drawing up a budget is invariably a trial and error process, involving alterations and refinements until you are happy with it. You will probably want to explore the effect of different assumptions, and you will also want to revise the entire budget from time to time.

With pencil and paper this is laborious and time-consuming. However as commented above, your accountant's computer can use programmes which allow fast entering of the numbers, automate the calculations, give you an immediate "typed" copy, and let you store the result for up-dating next time. Your accountant can help you set up your budgets and explore options for your business.

(Development Finance Corporation)

APPLICATION FOR CRAFT LOAN

Below is an example of Revenue Statement and Balance Sheet supplied in support of an application for a craft loan of \$5,000.

BALANCE SHEET THE YEAR ENDED 31ST MARCH 1986

Last Year			
7,153		PROPRIETOR'S FUNDS	
—		Balance at Beginning of Year	18,535
11,382		Capital Introduced	6,455
18,535		Share of Profit	5,328
—			30,318
—		Drawings	8,612
—		School Fees	198
—		Income Tax	2,254
—		Life Assurance	144
18,535			19,110
		REPRESENTED BY:	
		CURRENT ASSETS:	
1,500		Building Society	359
1,500		Stock on Hand	2,000
			2,359
		FIXED ASSETS	
38,094		Fixed Assets – at Cost	38,741
12,495		Less: Accumulated Depreciation	16,876
25,599			21,865
25,599			21,865
27,099		TOTAL ASSETS	24,224
		CURRENT LIABILITIES	
1,564		Bank Overdraft	98
1,564		Sundry Creditors	428
			526
7,000		NON-CURRENT LIABILITIES	
7,000		Loan	4,588
8,564			4,588
18,535		TOTAL LIABILITIES	5,114
		NET ASSETS	19,110

REVENUE STATEMENTS

YEAR ENDED	\$000s				
	ACTUAL 1985	ACTUAL 1986	PROJECTIONS 1987	PROJECTIONS 1988	PROJECTIONS 1989
Sales – Local	33,590	20,979	26,500	44,000	60,000
– Export	—	—	—	—	—
TOTAL SALES	33,590	20,979	26,500	44,000	60,000
DIRECT COSTS					
Materials Used	11,602	4,681	5,300	8,500	12,000
Direct Labour	—	—	1,200	8,000	9,000
Other Direct Costs	—	—	—	—	—
TOTAL DIRECT COSTS	11,602	4,681	6,500	16,500	21,000
GROSS PROFIT	21,988	16,298	20,000	27,500	39,000
CASH OVERHEADS					
Interest	698	883	500	450	400
Motor vehicle expenses	2,165	3,188	3,500	4,500	6,000
Other	3,430	3,579	3,860	4,950	7,475
TOTAL CASH OVERHEADS	6,293	7,650	7,860	9,900	13,875
PRETAX CASHFLOW	15,695	8,648	12,140	17,600	25,125
Less Depreciation	4,313	3,615	4,000	3,800	3,500
Plus Sundry Income	—	—	—	—	—
Pretax Profit	11,382	5,033	8,140	13,800	21,625
Less Tax	3,107	1,006	1,906	3,774	6,356
TAX PAID PROFITS	8,275	4,027	6,234	10,026	15,269

RATIOS (will be completed by DFC)

Materials Sales
Director Labour: Sales
Gross Profit: Sales
Cash Overheads: Sales
Pretax Cash Flow: Sales
Tax Paid Profit: Sales

Committed business sense pays off. John Scott relates a Hawaiian financial success story.

Jeff Chang in his showroom.



Creative Marketing

When the Crafts Council began its efforts to get training for New Zealand's aspiring craftspeople, the report stressed the commercial value for the country, in ensuring New Zealand craftspeople were trained to produce high quality crafts. In early 1984 the Crafts Council, Technical Institute tutors and the Department of Education met at Porirua Police College for the first curriculum planning meeting of the Craft Design Courses. This group were unanimous in stressing the importance of including sound training in business management skills, and marketing techniques. It was clear that if our craftspeople were to have any chance of producing the millions of dollars worth of export crafts estimated possible, and used to support the case with Government for craft training, there was a need to ensure the training was effective.

As part of a Fulbright Cultural Award to study craft education in the United States, I visited Honolulu where I hoped to find out how Hawaiians are coping with the integration of traditional crafts into contemporary materials and culture. The first contact was with Hawaiian Craft Guild, set up 10 years ago by a group of committed craftspeople. It was clear from the beginning that the Guild take craft very seriously both in a commercial sense, and in terms of standards. The Guild really developed following its decision to appoint an executive officer who was a marketing consultant. The craft fairs, the exhibitions and the selection of members have a clear marketing bias. Work must be of a high standard, presented well and marketed

according to firm guild guidelines. One of the leading lights in the Guild's growth, a past president and still the convenor of the standards committee is Karen Chang. She works part-time at the Guild office and runs the family business on a computer.

I expected to meet a very busy potter but instead met a marketing professional. Karen is married to Jeff, an ex-banker who with Karen's encouragement took a risk and gave up his flourishing career in banking to be a potter. At university in Seattle, a minor in his course included pottery classes, and the pleasure he got from those two semesters outweighed the years of banking study and his parent's desire for him to "do well".

Their objective was to break even in 5 years, the best any potter could expect, but this was to be re-evaluated in 2 years.

The Changs registered with the Craft Guild as Chang Potters in 1976 and set about to achieve their goals. The answer for them was careful marketing. For a start they wanted to convince people that Jeff had been potting for years and had a reputation. In their first year they put work in 55 craft fairs and exhibitions until people began to remark that he seemed to have "been around for years". "We see you everywhere". As a result they broke even by the end of the second year. In 1985 they reached their most recent major objective; they grossed (US)\$100,000 and hope to improve on it this year. All the signs are that they will.

The success is clearly based on a committed business sense, careful goal setting and effective marketing

strategies.

- They hold three home sales a year. Over 2500 invitations are sent out each time. There is a Spring sale, a Fall sale for the customers to buy before Christmas (and get a glimpse of the new range) and a Christmas sale featuring the new range. (This year it is decorated pieces featuring a new jet black clay). These house sales gross \$9,000-\$10,000 (US) over two days.
- Karen visits the mainland regularly to check out new trends - colours and forms.
- They take part in the major 2 day Hawaiian Craft Fair and provide live demonstrations. Always a sell out.
- Jeff does all his own work from wedging to decorating and firing. He works closely to a written schedule from Karen, producing 9-12,000 pieces a year.
- All work is hand decorated using Chinese brush work. The bottom of all pieces is also decorated. He calls this the dishwasher's bonus.
- All pieces are signed and dated as well as featuring Hawaii on the base. "People like a piece which tells where they've been".
- All the bases are covered in marine resin so that there is no fear of scratching furniture, and it also prevents any leakage as he tends to underfire the bisque and overfire the glazes.
- While maintaining high standards of finish they both insist on providing what the customer wants. And want it they do. 70 per cent of all work is sold locally while 30 per cent goes out of the

country to such people as Mrs Marcos and Mrs Carter (the ex-president's wife).

- Karen considers their chief accomplishment has been the wooing of a major US department store as a wholesale outlet. This has taken time as Karen considers too many craftspeople tend to be erratic, inconsistent and unreliable. Once established they also tend to do more and more retailing or spread themselves too widely. This has created a very unreceptive commercial climate. The secret Jeff says is "consistent quality" and "reliability". Liberty House, the

Harrods of Hawaii now have a Jeff Chang Gallery, right alongside Royal Doulton, Wedgewood and Royal Copenhagen. His work is now the biggest selling domestic ware in the store, with up to 3500 pieces selling a year. We visited the gallery and were greeted by the buyer begging for more. The 300 pieces taken in by Karen who regularly services the gallery once a week, were almost all gone by the following week.

- They have also convinced the convention circuit that specially designed gifts for convention goers are distinctive and personal. Jeff

had just finished 2000 packs containing 2 coffee mugs and a coffee jar for IBM.

I shan't comment on the design, or the quality of the work but it is clearly as good as anything else I saw that is produced in Hawaii. Jeff is a self taught potter, and while there is little that is original in the forms, his decoration is distinctive, free and colourful in the Hawaiian style.

Perhaps the last word rests with Corey, their 7-year-old son. Karen tells how when once asked if he would like to be a potter he said yes. "You'd like to be like your Dad?" "Oh no, I want Mom's job!"

RESOURCE CENTRE

The Resource Centre operates a catalogue, book periodical and slide library. The catalogues and books are available for hire for two weeks at a cost of \$2.20.

The slide sets are available for hire at the cost of \$6.60 to members and \$8.80 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 25¢ a page.

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

BOOKS

The following books have been favourably reviewed in recent periodicals received in the Resource Centre.

"The Warp" by Blair Tate. An excellent reference for any weaver and an especially valuable resource for one who works independently or with limited training. The information is organised in a cohesive and clear format and presents it with an experienced teacher's skill and authority. Published by Simon and Schuster. New York 1984. 127 pages, 48 black and white photographs, diagrams, tables, bibliography, hardcover, US\$20.45.

"Knitting in the Old Way" by Priscilla A. Gibson-Roberts. A book designed to help both

knitters and spinners to create freely from the many styles and designs of knitted folk sweaters, returning to the old way of simple understanding of what to do rather than duplicating designs from printed patterns. This path can lead to self-expression through unique, one-of-a-kind creations of enduring quality. Publishers - Interweave Press 306 N Washington, Loveland CO, 80537, USA.

"Quilting - Patchwork" by Joyce M. Scholtzauer. With her book "The Curved Two Patch System" Joyce Scholtzauer broke new ground by introducing the first truly innovative idea since patchwork principles were formulated. This book is a development of this concept in an even larger and more lavishly illustrated follow-up volume. It develops the idea to incorporate the curved patch with other geometric shapes, and also combines two-patch curves of 2-3 different sizes in the one design. A selection of 107 possible blocks of increasing complexity, together with a complementing series of 55 border patterns inspire you to produce a quilt of arresting design. This book is thoroughly recommended. Published - E.M.P. Publications, Virginia USA. Large format 155pp 13 full colour plates; 44 black and white photos. Many line drawings and transparent overlay grids. US\$24.95. Review Fibre Forum Vol 5 Issue 2 No. 16.

"Korean Furniture" by Man Sill Pai and Edward Reynolds Wright. An enthusiastic review by Alan Peters; he says this excellent book is an education in the largely unknown and the text is accompanied by good illustration. Publishers - Kodansha International, 10E 53rd Street, New York - N.Y. 1002 \$60.00

BOOK REVIEW

POTTERS BEWARE by Rosemary Perry, published for Canterbury Potters Association, P.O. Box 2192, Christchurch. \$5.50 (incl. postage). Reviewed by Jim Pollard.

Do you know which barium compound can be swallowed by the bucket-full and of which a single gram will drop you dead? Do you know that the symptoms of metal fume fever are almost indistinguishable from those of a heavy head cold, and how you can get it? Do you know why some dust masks which potters wear are more dangerous than not wearing one at all? Do you know why it is unsafe to use a normal household vacuum cleaner in your pottery? Do you know which additives to common clay preparations cause tachycardia? Do you know which common decorative substance, long thought to be innocuous, is now known to produce a condition similar to Parkinson's disease?

If you work in ceramics and you don't know the answers to all these questions, you need "Potters Beware". Don't dismiss it with "I know all that" or "I don't need to know all that". If you really believe you don't need this booklet, you should pause for a moment and question your motives carefully. Is it rather that you don't want to know? The attitude of many potters to dangers in their craft is similar to the attitude of many drivers to road safety: those awful things only happen to other people. Unfortunately, many of the risks in potting are insidious in their slow accumulation. By the time the symptoms appear, it's often too late.

The rapid increase in low firing techniques in New Zealand has made this booklet all the more timely. Substances which may be quite safe once they are locked away in a high

fired glaze must be looked at in a new light when they are only loosely bonded in a raku or pit firing. This problem has been exacerbated by a parallel development of crusty dusty surfaces which while beautiful to look at and to feel, may leave the pot altogether and end up inside people. The dangers are not only to the potters, but to their customers.

This is a 1986 up-to-date summary of present knowledge of the dangers in the substances and practices common to New Zealand Potters. In this booklet Rosemary Perry has presented in very clear tabular form, the results of inhalation, ingestion and skin contact, of more than fifty substances we commonly use. Some of the information is already available in scattered form in other texts, but much of it has not been published in works easily available to potters. In addition she looks at common procedures in potting and isolates the hazards. Rosemary is to be commended for making all this simple information available in a single source. Whether potters will take advantage of it remains to be seen.

"Potters Beware" is available from the Canterbury Potters: P.O. Box 2193 Christchurch, Cobcraft: P.O. Box 25053 Christchurch, the Courtyard Pottery, Rutland Street, Christchurch or Crafts Council of N.Z. P.O. Box 498, Wellington.

ARTICLES

The following articles have appeared in journals recently reviewed 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 25¢ per page.

DESIGN

20th Century American Design. Illustrations of work shown at New York's Whitney Museum of American Art; High Styles: 20th Century American Design traces the history and influence of American Culture on the decorative arts and industrial design. Dialogue 3/1986 pp. 8-23.

WOOD

Carving Incised letters and the few tools to do the job. Fine Woodworking No 59 pp 48-51.

Designing a Bed: From Paper to Prototype. Fine Woodworking No 59 pp. 48-51.

Wendell Castles Clocks. In order to assure he was labelled an artist and not only a furniture maker Wendell Castle put together a touring exhibition of 13 clocks, eight of which are illustrated. Fine Woodworking No. 59 pp. 80-83.

Hoagy B. Carmichael. Master Builder of the Bamboo Fly Rod and author of 'A Masters Guide to Building a Bamboo Fly Rod' discusses the principles of rod making. Illustrated.

"In building a successful handmade bamboo fly rod, two of the most fundamental criteria are the selection and preparation of the bamboo, and the planing of the many tapered strips which, when combined, form the body of the rod. But the rod's construction, like that of many other complex products, also involves the assembly, as seat and cork grip, through the ferrules, which join the colourful silk wingings, to the final varnishings. The more perfect the marriage of these elements, the more perfect the rod." American Craft Aug/Sept pp. 34-41.

GLASS

Four British glass artists joined some 40 participants in the Blown Glass Section of the second interglass Symposium held at the Cristalex factory in Novy Bor, Czechoslovakia. Craftwork No. 13 pp. 15-17.

JEWELLERY & METAL

An illustrated article on the work of Gerda Flockinger one of the greatest metal jewellers Britain has produced and the first living jeweller to have a one-woman show at the

Victoria & Albert Museum. Crafts No. 82 pp. 20-23.

Ironwork in Britain has made the turn from decline to growth. An illustrated article on the work of three blacksmiths, two of them women. Crafts No. 82 pp. 38-41.

PAPER

A brief history of Papermaking in Australia. A look at the development of papermaking from the beginning up to the latest practitioners of the Craft. Craft New South Wales July-Aug 1986 pp. 14-17.

CERAMICS

Do you want to know what Peter Gibbs and Janet Mansfield are saying about you in Australia? Kiwi Potters and Whistle-Stop Interviews in New Zealand. Pottery in Australia Vol. 25 No. 3 pp. 4-9 & 67.

The Pueblo Indians and their Pottery by Stephen Benwell Pottery in Australia. Vol. 25 No. 3 pp. 4-9.

Red Copper at Low Temperatures. Pottery in Australia Vol. 25 No. 3 pp 32 & 33.

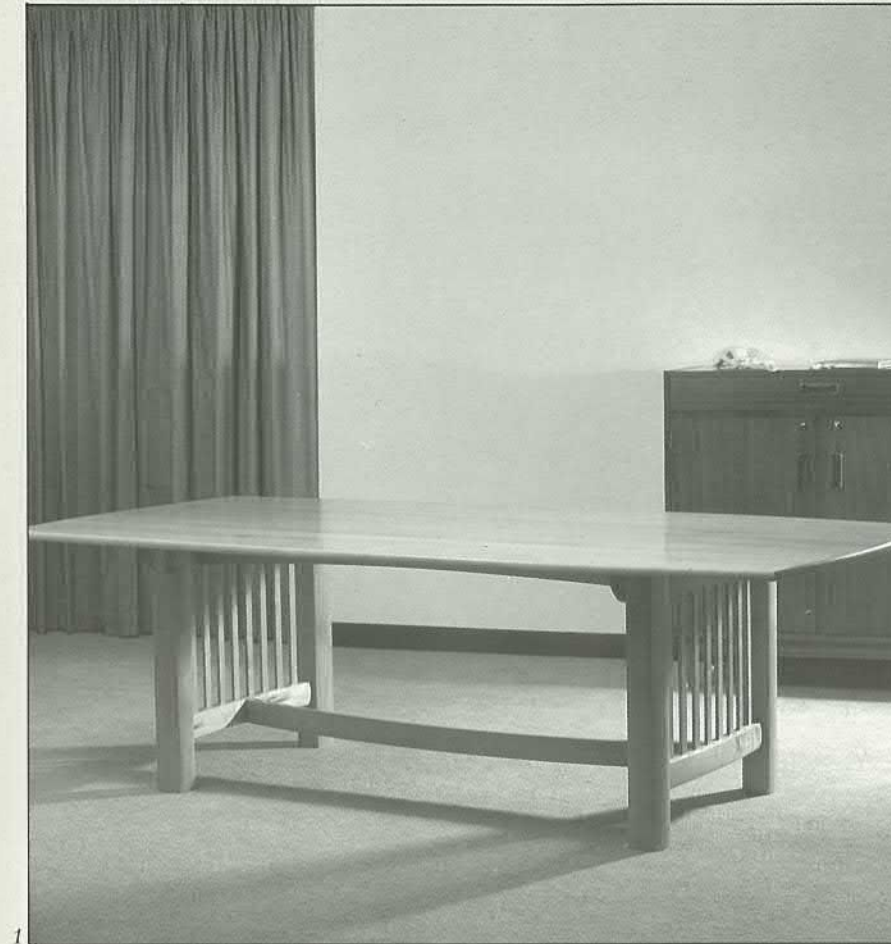
Low fired Chrome Lead Glazes Pottery in Australia Vol. 25 No. 3 p. 37.

Salt of the Earth. Walter Keeler's salt-glazed stoneware has earned him an international reputation. Illustrated. Crafts No. 81 pp. 40-43.

TEXTILES

Weaver, Peter Collingwood introduces silk weaving, its survival and revival in three centres which are attempting to halt the sliding away of past knowledge. Crafts No. 82 pp. 46-51.

A review of an important fibre exhibition which provided an excellent opportunity to assess American fibre work of the last thirty years. Entitled 'Fibre R/Evolution' it is in two parts. An invitational of nationally (and internationally) known artists - Neda Al Hilali, Lia Cook, Françoise Grossen, Ted Hallman, Sheila Hicks, Ferne Jacobs, Gerhardt Knodel, John McQueen, Walter Nottingham, Ed Rossbach, Cynthia Schira, Warren Seelig, Kay Sekimachi, Sherri Smith, Jean Stamsta, Lenore Tawney, Dorian Zachai, and Claire Zeisler and a juried section of emerging artists. American Craft June/July pp. 54-63.



1



2

1 Colin Slade - Boardroom Table - Silver Beech, 2350 x 1225mm.

2 Robert James - Cushion - Whig Rose: Overshot.



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3



5

3 Andrea Eimke - Needlepoint Lace - Silk, Beads, Perspex. 180 x 210mm.

4 Elizabeth Fraser-Davies - "TransFigured Drift" - Silver Cloisonné Enamel on Copper - (accepted for the First International Biennial of Enamel at Laval 1986.)

5 James Bowman - Red Leather Pot.

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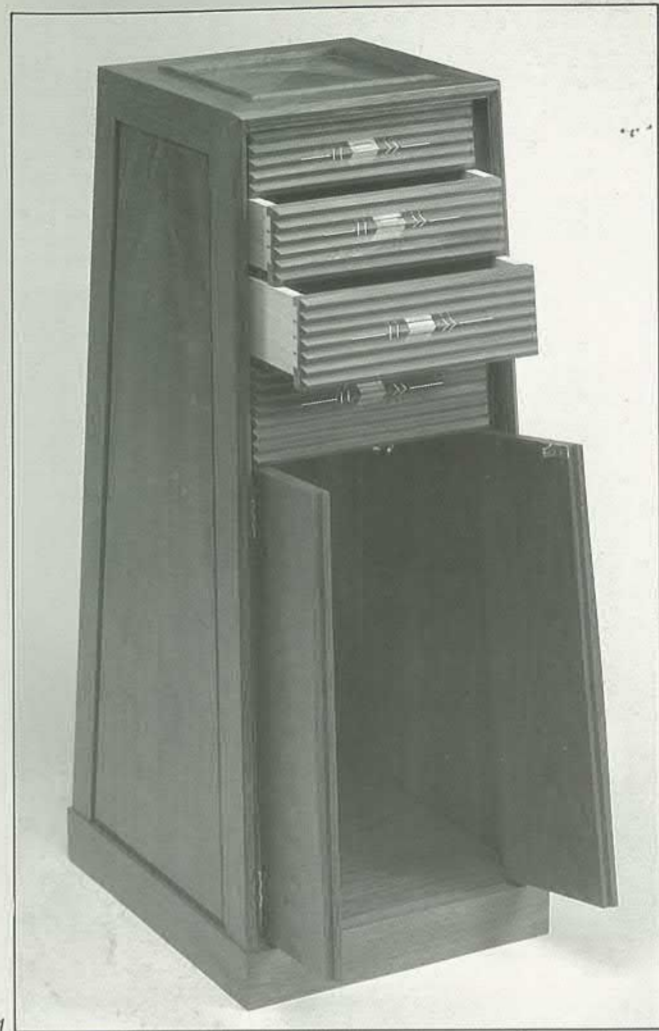
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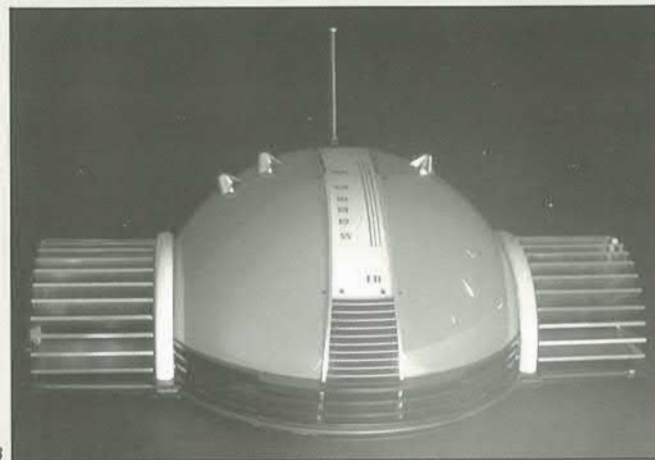
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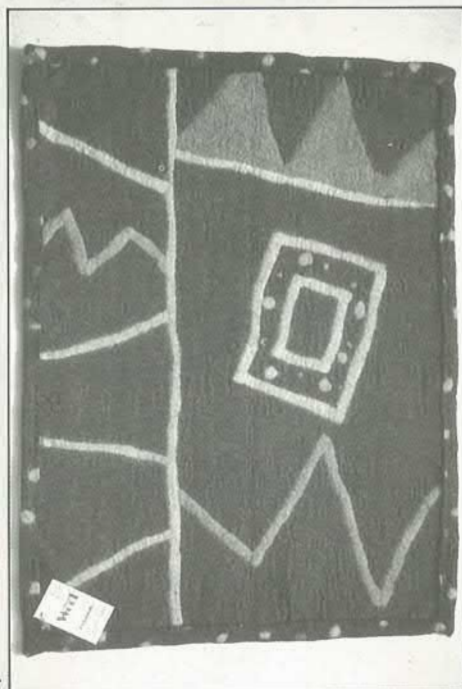
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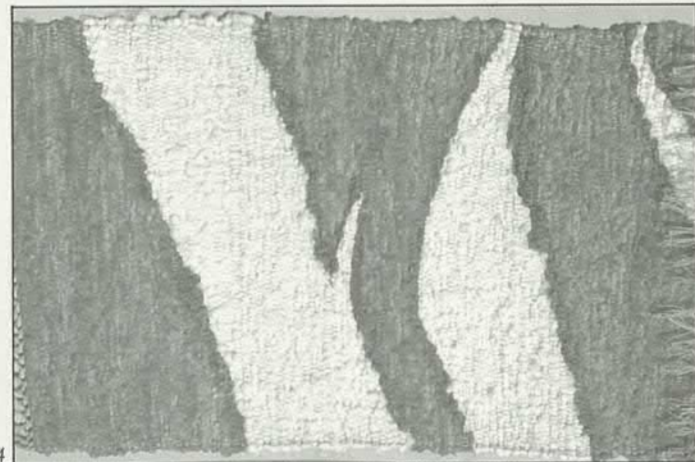
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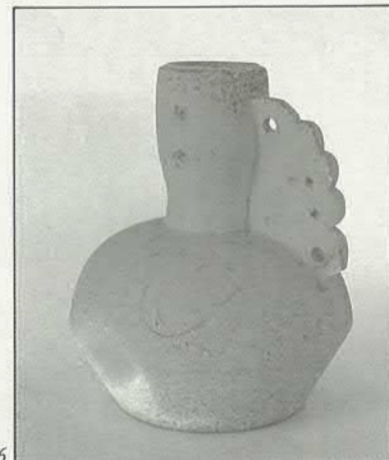
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6

1 Greg Bloomfield - Bedside Cabinet - Black Walnut and Silver. 960 x 480 x 480mm.

2 James Bowman - Pot form - Leather.

3 Greg Bloomfield - Radio - Plastic, Aluminium. 510 x 280 x 200mm.

4 Hillary Herrod - Fleece Rug.

5 Lynda Cullen - Hand Felted Rug - 690 x 920mm.

6 Vic Evans - "Vessel" Nimbus Series. 270 x 300mm.



Lynda Cullen - "Marginal Confusion". Hand Felted - 730 x 920 mm.

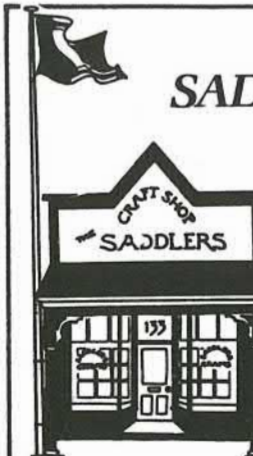


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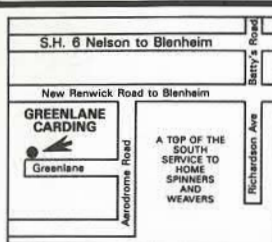
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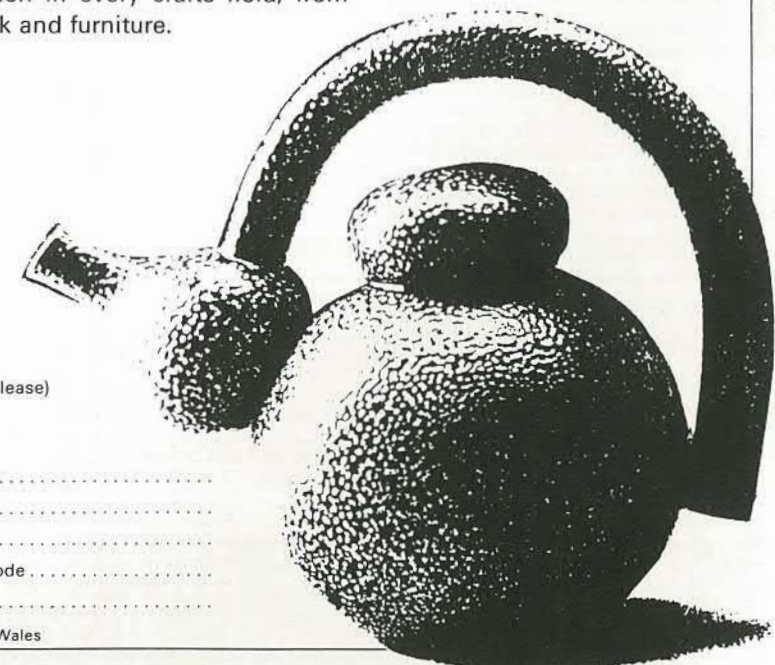
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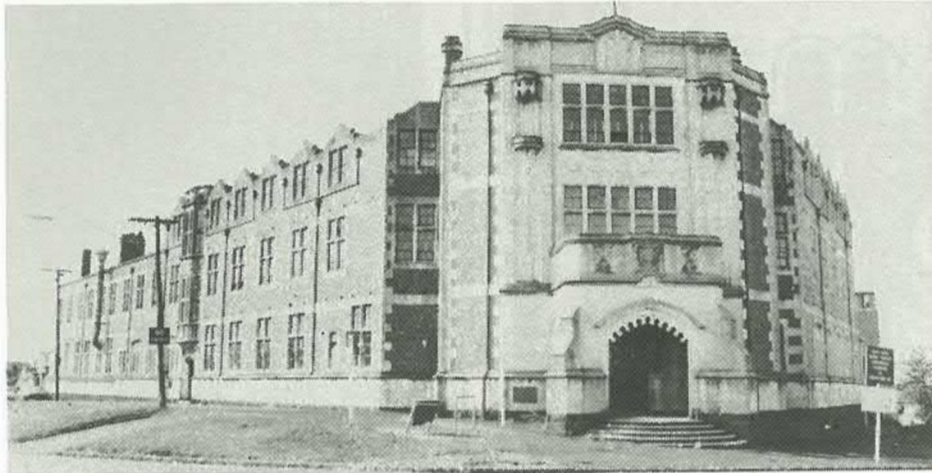
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