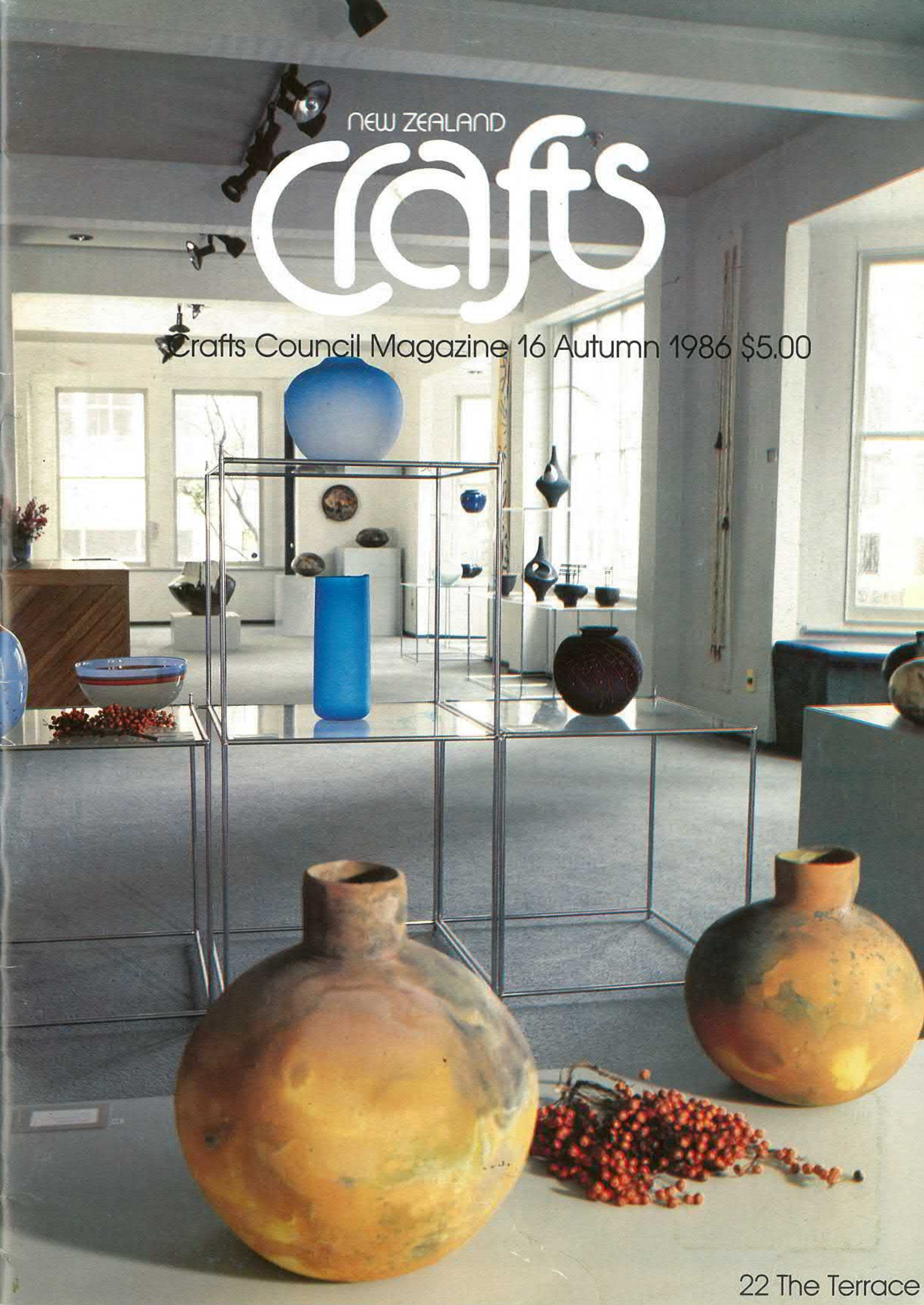


NEW ZEALAND

Crafts

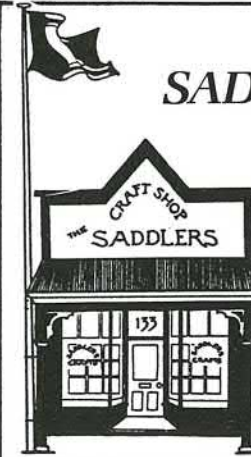
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The first of these awards will centre on a major fibre crafts exhibition to be held at the Suter Art Gallery, Nelson, in August 1986. Three non-acquisition prizes will be awarded, one at \$5000 and two at \$1000. The judge will be announced at a later date but will be a fibre crafts person of international reputation. For further information write to the Secretary, United Building Society Suter Crafts Awards, Suter Art Gallery, Box 751, Nelson.

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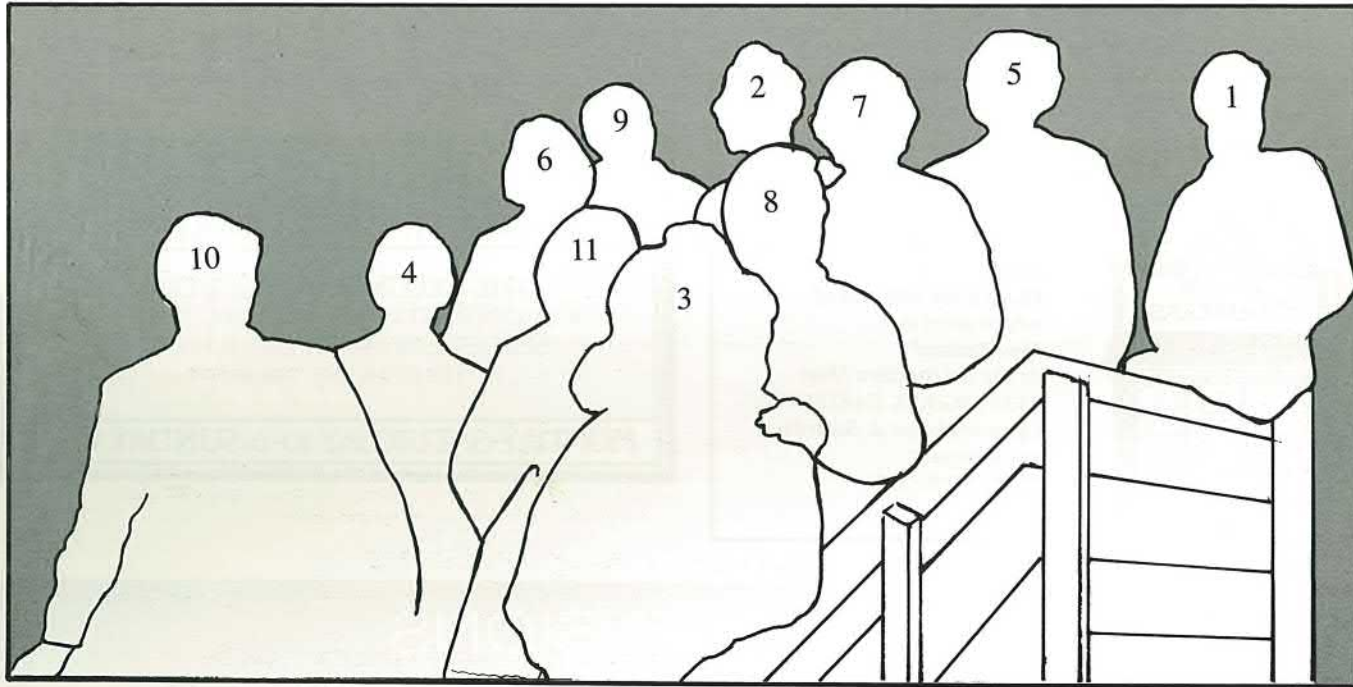


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NEW ZEALAND
Crafts

Craft Council Magazine No. 16 Autumn 1986

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Soapbox

Competition plays an important part in many sports and games. It can provide an incentive for a sports person to improve his or her performance. A simple criteria will establish winners and losers.

Not so in the arts.

In my work as an artist my aim is to explore my understanding and responses to the world and more specifically to my task, the materials and processes that I use. I succeed if a work represents my point of view. Points of view cannot be put into a hierarchical order.

How and for what reasons anybody can attempt to turn these activities into a race is beyond my understanding. My belief that there cannot be a universal, objective criteria to pick winners and losers seems to be supported by a number of contributions to "New Zealand Crafts" No. 15: a review of "Ties That Bind" mentions 9 of 52 exhibits and describes the rest as an "incredibly mixed lot". Reviewing the "Fibre Art Award" the writer leaves no doubt about his lack of confidence in the selection process of that award. The same "New Zealand Crafts" includes two letters by prominent craftspeople questioning criteria and attitude of the judge of "Ties That Bind". An article by that juror gives reasons and justifications for her choices and exclusions.

I doubt whether a game of rugby could cause this type of controversy.

What is the point of competitions and awards and who are they good for? For me, a craftsman who enjoys the difference in our work? For you, if you don't get the prize?

The only sure winner in this game is the sponsoring firm, whose name often appears in the title of the show and in all the publicity surrounding it. A business firm naturally prefers to support and be associated with a competition or award which will attract more publicity than a less spectacular but possibly much more relevant event.

I suspect that the idea for a number of our yearly competitions and awards has not originated from the craftspeople but from the sponsors.

Before accepting support we have to be clear about our own plans and not deviate from them to satisfy the wishes of the sponsor. We will also have to examine his own activities — are they compatible with our own and can we morally support them? Do we like to be associated with him?

Accepting corporate sponsorship entails more than accepting money.

Kobi Paulsen

LETTERS TO THE EDITOR

Craft Hunters Guide

I was disappointed in Philip Clarke's review of the "Craft Hunters Guide" in the winter magazine. He fails to understand the objectives of the Craft Hunters Guide and shows an unnecessary loyalty to the excellent, but now outdated, "N.Z. Crafts Shops" guide that he compiled. Even while compiling it he stated that the two publications would not be in competition because one would be comprehensive (it nearly was!) and one was selected.

The Craft Hunters Guide is a compact guide which covers areas not covered by regional publications, is selected and therefore manageable. These seem to me to be virtues not faults.

He is wrong when he states that the information is available elsewhere. He assumes that any "comprehensive" guide is

inherently superior to a selected one and he underestimates the importance of direct sales and commissioned work to many craftspeople.

I trust Fiona Thompson will not be discouraged by this negative review, and will continue producing her excellent publication.

Anthony Williams

Artists, Teachers and Craftspeople

I would like to congratulate the new executive on their election. I would like to emphasise that there is no individual I am not very happy to see on the executive. However, I am considerably concerned when I look to the overall mix of

people and interests. There is a dominance of "teachers" and of "artists". Not that I wish to draw a hard line between "artists" and "craftspeople" — but the terms are not synonymous and that a body which is proud to call itself "Crafts Council" should be run by people whose self-description is "artist" has to be worrying.

With regard to teaching, I would point out that craft training, while important, has already dominated our concerns too much.

I hope the executive will not see this as a personal attack, but rather as an expression of very real concern that we have ended up with this imbalance, and will bear it in mind when making their decisions in the interests of the practising craftspeople who are the vast majority of our members.

Anthony Williams

Clear, Precise, Cutting & Critical

After wading through the wails of lamentation in Letters to the Editors, an interesting history on 22 The Terrace, the sadness which pervaded the articles on Theo Schoon, followed by flagwaving over "Winstone Ties That Bind" and a review on the Suter ceramics exhibition, it was a great pleasure to read Bob Bassant's "Healthy New Zealand Identity?"

Clear, precise, cutting and critical; a highly readable and intelligent "tour de force" (if I may be so bold as to use such words) for which Mr Bassant and the New Zealand crafts deserve to be congratulated.

This article has a positiveness from which a progress can be made.

Again, congratulations.

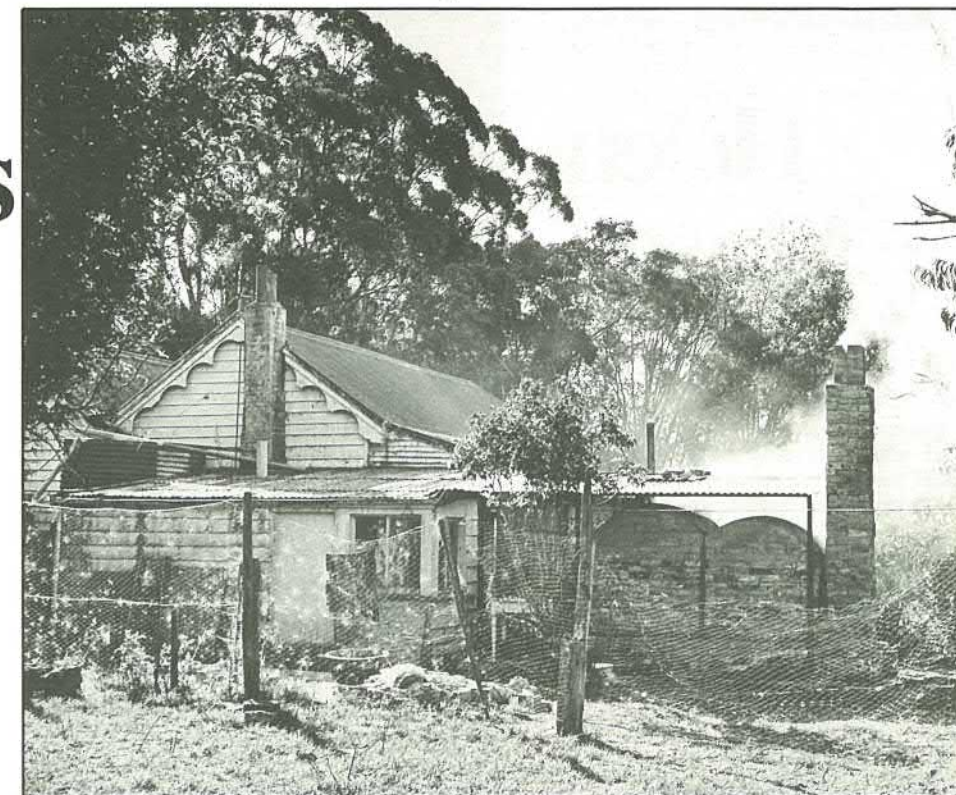
M. Harrison

CRAFT PIONEERS

The first in a series about those who were influential in the New Zealand pottery boom.

Pottery Pioneers

Helen Mason's home and workshop in the Wairarapa. 1966.



Photograph: Warwick Teague.

Where on earth to start? The pottery movement goes back much further than other New Zealand crafts.

In the 1920s and 30s there were influential individuals in Auckland (Olive Jones and Briar Gardener), in Wellington (Elizabeth Matheson) and in Dunedin (Harry Miller, R. N. Field and Oswald Stephens). There was Elizabeth Lissaman at Morrinsville and H. V. Fulford at Te Mata. These were the forerunners; they taught, influenced, inspired the generation who, in the 40s and 50s, emerged as a group — the New Zealand Potters — whose work we still recognise and who are still working today.

It is the influential among this group that we will talk to in the next few issues. Those who fell in love with stoneware and whose oil fired kilns

belched filthy soot over their neighbours' washing; who knew each other well, shared discoveries and travelled miles to attend firings of their friends: Barry Brickell and Roy Cowan, the kiln experts, Mirek Smisek, the first full time potter, Doreen Blumhardt, teacher and writer, Len Castle, teacher and inspirer, Helen Mason, first editor of The New Zealand Potter, who has never stopped bursting with enthusiasm, Yvonne Rust and Peter Stitchbury — influential teachers.

These are some of the people who in the 1950s put New Zealand pottery on the map. They were thirty years ahead of the jewellers, the woodworkers, leatherworkers, glassblowers, who have only recently organised national exhibitions, magazines and organisations.

Why was pottery so far ahead of other crafts in New Zealand? Partly because of our connections with England. Pottery underwent a great revival there and Bernard Leach's book was of enormous importance and influence to New Zealand potters. And then clays and glazes were available here, if you dug your own or knew someone who did. But possibly most importantly the excitement of producing beautiful forms by a process that was physically hard and mechanically challenging, suited the pioneering spirit of many New Zealanders.

In this issue we talk to three potters, working in Wellington in the 1950s, whose contribution has been important — Roy Cowan, Helen Mason and Doreen Blumhardt.

Jenny Patrick

Helen Mason



1959. Helen Mason with her first kiln (built from Elizabeth Matheson's kiln).



"That post-war time was a marvellous period of discovery," says Helen Mason, her whole face alight with the memory. One of Helen's great contributions to the growth of the pottery movement has been her enthusiasm, and it still glows brightly today. Not only has she always been generous of her time as organiser and writer, she has always had the ability to excite other people and to goad them into action.

Pottery first entered her life when she went to the 1940 Centennial Exhibition in Wellington and watched Elizabeth Matheson from Wellington and Olive Jones from Auckland demonstrating pottery and selling their work at a stall there.

"Later a group of us — mostly

women needing stimulation — got together. We went to night classes run by Mr Roberts at Petone Tech. There was Lee Thomson, June Black, Muriel Moody and others. We learned in every way possible, but it wasn't enough. Every three months we met at my place and exchanged ideas.

"We had clay-digging parties at Cannons Creek. The DSIR gave us advice. Other people were marvellous inspirations to us. Len Castle gave us a sort of mystical inspiration. Then there was Ray Chapman-Taylor. He wasn't a potter but had a marvellous collection of pottery. We'd go there sometimes on a Saturday afternoon and have tea and talk and handle the beautiful pieces.

"But it was the Dunedin people who really got things going. Oswald Stephens and the Visual Arts Association organised the first National Exhibition of pottery there in 1957. The Otago Museum, which housed the exhibition, had established a separate Department of Ceramics in 1947. It was the first museum to show any interest in New Zealand pottery."

The next year Helen Mason and Lee Thomson undertook to host the 2nd National Exhibition in Wellington. They roped in Doreen Blumhardt and Dr Terry Barrow — ethnologist at the Dominion Museum — formed a committee, and plunged in.

"In those days there was no society, no organisation to take responsibility, you see. We had no money for running the exhibition. We wrote to all the potters we could think of and asked for a subscription and pots for the exhibition. We promised them a newsletter in return for their subscription. That's how the *New Zealand Potter* began.

"I had worked on the *Listener* in its infancy so I edited it and Doreen Blumhardt, who had access at teachers college to duplicating processes, did the layout and printing. We had no idea whether it would survive but we bravely called it 'Volume 1, Number 1', and it's still going!"

That first Wellington exhibition in 1958 was designed by Geoffry Nees, had 33 contributors, was strictly selected and was a tremendous success, both financially and artistically. Though the New Zealand Society of Potters was not formed for another eight years, it was this exhibition and the resulting *Potters* magazine that jelled the movement and brought potters together.

Helen Mason played an instrumental role through her editorship of the magazine. Through her own editorial comment and by goading others into working she helped ferment ideas and knowledge. When Juliet Peter and Roy Cowan joined the editorial team in 1962 their publishing expertise gave the magazine an added boost. At this time it was the editorial committee which coped with everything — the dissemination of information, the annual exhibitions, selection and even a touring exhibition.

A personal highlight for Helen was a trip in 1960, to a World Design Conference in Japan. "I went in my capacity as editor of the magazine," she said. "It was so exciting! I had seven weeks there. The atmosphere of acceptance was intoxicating."

Then in 1965 she left her Khandallah home and made a new start in the Wairarapa, setting up as a full-time potter and building her own kiln. At Carterton she became a member of the first craft co-operative

— Turkey Red — organised by Bill Mason.

Another shift to Auckland brought her into partnership with Jeff Scholes and under the influence of the Auckland scene.

Co-operatives have been a strong part of Helen's pottery life. She was a founder member in 1970 of Auckland's Brown's Mill.

"There were ten of us," she remembers. "We paid \$50 each to get it set up and had strict regulations of membership. We were open Friday and Saturday. It was the forerunner of all the other city craft markets. James Baxter used to come and sell his ballads. There was usually a marvellous atmosphere on a Saturday — a real festival atmosphere. I was there for three and a half years. Bronwyn Cornish was my apprentice then."

Then in 1974 Helen Mason shifted again, first to Central Hawkes Bay and finally to the East Coast, where for the last ten years she has worked in a largely Maori community at Tokomaru Bay.

"I don't know how many kilns I've built in my life — but I've never let a kiln stand in the way of shifting to where I should be. But this shift was a near disaster. Two girls I'd worked with in Auckland turned up at my Hawkes Bay home and said they'd come to work with me. My son had just got married and it was time to move on. So we borrowed a truck and sheep trailer from a friend, dismantled the whole kiln and loaded it on the trailer. Everything was carefully marked so we could start again. The trip was fine but just as we arrived at my beautiful new-old home at the bay, the trailer tilted and everything was deposited in a smashed heap on the road! I can laugh at it now, but I can tell you it was a terrible blow then. Just about the

end."

But nothing, it seems, gets Helen down for long. Soon she was organising spinning classes for the largely Maori community. Her friend Ngoi Pewhairangi invited her on to the marae at Tokomaru Bay to teach crafts there where her powers of generating enthusiasm have been instrumental in developing a strong craft-based interest among people. In 1979 Helen organised an exhibition at the Hastings Cultural Centre of Maori and pakeha crafts made north of Gisborne. It was an exceptional exhibition — mostly by people showing their work for the first time.

And now? Helen lives in a picturesque old brick house in Tokomaru Bay, next to the huge derelict brick woolsheds. Her pottery and showrooms are in the old stables. The old wharf and the sea are just behind her.

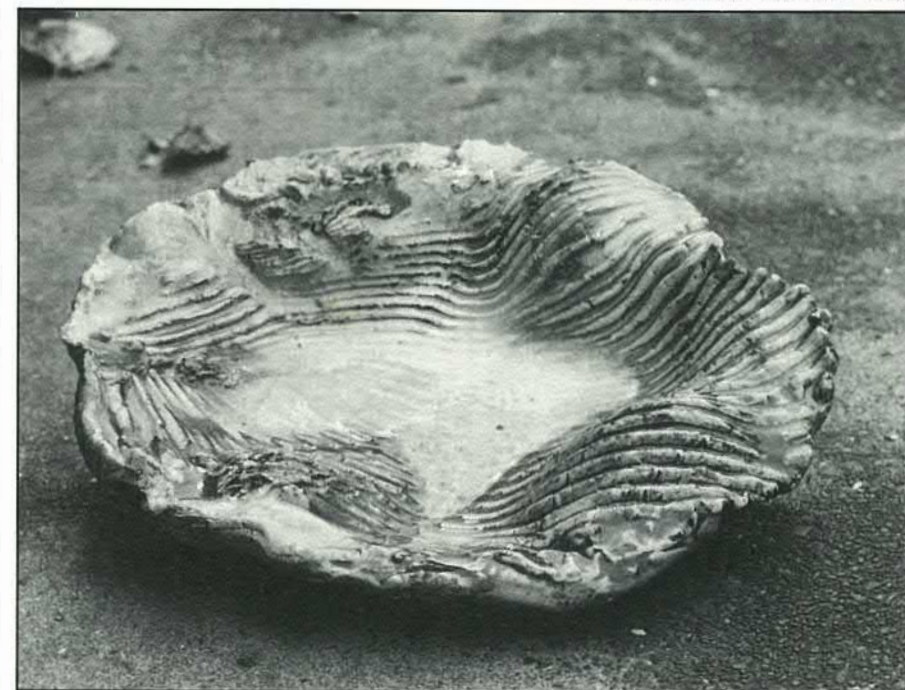
She shows me bowls freshly out of the kiln. They are fine work, richly glazed.

"I suppose I don't work so continuously now — I've got my 'super' to keep the wolf from the door! — but I wouldn't be happy not working. I'm particularly interested in this series of sea forms at the moment.

"And also a Maori boy comes every day after school to do his homework in peace. I usually give him tea. It's very much a community here. I just live a quiet life really."

Her life may seem settled but Helen Mason still encourages and helps. Last year she had an ailing Theo Schoon to live, when he needed care. Her pen is just as lively as ever too. Read her picture of Theo in the last issue. It takes one pioneer to sum up another. □

Helen Mason "Sea Form" 1985.



Roy Cowan

Like most potters, Roy Cowan is tough, nuggetty and looks younger than he is. He and his artist/potter wife Juliet Peters have always worked in Wellington. Most of their large oilfired kiln in the garden of their Ngaio home is the original one Roy designed and built in 1960. "I know it well," he says. "It doesn't need relining and repairing like the new fibre lined gas kilns. So despite the higher price of oil, I think I can fire just as efficiently in it."

Kiln and clay technology have been Roy's particular contribution to the pottery world. He combines an artistic talent (he trained as an art specialist teacher) with a mechanical/mathematical bent. During the war he was a pilot and afterwards came home to build his own car and race it as a member of the New Zealand Motor Sport Association. His post-war job at School Publications — where Juliet also worked as an illustrator — led him to an interest in lithography and book production.

I asked him what had influenced him into the pottery world.

"It was really our trip to England," he said. "Juliet studied pottery there at the Hammersmith School of Building and Crafts — interesting that — not an art school you see — a technical college. Then we met Ken Clark — a New Zealander, potting in London. He influenced us both. He rather railed against Bernard Leach and what he called the 'Sing Ning Ting School'. He loved using colour and was interested in murals.

"Then of course we spent time at the Victoria and Albert Museum. There was enough there to visually deafen you for months."

Back in New Zealand he continued at School Publications but both he and Juliet became more involved in pottery. They fired in a 1.3 cubic foot electric kiln and combined earthenware and graphics.

"The old guard," says Roy, "were a gentler breed, ladies mostly, firing in electric kilns and using all imported materials. They exhibited at the Academy.

"Then this new frightful generation arose. Their kilns ran on waste oil and belched black smoke and large smuts. Terry Barrow, who should be mentioned among the early ones of influence, had an evil kiln, built by Barry Brickell. After one



Photograph: Roy Cowan

Roy Cowan and King Midas

firing, an irate neighbour came over and accused him of 'blackening my washing, my baby and my dog'!

"The 50s," he says, "was a time of stoneware snobbery. We all made it. Barry (Brickell) built lots of kilns. He was a brilliant pyromaniac and knew how to control these early updraught kilns. But in lesser hands, some were dangerous and all were dirty.

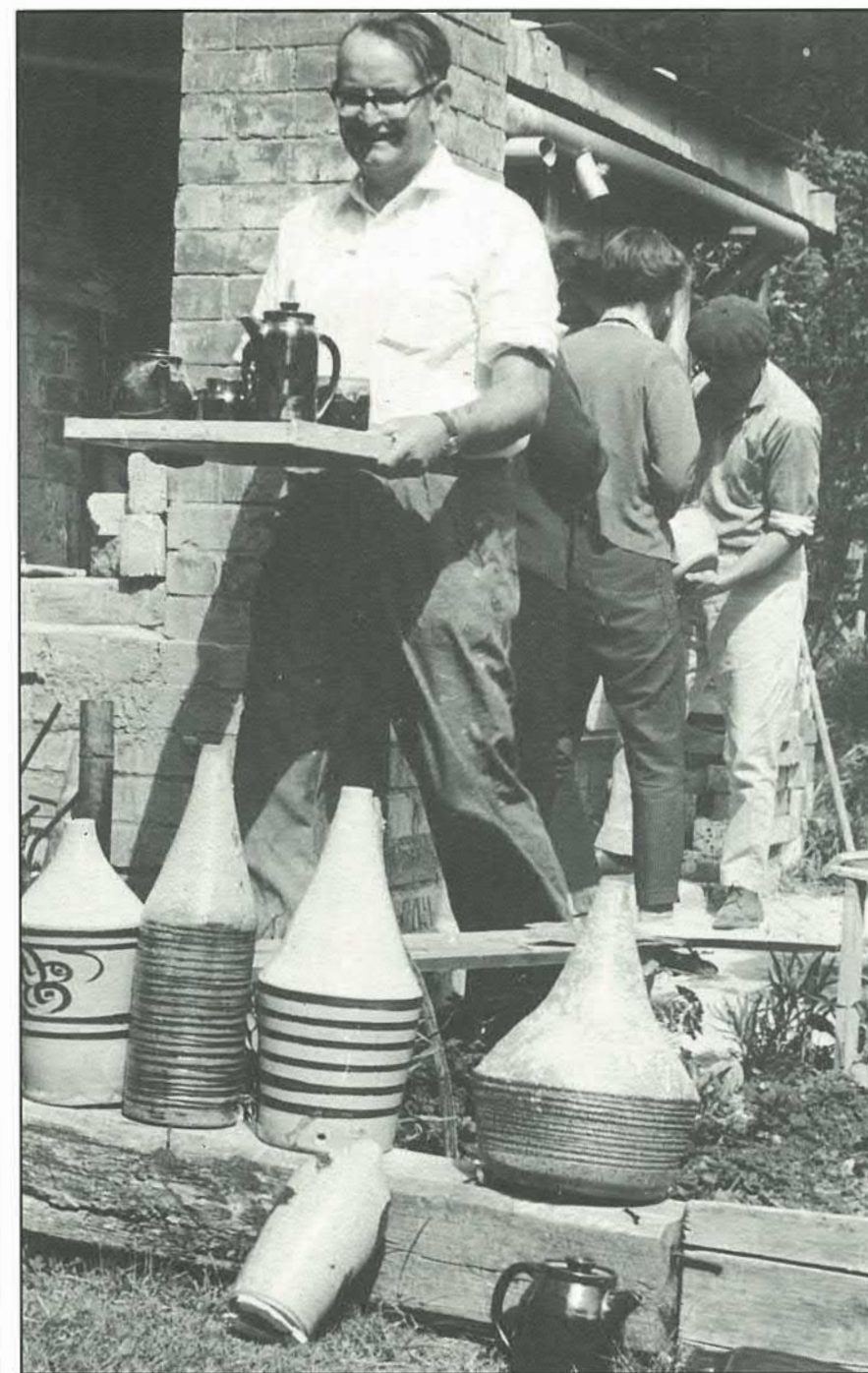
"Then that imp Helen Mason suggested to me that there must be a better way. So I developed a down draught oil fired kiln that burned clean. I made up burners from available plumbers' parts and worked out tables and calculations for different sizes. I could do the mathematical side. Then we published the tables and plans in the *Potters* magazine. It really caught on. Every time we published new plans or tables we had to do an extra run on those pages. I began to get rings in the middle of the night from people who

were halfway through firing, had got stuck and wanted to know what came next. Once the call was from British Colombia."

Roy was interested in the skill and ability of women.

"This was an area where there was no model that told women they couldn't manage," he said. "Most women were full of inhibitions when it came to building cars — they *knew* they couldn't do it. But kiln building was a new area. The technology and calculations were just as complex as car building, but the negative model was removed. Women became superb kiln builders. Jean Hastedt built a beautiful kiln all herself. The arches and domes were perfect — a delight to look at."

One of Roy's happiest times was prospecting with Ian McPherson in Nelson and the West Coast. Together they researched clay bodies and minerals for glazes. Ian McPherson then became a valued supplier of



Opening the kiln at the Cowans' 1961.

Nelson clay bodies to potters all over the country.

I asked Roy what he thought had been important changes in the pottery scene.

"When the pottery world expanded beyond that first hard core you got people who were not interested or not able to build kilns. A network of suppliers developed. Potters now support a stunning burden of suppliers. It all puts up the price of the finished article.

"And when Foreign Affairs realised it had a selling line in its potters that was a step forward. They bought work for embassies and promoted travelling exhibitions in the late 60s and early 70s."

In 1972 Roy was commissioned to produce a catalogue to accompany a Queen Elizabeth II Arts

Council/Foreign Affairs craft exhibition.

"I think the remission of Sales Tax (1979) was the biggest step forward for the pottery movement," says Roy. "That brought potters together and opened the door for experimental, decorative work."

Roy considers that he and Juliet have never been in the mainstream of New Zealand potting. "Our interest in graphics has always had a strong influence on our work." But these days, he says, there is no dominating style — "You can start anywhere now — it's all bubbling out."

Minoan art has always been a favourite of the Cowans and recently Roy has been making very large plates, decorated with graphics in the Yuan style. "It was a time, after the

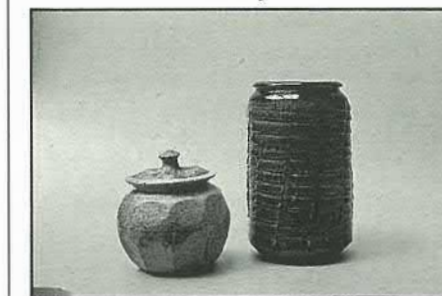
Mongol invasion, when pottery was more robust, more commercial, but full of life."

Roy himself is still obviously full of life. He has come a long way since 1959 when he left School Publications and was delighted to have earned £400 (\$800) over a year's full-time potting. His large murals, lighted garden pieces and massive sculptures grace many public buildings and private gardens. At present he is enjoying creating a Wilder Set of Gods for New Zealand — "Gentle Jesus meek and mild doesn't suit us really does it?" he says with a mild grin and a wilder glint in his eye.

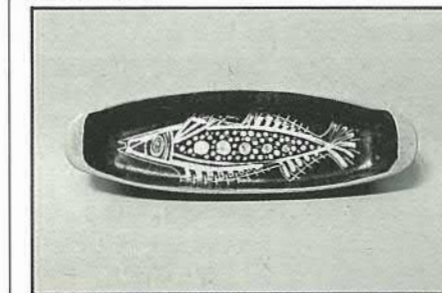
And for the future? There are no lack of ideas. He shows me various overseas magazines intending, it seems, to goad me and the editorial team into a more lively approach to the crafts magazine. "We need a few more Brian Gartside's, there aren't enough," he says, surprisingly, "to kick us around, shock us and bounce off each other." Then he brings in pieces of semi-reflective glass, used by architects in modern buildings. Roy is experimenting with various adhesives and wants to use the glass with ceramic tiles in murals.

I leave, feeling very definitely a member of the weaker next generation. What did their mothers feed this pioneer generation for Lord's sake?

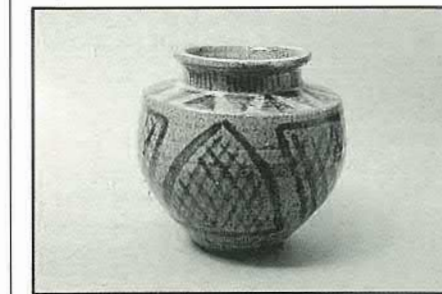
2nd National Exhibition of Potters 1958.



Helen Mason.

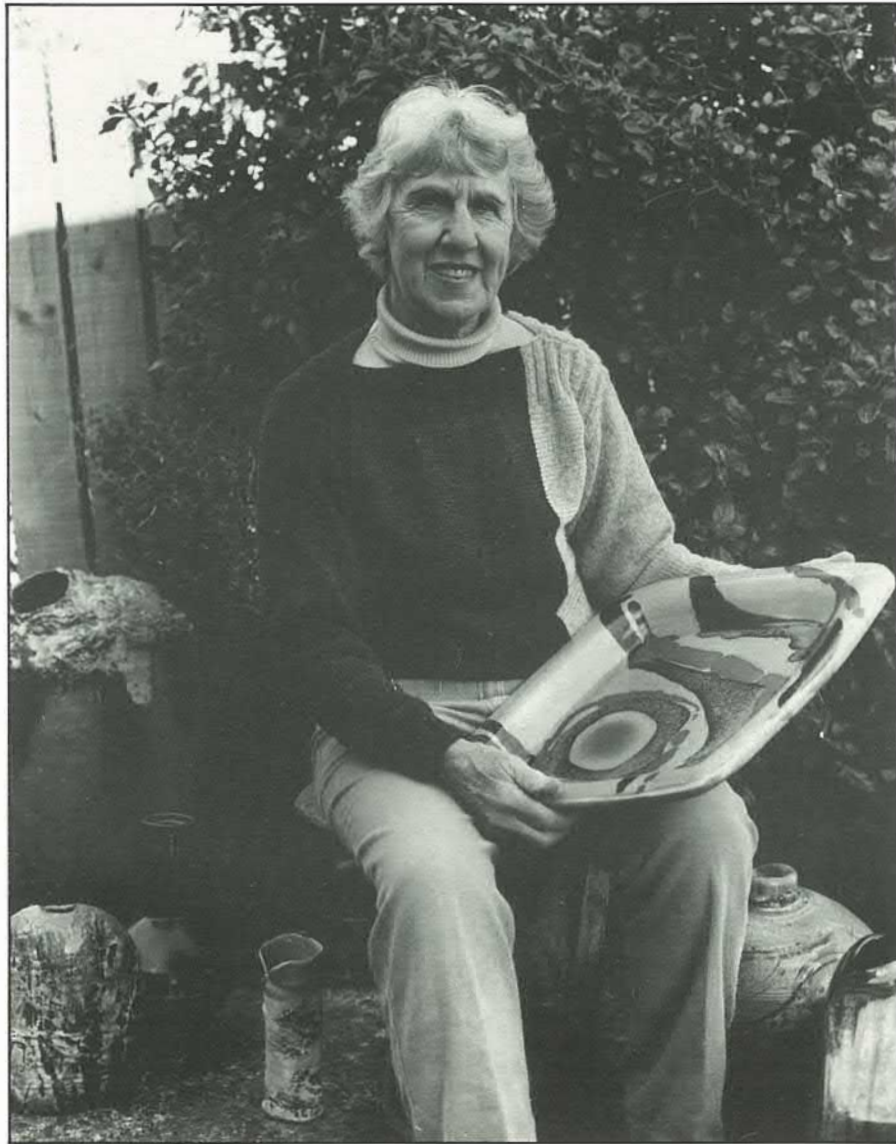


Roy Cowan.



Doreen Blumhardt.

Doreen Blumhardt C.B.E.



If, like me, you were at primary school in the 40s, you will probably remember art and craft as a bright collage of newsprint, papier-mache puppet heads, powder paints that wouldn't mix, wonderful lumpy knobs of clay, scarves woven on desk looms and a great deal of pleasure. Doreen Blumhardt was responsible for a good part of that scene.

In 1942 Clarence Beeby, Director of Education, asked Doreen, then relieving as art specialist at Christchurch Teachers College, to come to Wellington to help implement his new plans for art teaching in New Zealand. At that time, in the middle of the war, art materials were not available. And anyway art teaching was mainly confined to the use of small crayons on black paper, or drawing with a pencil.

Sam Williams, an art adviser from England, was employed by Beeby to advise the Education Department on new teaching methods. Doreen was to be the travelling specialist to spread the word.

For six years Doreen enthused the country's teachers. Beeby ruled that everyone must attend Doreen's courses. So the 23 year old found herself taking a group of inspectors for a week, then a group of headteachers, then the teachers themselves. Doreen persuaded a chalk factory in Wellington to experiment with pigments to make a powder

paint. She knew that the new thing was to paint with large brushes on big sheets of paper, but supply was the problem.

So the chalk factory came up with powder paints — not too soluble at first — and Doreen designed and had made easels to fit on desk tops. Children and teachers brought the daily newspaper to school and the sheets were coated with a cheap white distemper and so the new-style painting — familiar to most of us — was underway.

Then the local brickworks at Miramar supplied clay to the schools.

"It was full of lumps — no good for throwing," remembers Doreen. "But it was fine for hand building. No schools had kilns in those days but the children loved the medium."

By all accounts young Doreen Blumhardt was a ball of energy and ingenuity. A group of enthusiastic inspectors, surprised at their own prowess, presented her with a briefcase after their week of indoctrination. It was inscribed —



Doreen's art class — Clyde Quay School, Wellington 1944.

"to our jet-powered meteor".

Who were those who influenced her towards pottery?

"Well Isey James, Head of Craft at Teachers College in Christchurch, was very important. In those days I was more interested in weaving. She started me on that. But she also introduced us to clay and had our work fired at Luke Adams, the local commercial pottery works.

"Elizabeth Matheson in Wellington was influential too. She had a kiln and imported everything. She helped me import the first electric kiln for schools. From Australia. We had an art centre at Clyde Quay School. We didn't know anything about glazes. We had to read up in books and try to work things out.

"I really got interested in pottery for myself when I bought my first wheel. That came from Burnham Camp in Christchurch. While I was there I was in a Red Cross Unit, with Ngaio Marsh as my commander. Can't you just imagine her deep voice booming out 'Left ... turn!'"

Doreen's own not inconsiderable voice booms out in laughter. "Well we took rehabilitation classes for wounded soldiers and they had a potters wheel. After the unit was closed they sold up the equipment. I heard about it and bought it. At that time I was living in a large old house — 8 Braithwaite Street — in Karori. There were nine of us together. It must have been the first mixed flat in the city. Not the done thing in those days. But we had fun. Brian Brake lived there too. He must have been 18 then. He came as a young photographer to work at the Spenser Digby studio. Anyway there was no room for my wheel in the house so I put it out in the garden."

In 1949, Doreen had been a travelling specialist for six years and felt the need to recharge her batteries. She went overseas and worked with Nora Braden, friend of Bernard Leach. She also had opportunities to meet Cizek at the Vienna Art School and to deliver a lecture (in German which is a second language for Doreen) on New Zealand children's art at an international exhibition of child art at Manheim.

On her return Doreen took up a position, first relieving then permanent, at the Art Department of Wellington Teachers College where she remained for 21 years.

With the help of students and the ubiquitous Barry Brickell, she built an updraught oil-fired kiln in a shed next to the art block.

"It was a mad time," she says. "One of the students tore the hub caps off his car to use as a drip pan for the oil and we bought a vacuum cleaner for one pound to act as the draught. I think we were the first to use an old vacuum, but many did after that.

"It was pretty dangerous to fire though. I was up at college half the night when we fired. And when I went to Japan on leave, I hid the burners so my reliever couldn't fire it. You had to know that beast. Actually on its last firing it set fire to the shed and a fireman had to stand guard all night. I couldn't let them douse the kiln — too many valuable pots inside."

During her time at teachers college Doreen ran adult education classes.

"Everyone was learning, everyone was bursting to know more. Helen Mason, Lee Thompson and Wilf Wright were at the Petone Tech night classes. Juliet Peters came to my night classes. We all knew each other.

"I think there was a different feeling then, partly because none of us earned a living from potting. We all shared our experiences and knowledge. Most of us were trained teachers and couldn't help sharing ideas. Once potters went more into commercial enterprises there was a different feeling — less sharing.

"Stocktons, the pottery shop in Woodward Street, was important to us. That was run first by Harry Seresin and then by Wilf Wright's father. They imported pots by all the best English potters — Bernard Leach, Lucie Rie, Crowan (the pottery run by Harry Davies before he came to New Zealand) and Michael Cardew. That was a great inspiration to us."

In 1969 Doreen was made President of the fledgling New Zealand Society of Potters, a position which she held for three years. She travelled frequently both overseas and within New Zealand and exhibited her work widely.

Then Doreen built a Roy Cowan down draught kiln at her own home, incorporating an organ blower.

"I used wonderful fire bricks from a dismantled crematorium, and the teachers college students made a chain gang from the road." (Doreen's house and very special garden are tucked into one of Wellington's more precipitous hillsides.)

Doreen Blumhardt's particular contribution as a pioneer has been as a teacher — to those early primary school children, to her many teachers college students now turned professional potters, to the numerous clubs and groups with whom she has shared her enthusiasm and skills (and her most comprehensive collection of slides).

In 1980 the Government honoured her with a C.B.E. "for services to the arts in general and pottery in particular".

Like Roy Cowan, Doreen is still tough and energetic. She has collaborated with photographer Brian Brake in producing two important New Zealand craft books. But her most personally satisfying project has been the ceramic wall she made recently for the new Christian Science Church designed by Ian Athfield. "It's got a lot of me in it — my love of rocks and natural growing things. And it was a marvellous experience working with the architect."

At an unbelievable 70, she still rises early — a habit she acquired early on her father's North Auckland farm — and this year plans to extend the house which is her present pottery into a home.

"At the moment I'm having fun with colour in my pottery," she says. "I'm interested in colour at high temperature. And I think I love best making big pots — they have such a presence of their own."

There's no doubt that the maker also has an undeniable presence. □

Historic Occasion For Historic Building

The official opening of 22 The Terrace –
Crafts Council's new premises



Rt Hon David Lange, Prime Minister,
and Colin Slade, Crafts Council President.

The Prime Minister officially opened the Crafts Council's new premises at 22 The Terrace on 19 November, 1985. In his speech to assembled guests, the Rt Hon David Lange commented on the importance of displaying works, such as those in the Showcase Exhibition, overseas: "It is good for New Zealand when we present ourselves through work of quality, of extraordinary skill and dexterity and distinctive artistic ability." He expressed his support for the future of the crafts: "New Zealand has a strong craft tradition. We have craftspeople here whose work is breathtaking in its creativity. What we must do more and more in the future is to marry the crafts and industry so that more of our production is characterised by the qualities which characterise our crafts."



Phillip Clarke, former resource officer with the Crafts Council, and Brian Roberts from Roberts Print.



Carin Wilson, Past President, Jenny Patrick, Past President, John Schiff, Executive Director, Colin Slade, President, and Campbell Hegan, Past President.

The Presidents, past and present, gathered at the opening to discuss just how far the Council has come over the years.



Kate Coolahan, Executive member, Michael Volkerling, Director, Queen Elizabeth II Arts Council, James Greig, Potter.

Over 250 guests attended the opening, including the Mayor, the Minister for the Arts, City Councillors, representatives from arts/crafts organisations and government departments, top business people and craftspeople. It was an extremely successful evening with congratulations voiced on all sides.



James Bowman, President, New Zealand Association of Leatherworkers, and Robyn Stewart, Potter.

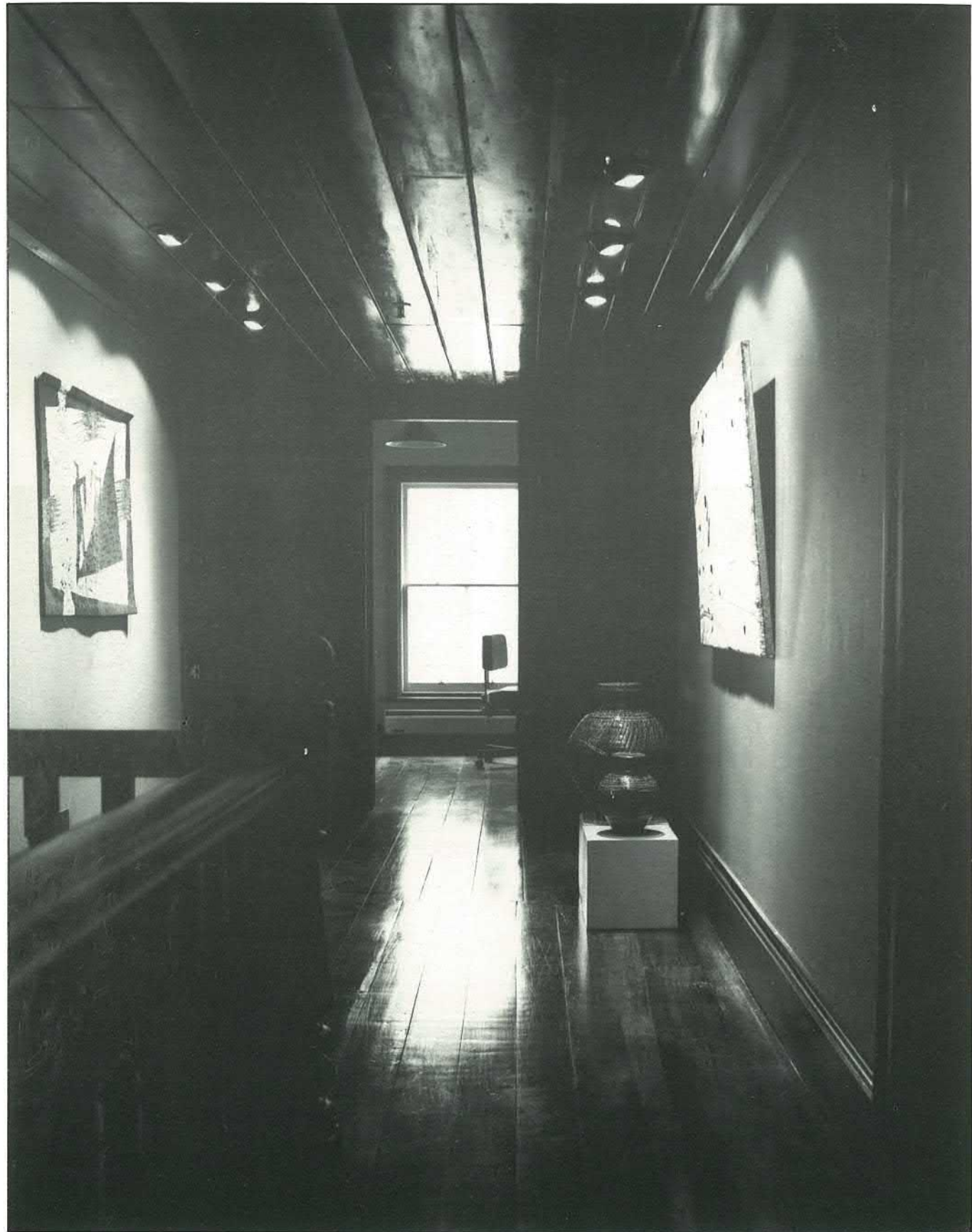


Mel Simpson, craftsperson and Executive member, Paul Mason, craftsperson, and Brian Garside's Art Plate.

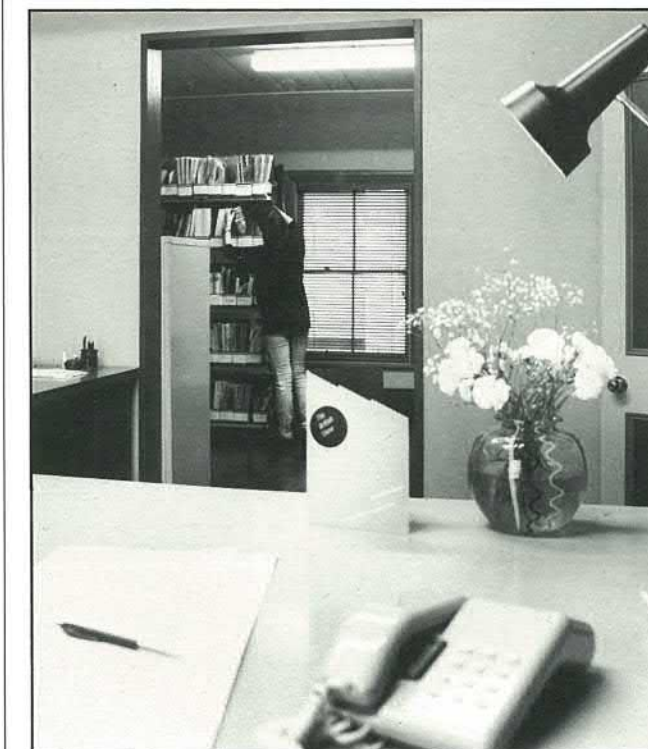
Many representatives from other arts/crafts organisations were present at the opening. The Crafts Council maintains close links with these organisations so that the dissemination of information (concerning visiting craftspeople, workshops etc) is carried out as quickly and effectively as possible. The sharing of information is vital if craftspeople are to be kept up-to-date with what is happening locally and internationally.

Craftspeople, and their works, were well represented at the Opening. The inaugural exhibition was Showcase II, in which very special pieces were brought together so that Foreign Affairs could select works for display in embassies and residences overseas.

Many people commented on how pleased they were that the historic house at 22 The Terrace, close to the hearts of many Wellingtonians, was to be occupied by the Crafts Council. Festivities were aided by the generous support of Roberts Print, Villa Maria Wines, New Zealand Apple and Pear Marketing Board and the Wellington City Art Gallery. □



The tastefully restored "upstairs" in this former medical practitioner's residence are now Administration Offices, housing also a meeting room, library and resource area.



The opening of the new Crafts Council Gallery marks a major step forward for the craftspeople of New Zealand. It provides a custom-designed area where crafts can be displayed to their finest advantage. As the national headquarters of all New Zealand craftspeople, the beautifully restored house is tangible evidence of the growing regard in which the crafts are held.

The Crafts Council's influence has grown and its activities have expanded tenfold since its original formation as the New Zealand chapter of the World Crafts Council. Through the years premises changed frequently, from Courtenay Place to Featherston Street to the James Cook Arcade, but none provided the perfect home. However, the moving is now over and the Crafts Council has found its permanent residence.

1. Interior view of the Gallery from entrance foyer.
2. Library and resource area.

Photograph: Tony Whincup.

The Dowse Art Museum organised and John Edgar curated this major exhibition of hard stone carving — but were the objectives reached? Bob Bassant evaluates.

Pakohe

Installation John Edgar and Dante Bonica.

About three years ago James Mack asked John Edgar to curate an exhibition of argillite carvings at the Dowse Art Museum. It was hoped that the show would define and clarify some new directions in hard stone carving in this country and also establish a new regard for argillite as a unique and subtle stone of our land.

The objectives seemed clearly defined and it is certainly due to John Edgar's unflagging enthusiasm for his favourite medium and his inspiration to others, plus the support of the effervescent James Mack, that this extraordinary exhibition came about.

Each one of the seventeen invited exhibitors was sent a sufficient supply of argillite to get started with promise of further supplies if needed.

John Edgar (in a letter to the exhibitors):

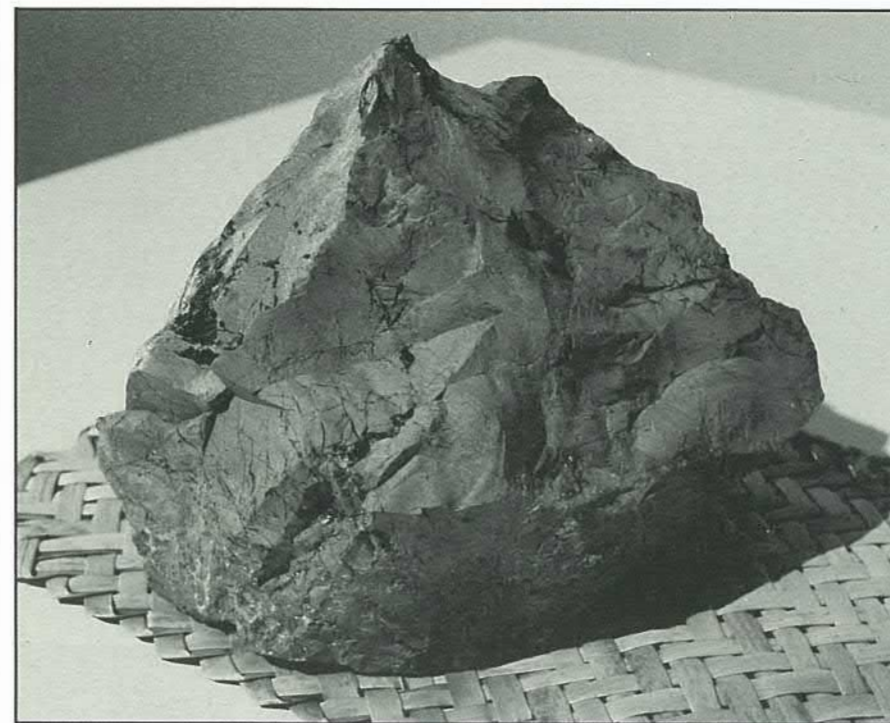
"This is a major exhibition and an opportunity to acknowledge our heritage and to ensure continuity of the whakapapa of this stone."

and:
"That is if we really are a group of artisans with any cohesion and anything to say about the nature of stone and the holes that go through them."

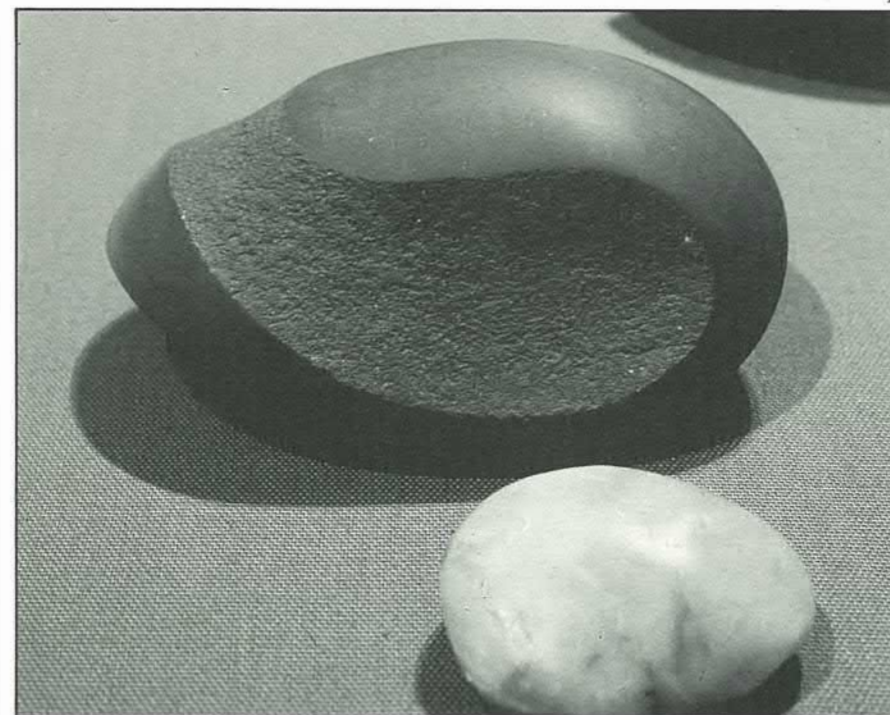
and finally:
"When I first undertook to curate this exhibition I was aware of a strong conviction to keep those involved well informed of details as they became clear. In this way I hoped to establish a dialogue between exhibitors so that by the time of the exhibition some collective consciousness might be evident, giving the show a strength beyond the fact that we are all carving the same stone from the same land."

The revival of hard stone carving, a lost art since the beginning of the nineteenth century, took place in the sixties, but it is only recently that there's a renewed interest in other fine hard stones with individual characteristics such as argillite, greywacke and basalt.

Without wanting to dwell on characteristics of stone too much, it's



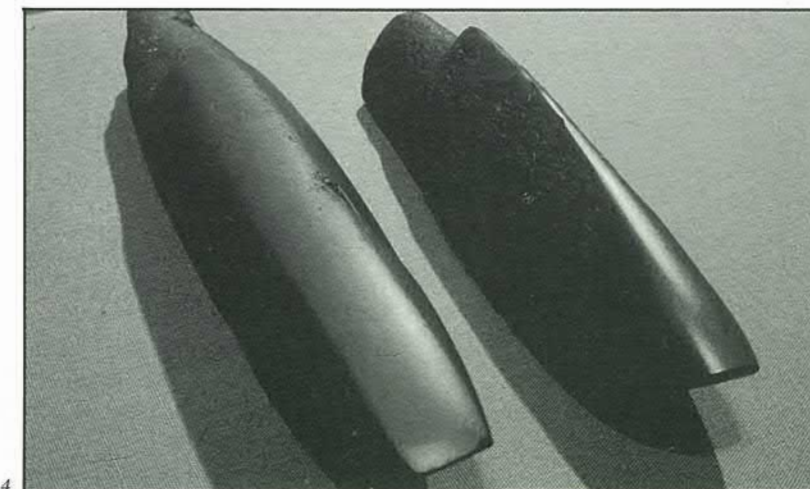
- 1 Te Mahara o Ohana.
- 2 Warwick Freeman. Reel Necklace — Maitai Pakohe and Glass.
- 3 Russell Beck. Percussion Piece — Longwood Mountains Pakohe and Orepuki Beach Hydro-grossular Garnet Hammerstone.
- 4 Taonga Maori Adze Blades.

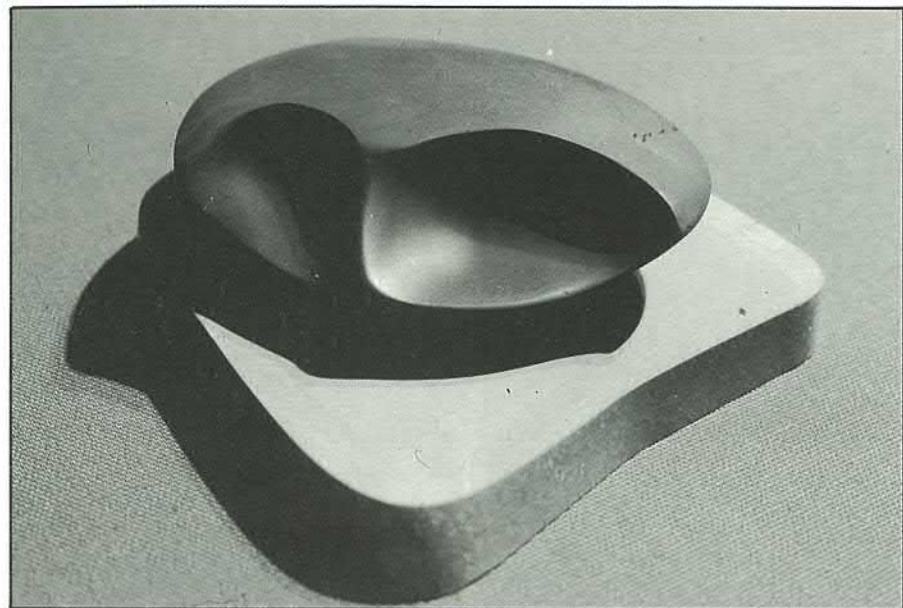


worth mentioning that it's the least understood factor by quite a number of carvers, presumably as a result of seeing mere cleverness and technical brilliance as an end in itself. Some work even veers towards a kind of "cuteness", certain to make some of the viewing public respond with admiring "oh's" and "ah's".

But it's doing very little to promote this "harder than steel stone". The little cuties could well have been cut out of soap or made of plasticine — eliciting no doubt the same sort of response if they had been.

The problem as I see it is due to a lack of awareness, a lack of sensitivity and appreciation of the **intrinsic**





- 1 Alfred Poole. *Sea Form* — Moko Moko Inlet Pakohe.
- 2 John Edgar. *Compass For Aotearoa* — Maitai Pakohe, Copper.
- 3 Bill Mathieson. *Pakohe*.
- 4 Warwick Freeman. *Pakohe Cross Necklace* — Maitai Pakohe and Pure Silver.
- 5 Stephen Myhre. *Hei Matau* — D'Urville Island Pakohe.
- 6 Bill Mathieson. *Pendants* — Pakohe and Silver.

The misuse and cheap commercialisation of greenstone and particularly paua could serve here as an example. Both have now been trivialised to the point where an almost anti-use reaction has set in amongst serious artisans.

It's thanks to the likes of, for instance, Neil Hanna's work in greenstone and Jenny Patrick's with paua that the future of these marvellous natural resources as a truly creative medium remains assured, notwithstanding the plastic tiki syndrome!

Without understanding, belief in, and dedication to the medium, the days of the plastic argillite tiki may not be far off and I mean plastic here in a figurative way.

And there's the matter of relative scale, ably demonstrated by the work of John Edgar for instance; although I don't think his larger circular pieces work as well as his smaller "coins of the realm", there's nevertheless a certain heroic quality in his attempt to physically enlarge his statements



rather than diminishing them as a design concept by over-decoration and prettiness.

As ever his work exudes a powerful elegance in a minimalist sort of way.

Few pieces in the rest of the show could well have served as three-dimensional sketches for much larger works, in particular **Jens Hansen's** "six shapes from the ships of my father".

These small pieces, under the influence of earlier design trends, seemed strangely diminished because of it, particularly when seen against and compared with the ancient adzes on display which themselves transmitted a timeless authority

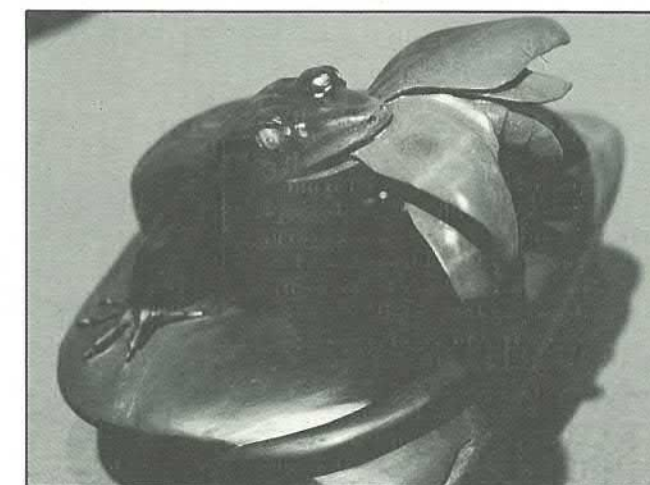
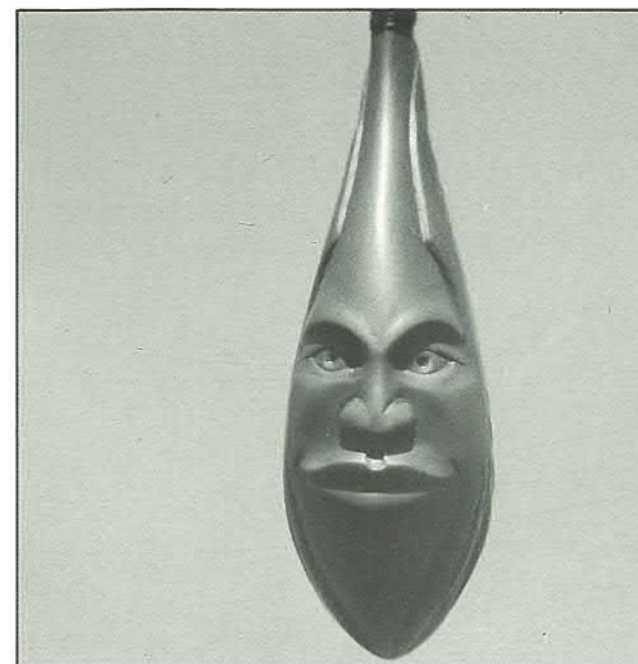
totally beyond style.

Perhaps Jens Hansen among several other exhibitors hasn't quite realised the rather monumental quality of pakohe, but there's definitely a search going on in his work.

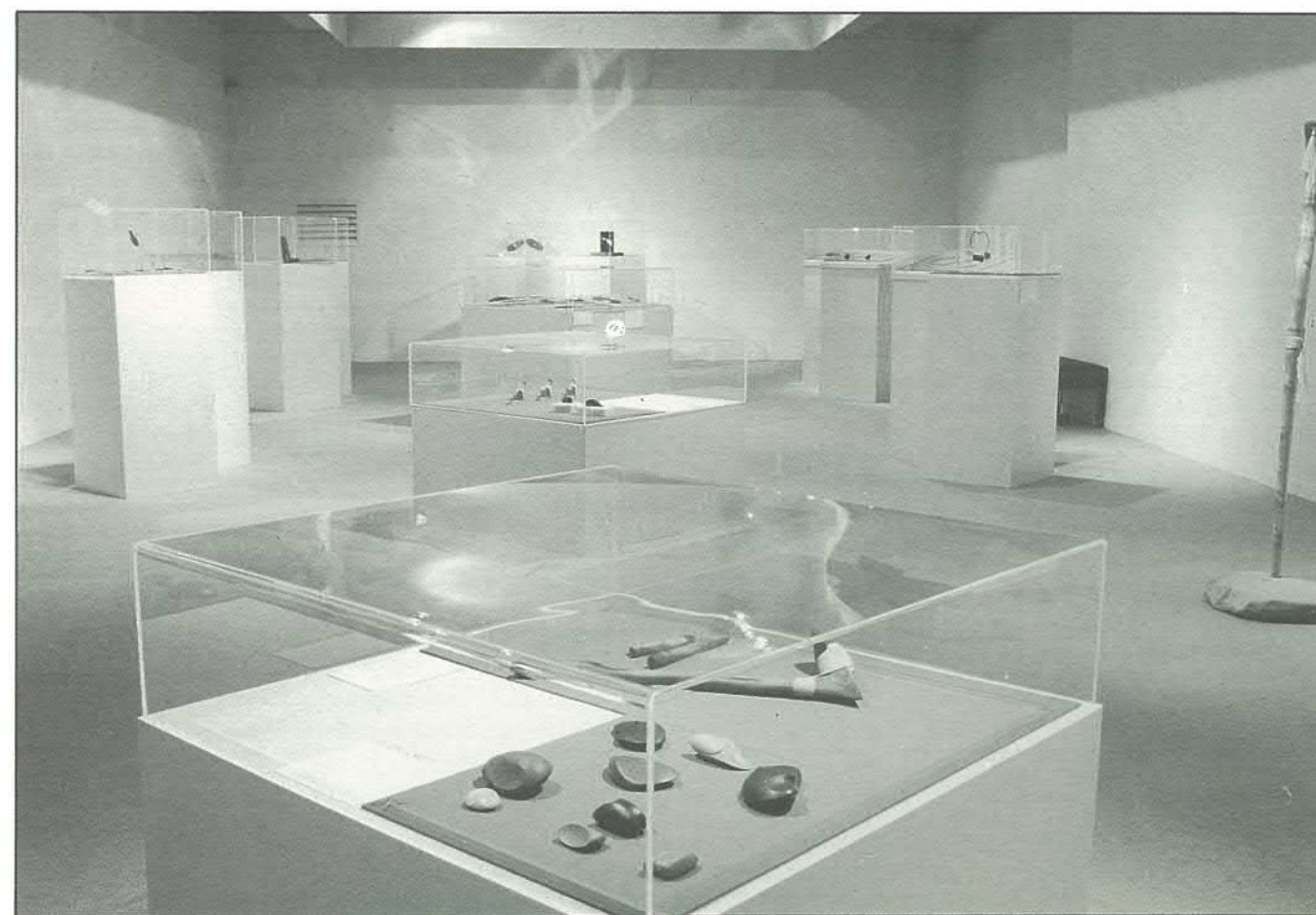
Russell Beck's fondle pieces have a rightness of scale closer to the reality of the ancient tools on display and as such seem to have acquired some of their monumentality and character, tentative as it may be.

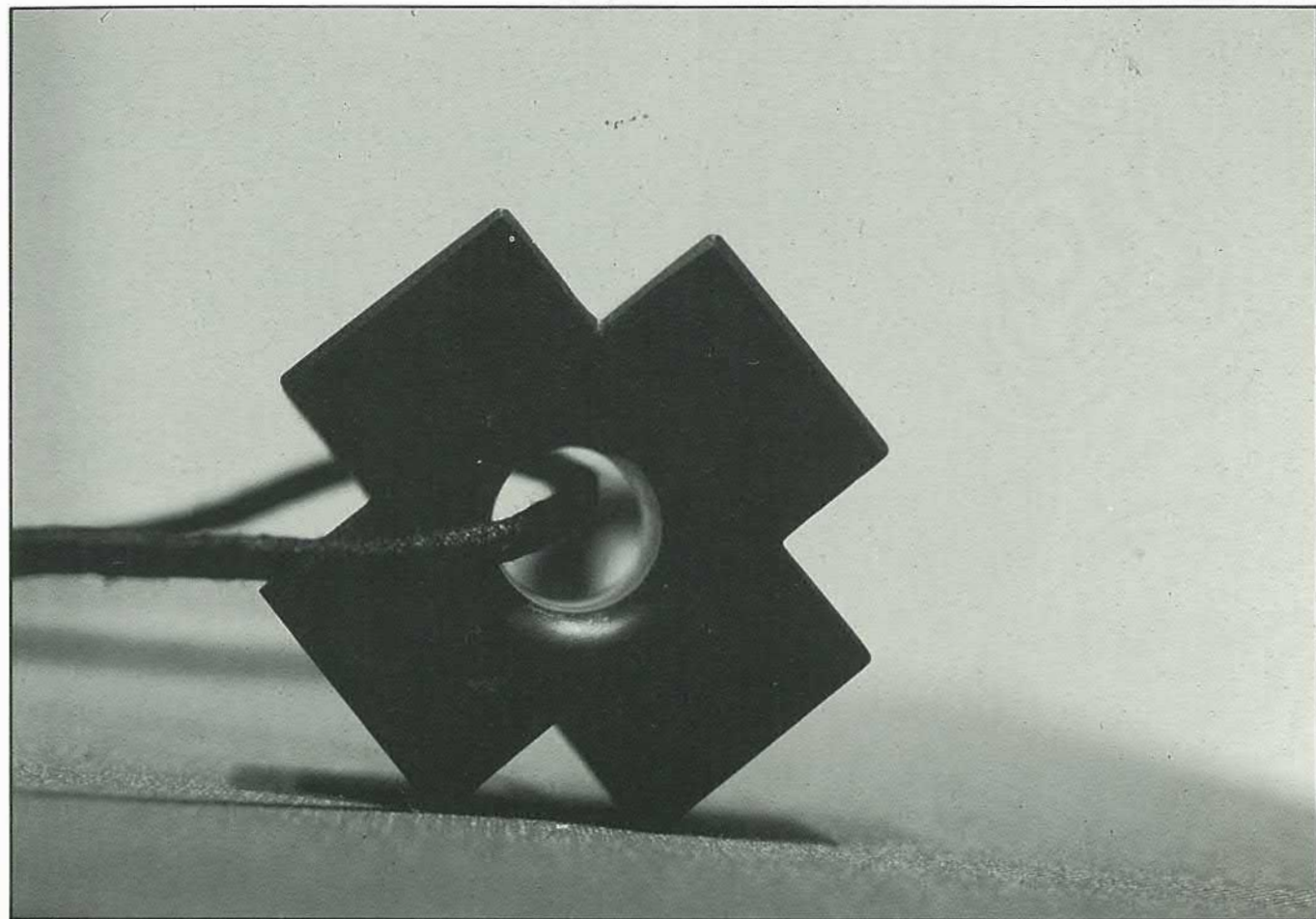
These ancient tools on display are awesome, purely as sculptural forms, even by today's art critical standards, and made a fair bit of what was exhibited around them seem trivial and pretentious by comparison.

The obvious pace-setters together



- Above left: David Hegglin — *Untitled*. Pakohe, Bone Clasp.
- Above right: Peter Woods — *Communion Set* — Chalice, Paten & Candleholders. Maitai Pakohe, Copper & Silver.
- Right: Richard Cotgrove — *Duvaucels Gecko with Puriri Moth*. Colac Bay Pakohe, Rimu Box (not shown).
- Below: View of the superbly displayed exhibition by James Mack and his staff at the Dowse Art Museum, Lower Hutt.





silver, sparkling/shining, which is mutually enhancing.

Bill Mathieson's refined linear quality in his strictly two dimensional work is through the use of fine silver lines enclosing thin flat pieces of blackish pakohe almost graphically descriptive.

Superbly proportioned and simplified it makes the overtly decorative pieces look rather cheap by comparison.

In our post-modernist culture there should be room for stylistic sharing or the use of hybrid styles — and it

was certainly a delight to see a cross fertilisation of ideas taking place in solid form.

Some of the work remained safe and predictable as we had come to expect. Others tentatively reached out toward new creative dimensions.

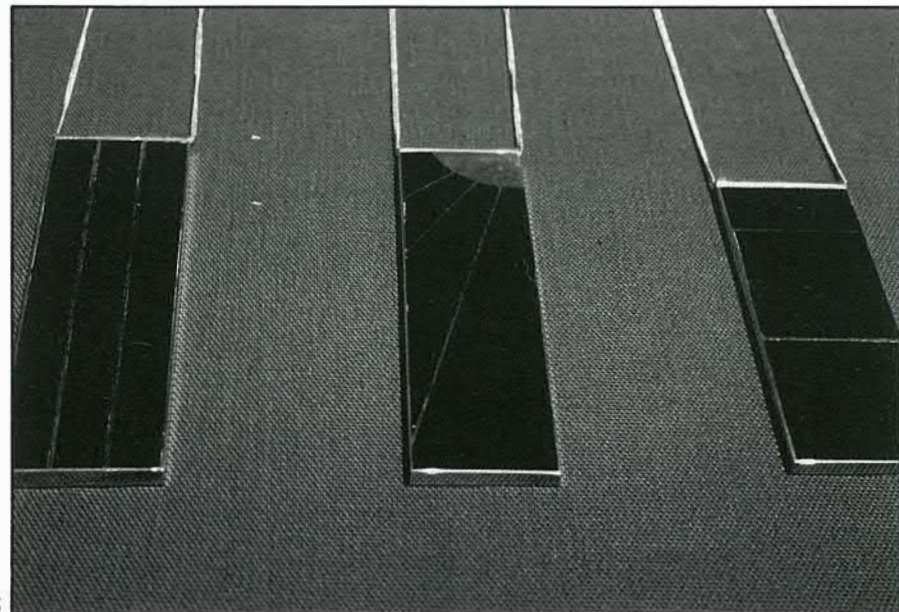
It was (is) a good show, thought provoking and stimulating, and in the Dowse Museum superbly presented and cared for, but did it reach John Edgar's objectives? I kept looking for more of the vital and meaningful stylistic inventions, seen in the best of the work on display.

with John Edgar were, for me at least, Bill Mathieson and Warwick Freeman. Their respect for and awareness of the natural properties and intrinsic qualities of pakohe remains unchallenged by the majority of the exhibitors.

Warwick Freeman in the more modern concept of playfulness and wearability extends the use of pakohe to greater limits e.g. the steeliness of his flake necklaces makes it tribal ware in the contemporary sense of the words and so does his highly refined circular necklace.

Here the argillite is enhanced and presented unencumbered or hindered by an imposed meaning often resulting from naming works.

His use of silver and glass as complementary materials indicates a design sensitivity — glass transparent,



PROFILE

Jan van de Klundert came to the art of flax weaving via a teaching career in mathematics and eight years spent in a trappist monastery in the Netherlands. Bob Bassant has the story.

Mathematician – Maker of Flax Forms

Hats and Flaxworks.

By tradition flax weaving seems hardly an acceptable male occupation and if added to that you are Pakeha and not New Zealand born it removes one even further into a social no-man's land.

Jan van de Klundert is well aware of this but he's not worried — he sees his present day craft-based activities as a logical and almost inevitable extension, if not continuation, of his former more intellectual pursuits. Born and educated in the Netherlands he seemed from an early age destined for the cloth.

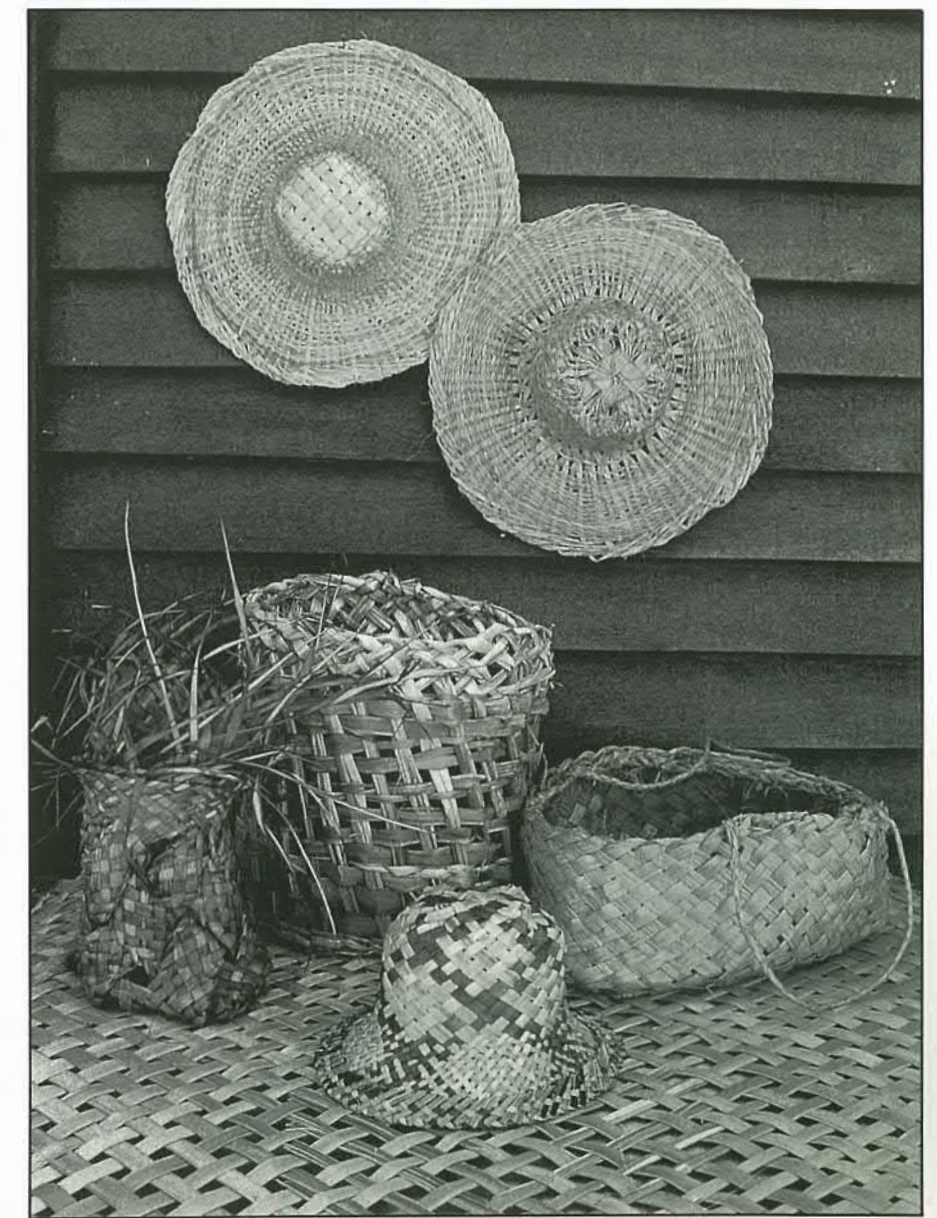
He considers the eight years spent in a trappist monastery in preparation for priesthood well spent.

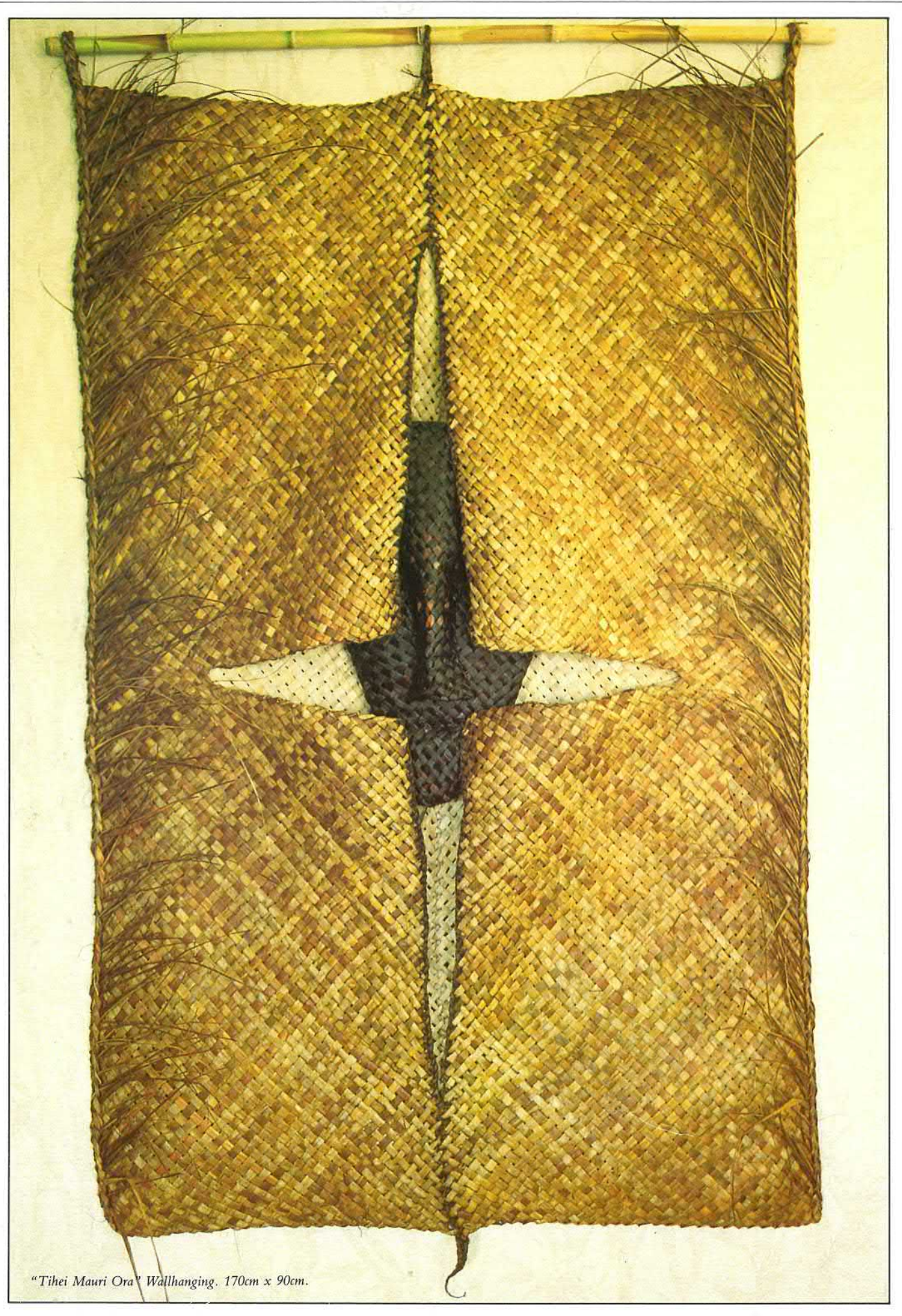
"I was a shy and introverted child finding it difficult to assert myself. The years spent in the monastery gave me a chance to develop and find my social and emotional equilibrium."

And when, after leaving the monastery, he was immediately called upon to do his compulsory military training, he didn't find it difficult to adjust to this radically different set of circumstances, because both have a structure of imposed order, command and discipline in common.

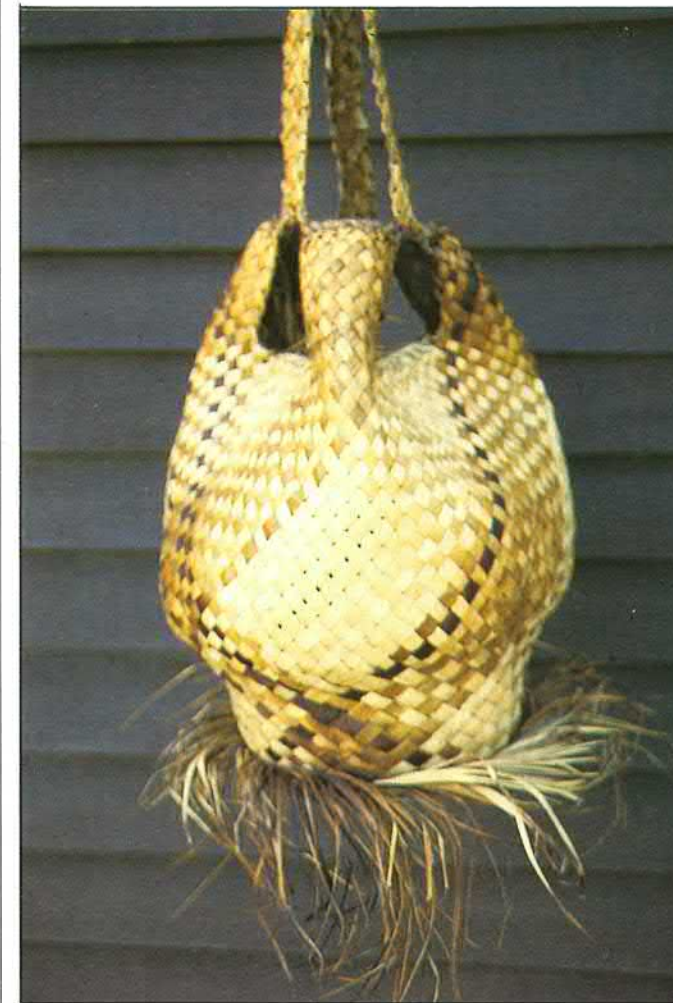
Eventually, and after completing his military service, he obtained a degree in mathematics, but found that at thirty years of age he was considered too old for a commercial career in the cut and thrust of the market — the then rapidly expanding EEC marketeers required young men of a more aggressive breed. Opting for a teaching career instead he found life once more taking a different turn.

"During my student years of teachers training college my interest in things ethnic — particularly relating to the Pacific region — developed rapidly and began increasingly to occupy my thoughts and dreams."

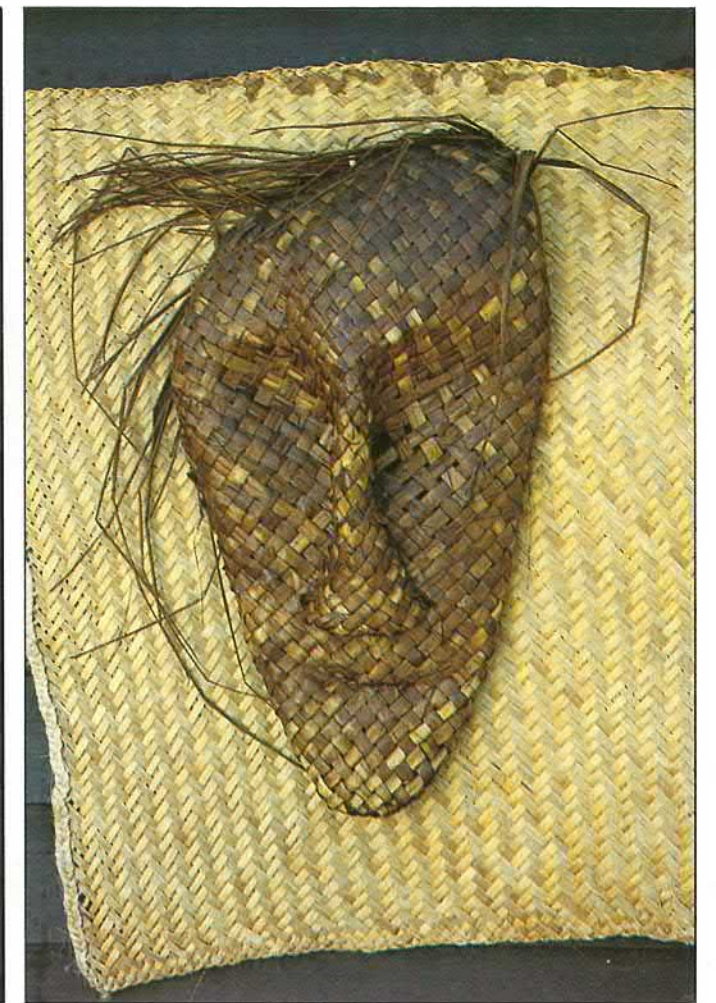




"Tihei Mauri Ora" Wallhanging. 170cm x 90cm.



Hanging Lampshade. 30cm wide.



Brown Mask. 40cm.

Similar escapist thoughts have been the domain of the Gauguins of this world but the pragmatic side of Jan van de Klundert would have none of it.

"When I finally decided to leave for New Zealand with my young family I had my qualifications checked out before departing from Holland so as to make sure about employment opportunities."

After a short and frustrating teaching spell in a secondary school he applied for and obtained a teaching post in mathematics at Loreta Hall Teachers College in Auckland.

"Imagination as part/component of a mathematically trained mind is important if not essential. In a visually trained mind, it's imagination which steers mathematical logic to a creative conclusion."

"People in charge of the educational curriculum in secondary schools fail to see it that way," he thinks.

Hopefully his input at Loreta Hall where he and art teacher Carole Shepherd developed projects together has helped some present day teacher to see things in a different way.

Carole Shepherd: *"Jan has this extraordinary ability to make his students see, through the plottings on graph paper and cutting paper in fragmented images, where the connections lay with mathematics."*

After all it's not *what* provides the linkages but *how* which in the end

determines results and creative decisions.

Although not an avid student of art history, Jan makes an acknowledgement to the genius of Michaelangelo and Leonardo da Vinci, particularly the latter.

His love for geometrical patternings and visual illusions he shares with his mentor the famous and very popular Dutch graphic artist and mathematician Maurice Escher.

Whilst teaching at Loreta his interest in Maori culture deepened and as a result he attended a flax weaving hui at Te Ungawaka Marae in Epsom run by Nelly Paul from Rotorua's Whakarewarewa.

"I was hooked right from the start. There seemed to me to be a correlation between mathematics and flax weaving, for me the unpredictability of the final outcome creates its own excitement."

"Apart from that I always had the desire to make things, to shape things with my hands, and flax weaving seemed to me to begin with the least complicated."

But it was learning the hard way. A tendency to intellectualise was knocked on the head by his teacher. His first woven kete was a technical disaster so he took it home not intending to submit it for evaluation and criticism, but Nelly made him get it — she wouldn't accept his second try without having seen his first: *"Here you do things our way."*

Coming from a predominantly matriarchal society himself, he found the encounter significant and interesting in terms of the cultural diversity and social structure. Undaunted he persevered by attending further courses in Maori fibre crafts.

Taniko-Raraunga and Piu Piu rapidly became familiar household words in his family and trips to the marae organised for the benefit of his students at Loreta led to his involvement with the Maori Women's Welfare League for the furthering of Maori culture. But when in 1981 the Catholic Bishops decided to close down the training college, "the law of inertia seemed no longer permanent" and the dream of being able to work full-time to develop his craft became a reality.

"There's something about working with live fibres I find immensely satisfying and endlessly fascinating."

"I want to work with it, not against it. Therefore I resist or rather refuse to use any tool or jig that will force the flax in a direction it isn't prepared to take naturally. I do however use dyes. They can give flax a depth of colour unattainable by any other means — because I find that colour more and more is becoming an essential ingredient, not to make my work pretty but to give it power — in the same way that the primitive art



forms in the Pacific islands derive expressive power from strong earth colours — particularly the New Guinea masks.

"To observe the subtle transitions that take place in colour and to a certain degree in the texture of flax over weeks and sometimes even months fills me with a sense of wonder. It's a living thing and to work with this particular vitality of change and tension in flaxforms provides for me the creative challenge."

The biggest pieces of equipment used at the moment are some pots and pans for dyeing the flax — he uses mainly commercial dyes for richness and colour fastness.

"I don't resist technology that way. I want my products to last — including the colour quality."

He is no "back to nature at all cost" romantic obviously, yet is imbued with an exceptional sensitivity towards his particular medium and its cultural heritage.

Challenged by some young rather militant Maoris about what they considered "his intrusion into their cultural territory", he was able to convince them of the fact that only when cultures meet can there be a cross fertilisation of ideas and that without that any culture is doomed to die.

His method of working remains largely intuitive; works are not consciously planned, certainly not on paper. Concepts evolve and develop from a basic idea and if or when in the process of "making" the idea develops in a different direction he lets it drift that way.

"I believe there should be a constant dialogue between myself and the flaxform I am trying to create, unhampered by orthodoxy, tradition or the restraints of too much planning beforehand."

Yet obviously when looking at his work the input of a highly trained and disciplined mind becomes apparent, if only in the seemingly easy, but in reality incredibly complex, form structures.

Repetitive lines dive in and out of richly undulating forms with ease and authority. Some seem to defy the law of gravity such is their lightness and airiness. Other forms, particularly the masks, are strongly expressive and overtly based on the primitive art of the Pacific Islands.

Mysticism is interwoven with earthboundness and utility value. As wallhangings, his larger pieces have become popular with interior designers to grace hotel lobbies and company boardrooms.

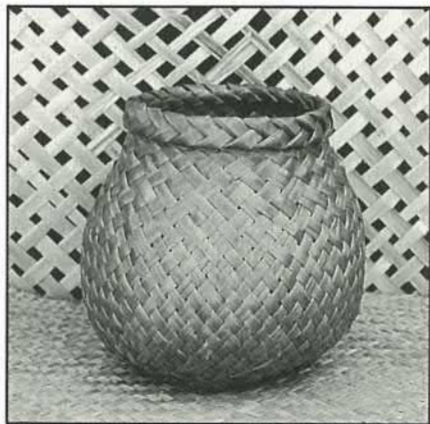
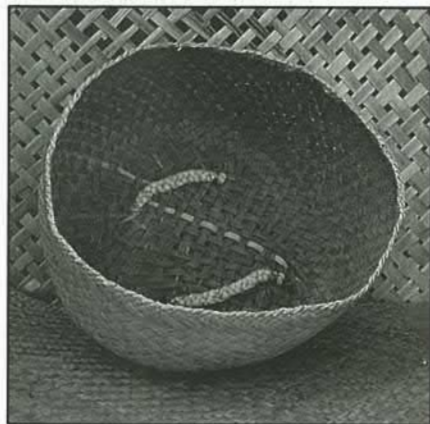
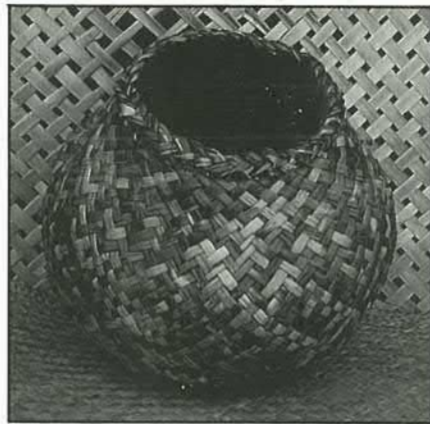
Today Jan van de Klundert has a string of exhibitions to his credit, mainly in the Auckland region.

A commendation award in the "Winstone Ties That Bind" exhibition has brought him to the attention of Wellingtonians who will be able to see more of his work in 22 The Terrace during March this year.

With his recent move to a house on the beach in the Bay of Plenty and the nearness of the ocean, the Pacific Island dream has finally become a reality.

Perhaps on a mind level the difference between life in a trappist

Left: Kava Bowl, 40cm.
Below: 1. Sphere with Blue, 50cm.
2. Basket, 50cm.
3. "Plato" Green Bowl, 35cm.



monastery in Holland and being a "maker of flaxforms" in New Zealand is not so great as it seems. It all depends which god you serve — it's all about being in tune with oneself and the universe and, ultimately, all about mana. □

Photographs: Bob Bassant.

GALLERY REVIEW

Diversions Gallery



Photographs: Bob Bassant.



The little gallery in Kitchener Street has only been open since February 1984 but the list of craftspeople who have exhibited there since is remarkable for its diversity and range. The name "Diversions" seems, therefore, entirely appropriate.

Marjorie Lowe not only runs Diversions, she is diversions. From her stable of artisans who have exhibited with her so far, it's quite obvious she's carefully selective in favour of the more esoteric.

Names such as Christine Thacker, Leonie Arnold, Ron Effridh and Michael Hayward bear evidence of that.

She has few imported pieces, her preference tends to go towards tribal arts from New Guinea and other Pacific Islands — with South American artifacts a close second. Marjorie's background and professional experience so far has been as varied as the wares she stocks in her shop. University educated, and having to work at odd jobs to be able to pay for her studies, Marjorie's first full-time occupation as a freelance interior decorator led her to open her own retail business in Remuera — together with a partner.

"Decor" opened its doors in 1961 and survived for 12 years. Survived is the right word because what seems comparatively straightforward today in terms of availability of suitable merchandise, was in the 60s mostly a frustrating and sometimes a hopeless hassle for someone determined to set standards in interior design.

"Import restrictions and licensing were at the root of the problems, plus the prevailing taste then being the 'Landed Gentry Florals'. Importers weren't prepared to spread their wings either."

Difficulties in getting suitably qualified staff to work in the suburb in those days added to the problems, so in 1973 "Decor" closed its doors for good.

From then on until the opening of "Diversions" it was back to freelancing as a designer in fields as varied as landscape gardening to household goods.

Professional knowledge of the trade built up over those years plus her

experience as a designer gives the present enterprise a professional edge.

Again the going is not easy. High overheads and a forever fickle buying public moderate profit margins. She sees however a growing trend among the more discerning buyers to state a preference for uniqueness, the one-off piece and sometimes the somewhat bizarre if you like, but that's a matter of conjecture.

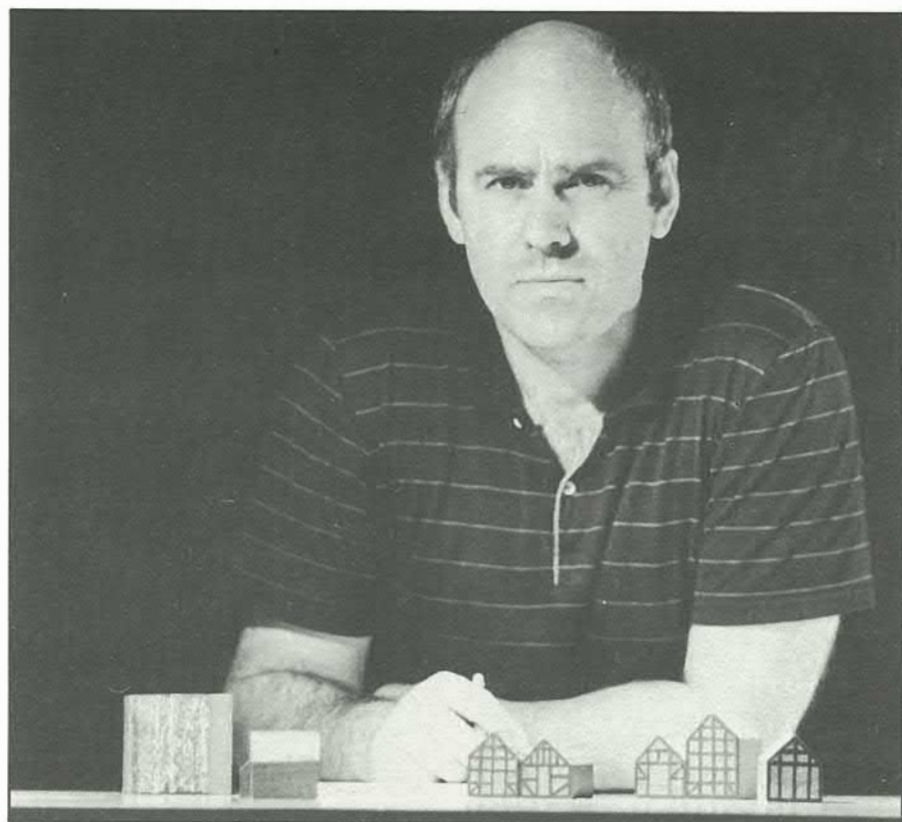
Marjorie knows her market and is confident she can fill a gap:

"There are still too many craft retail outlets playing it safe with thousands of 'Pacific Brown' pots and pieces of ceramic devoid of any individuality or character at all, even the functional aspect of most of these pieces being hopelessly inadequate."

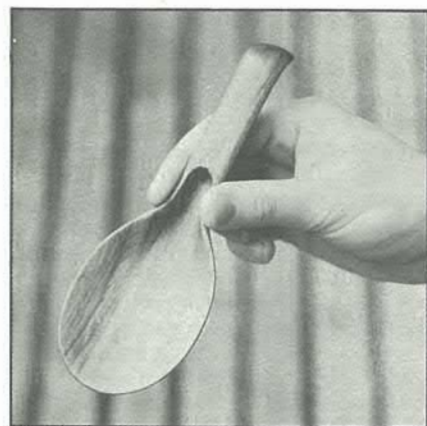
It's therefore refreshing to see someone taking a stand, by refusing to exhibit and stock the run-of-the-mill product. No doubt Marjorie will be pointed at for promoting and exhibiting that which finds favour with her own personal preferences — but isn't that what most dealers do anyway? By promoting uniqueness and excellence one at the same time presents a challenge to the buying public — a challenge to the "thinking eye", a challenge to re-evaluate the more conventional aesthetic/value judgements. Dealers like Marjorie Lowe with this emphasis on originality and excellence ought to be saluted for their efforts and pioneering work in the field of interior design and craft marketing.

Bob Bassant

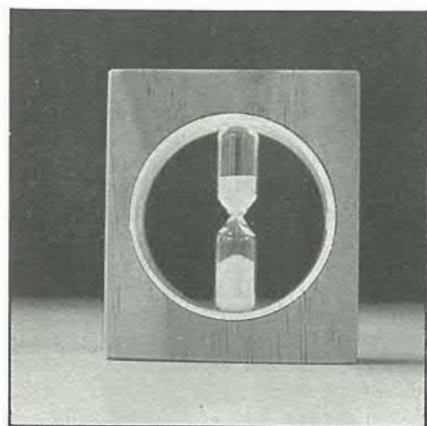
From designing locomotives in Germany to making furniture from kauri railway sleepers in New Zealand, Michael Penck remains the designer-craftsman par excellence.



Michael Penck



Wooden Spoon.



Eggtimer.

It is not often one comes across a craftsperson with the educational background and versatility of German born and educated Michael Penck.

Perhaps best known among the crafts fraternity here in New Zealand through his highly individual and superbly crafted wooden tables, his design based education prepared him for a whole range of problem solving activities, from the design of airport equipment and locomotives to a 35mm camera and an electronic pool table, the latter soon to be manufactured and marketed in Canada.

After serving a two-year apprenticeship with a cabinetmaker there followed four years of intensive study at the Ulm School of Design.

The "form follows function" philosophy at Ulm is firmly rooted in the 1920s Bauhaus tradition and the revival of that tradition (and its glory!) to the inclusion of guest lectures by a famous architect, the late Walter Gropius (one of the original and seminal influential Bauhaus masters) provided a highly desirable injection of national pride for a generation of rootless young designers in search of commitment and nationhood.

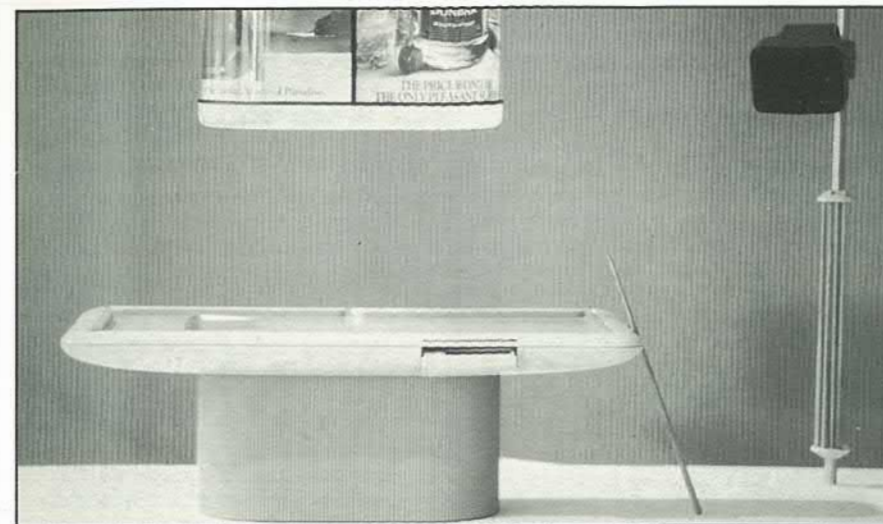
Although in retrospect Ulm was no

more than a "flash in the pan", it provided the learning environment and stimulus through its ability to draw not only highly motivated staff, but also talented students — and that's a winning combination under any circumstances! Michael looks back on those years with genuine affection. It didn't take away his rather itchy feet, but at least it gave him a sense of purpose and helped him to develop design skills and foster his creative and intellectual capacity to be able to cope with virtually any design problem coming his way.

His list of design credits up till today is impressive, but after his arrival in New Zealand in 1976 to take up a teaching post with the Wellington Polytechnic School of Design, his earlier interest in working with wood led him to the making of one-off tables, for which he is now known.

He likes experimenting with different laminations and: "I also play around with coloured glues. Sometimes I find it important to separate each lamination from the other visually. Glue with a colour does the trick; it does not affect the glue at all."

"I like the solidity of timber in different ways, solid as a plank, solid as



laminations. I feel it's something psychological — trying to come to rest but still mobile — a protest against the flimsiness of some New Zealand houses. I enjoy it — the mobility of furniture I mean — it will remain, the solidity as well."

His interest in design-based craft education has gone hand in hand with his own development and involvement with the crafts scene.

"I believe New Zealand's identity as a nation should be promoted through its vigorous crafts, but a greater design awareness is needed. There would be mutual benefit from having an Industrial Design Workshop, staffed by designers, next to an experimental workshop where craftspeople and artisans could work together — ultimately resulting in design-based craftwork using up to date

technology and production methods."

Contacts made in Adelaide during the 1985 Australian Wood Conference where he went as an observer and guest speaker convinced him that the need for a design-based craft education is being recognised and met to a much greater degree in Australia.

"To be able to live, not only with but also from wood can only result from coming out of the bush," seems to be the message Michael Penck brought back to craftspeople and educators from the Adelaide conference.

Right now he's at crossroads — the design partnership he helped establish successfully and was a director of for the past seven years has recently dissolved. But there's talk of setting up a production line outside New Zealand.

"The new year will see lots of new designs in different areas . . . History is important to me as well. Looking at pieces done a hundred plus years ago and trying to find out what these people thought and why they did it that way — someone I know owns two big wardrobes from the Ming Dynasty — amazing designs! They are so modern in a way."

Michael Penck is on the move again — he has an earnest desire, a zeal almost, to promote top level craftwork here in New Zealand and abroad. There's a trip back to Germany in the offing to brush up on the latest technology and aspects of marketing and promoting crafts.

Hopefully he'll be back in New Zealand making tables and settling down because if he didn't our nation will be the poorer for it. □

Bob Bassant



Bench in Oregon. Waxed surface.

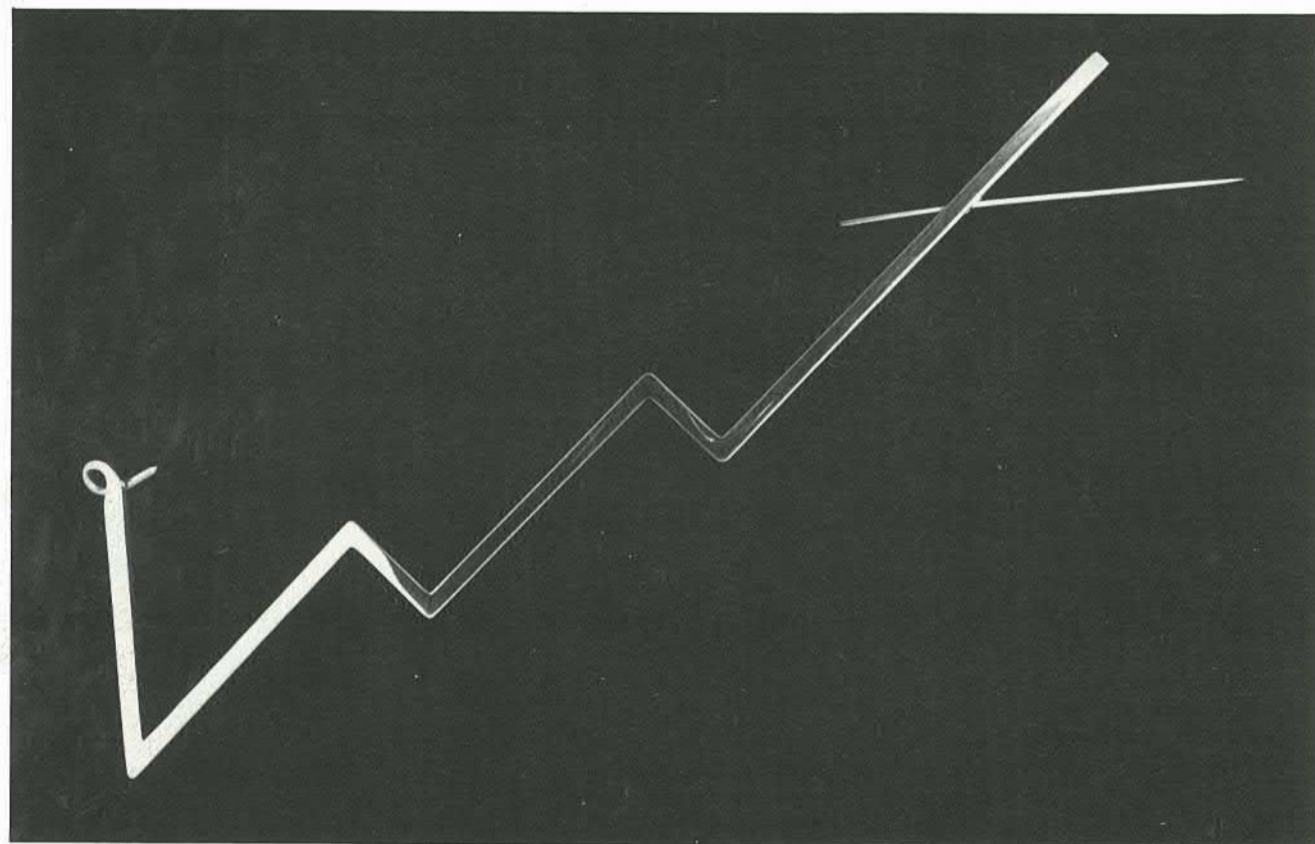
Top left: Electronic Pool Table, to be manufactured in Canada.

Below: Table made from old Kauri sleeper. First prize winner in the Furniture in Craft Competition 1984.



Douglas Standring reviews a retrospective exhibition of Kobi Bosshard jewellery at the Manawatu Art Gallery.

Stillness, Space, Motion



Silver. 190mm long.

Kobi Bosshard has long been regarded as one of our best jewellery-makers, but this exhibition at the Manawatu Art Gallery confirms his position amongst the still small group of local craftsmen and women who are making more than craft.

It is tempting to say that Bosshard's pieces can not only be worn but work just as well as aesthetic objects which can exist outside of function; as beautiful things simply to look at. Such a view, though, would reverse Bosshard's own priorities. For him the jeweller makes jewellery — makes it to be worn. The question of art or craft is for other people or for history to worry about, and not the maker.

Nevertheless, in Bosshard's best

objects there is a presence which energises them beyond the bright sheen of decoration and makes them more than just a skillful application of the jeweller's craft.

This presence is surprising because it is achieved in such an assiduously cool manner. There are no discernible statements in Bosshard's work, no craziness or mixing of media, no cunning reappropriations of indigenous materials. The objects remain free, even, of virtuoso technical display.

At core Bosshard is a formalist — each piece of jewellery is a highly focused design and this accounts for the austere, classical strain in his work. That stringency applies also to the materials he uses: his all but

exclusive medium is silver.

A peculiar and activating tension, however, is set up against the formalist impulse by Bosshard's openness to chance and by his expansive approach to form-making.

The tension surfaces, for example, in a series of brooches and pendants where the silver is rolled into squares, and then centred by the imposition of a triangular imprint. The strict, flat geometry is then disrupted; or complicated by a further application of rolling which distorts the edges of the original square — freeing them into unexpected contours. Marks made during the process of rolling are retained and their chance elements incorporated into the final design.

The resultant objects are in no way representational in any deliberate sense but they bear an abstracted relationship to the structures of the protean organic world — as easily amoeba as starfish or leaves. An organic reference is paradoxically produced by formal geometry and technical process, and this points both to the way Bosshard's objects connect to the world, and to the conceptual thread strung through his art.

Each piece is full of information — about its own processes as made artifact, and more obliquely about the relation of those processes to the instinctive ordering of form by human beings and by nature. Chance

and design, organic and man-made form, natural and technical processes — these oppositions are both the subject and the means of Bosshard's work.

Sometimes — the simpler bangles and chains — the results are merely effective, good jewellery, as Bosshard would have it. At best effectiveness is transfigured by a sense of presence-in-space. The earlier pieces are more defined by imposed geometry, although a remarkable gold brooch from 1973 is as fluid as a sinuous coil of intestine.

More recently the work exhibits a new and modernist charge — concentrated on a flat play of lines and angles, though in a freer manner than earlier.

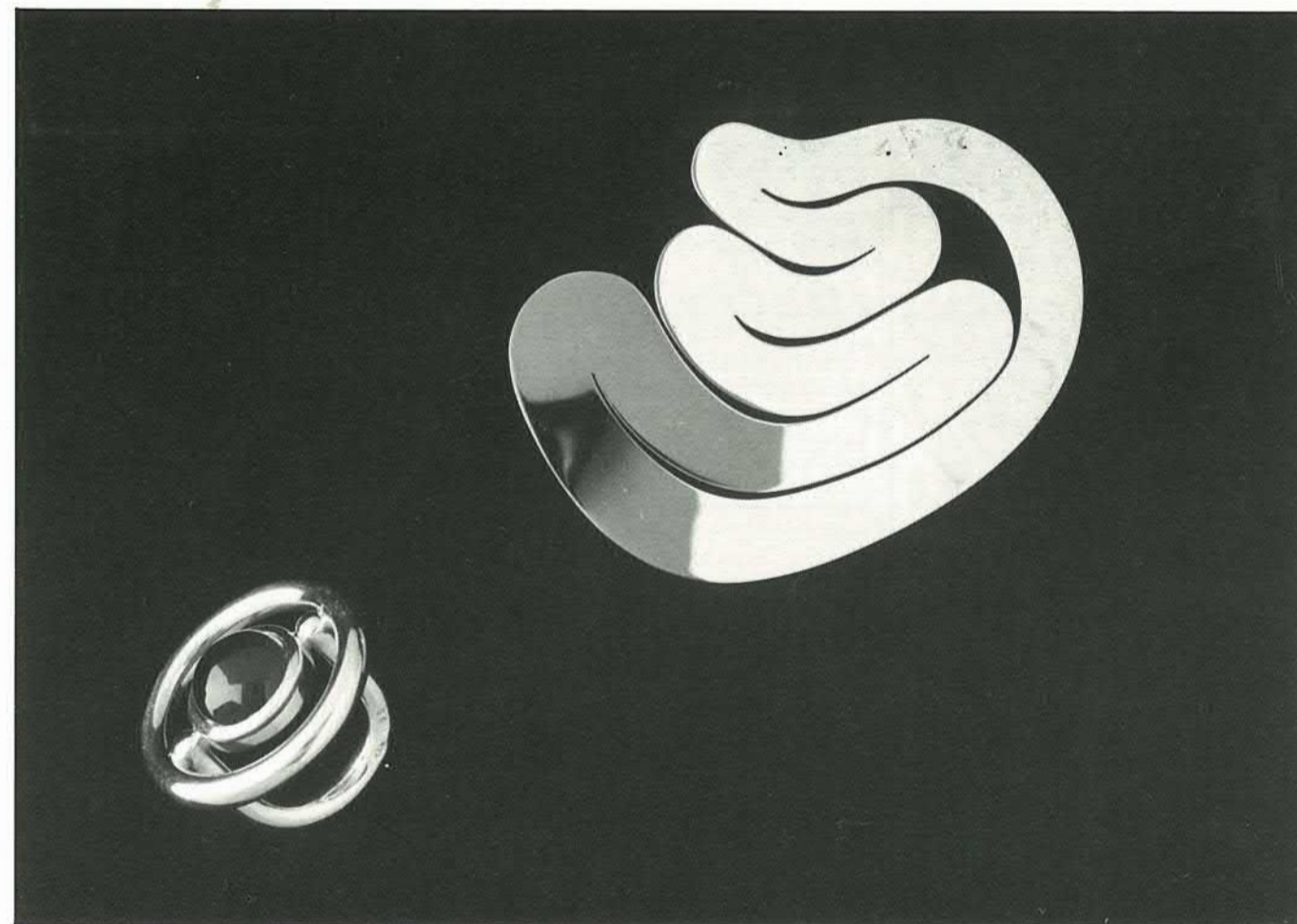
A new set of brooches particularly display a bolder stroke — making, mixing an urban visual zap with Bosshard's habitual coolness. The key piece here is an experiment with free form and a larger scale: a lineal strip of silver is bent into a striking electric signature. The usual conventions of jewellery (solidity, the concealment of clasps and pins, the focus on the materials) are inverted: space becomes the dominant feature, and the lines which define themselves in that space. Thus the brooch pin is liberated from its usual role of practical appendage and becomes simply another line in space; an integral part of the design.

Another piece takes this ironic reversal to its extreme, appearing to be a broochpin composed of counterpointed broochpins. The solid object they should have held has disappeared altogether.

At times Bosshard approaches the three dimensionality of jewellery in a sculptural way. His large bangles, for example, are a play of (implied) weight and form. In one a thick band is perfectly cleaved three quarters of the way around the circumference: space, which the band encloses, pierces the band itself. The closed bangle form is opened out, and a potent dynamic created by the off-centred halves counterbalancing each other.

Probably the crucial feature of Kobi Bosshard's objects is that their obvious beauty is not a static quality the eye may simply rest on, and admire. Each piece continues to enact the processes and energies by which it was made, invites the eye to move — and move again.

**Kobi Bosshard Jewellery
Retrospective Tour 1985-86**
Auckland City Museum
April-May
Sarjeant Gallery, Wanganui
June-July
Dunedin City Art Gallery
August-September
Toured by the Manawatu Art Gallery.



Silver — Cornelian 1985.

Andrew Venter uses a Labour Department scheme to establish a craft training workshop. Jane Healy reports.

Hungry Creek

Four years ago Andrew Venter followed a dream and poured his heart and soul and everything he owned into establishing Hungry Creek Craft Workshop Inc. — a training centre for young people.

Set on his secluded 7ha bushclad property just outside the rural township of Puhoi, it now supplies high quality silver tea services and water jugs to Walker & Hall, and sells a selection of pottery and jewellery from a small shed on the premises.

For the 57-year old sculptor and silversmith, life has been busy and at times exhausting since the opening of the workshop in October 1983.

It has also been deeply rewarding. Now finally a reality, the ten-year-old-plus dream feels very satisfying.

It is something Andrew Venter has been keen to do since his early days at Browns Mill in Auckland city.

Although there are some very real growing pains, he is seeing the personal development of some of the young unemployed. When they first come to Hungry Creek, they often show considerable ability but have no self-confidence and no reason to laugh.

Teaching, and watching enthusiasm grow in these people as they learn to master skills and extend their creativeness, is what gives Andrew Venter such joy these days.

His rather poky office above the silverware workshop, adorned with silver tea services, sculptured motorbikes, cars, models and other pieces his pupils have made is testimony of a very proud tutor.

In his view there have been, and are, some exceptionally talented young people at Hungry Creek.

Andrew Venter says that what is happening at Hungry Creek is his way of putting something worthwhile back into an industry he has gained so much from.

Within limits, it also enables him to put into practice his philosophy on how best to teach and prepare young New Zealanders who want to make a reasonable living out of the craft they love and are talented in — a right he believes every craftsman should have.

But that is something he feels he would be able to achieve more fully if he had adequate funding or if Hungry Creek was granted the status of a teaching institution.

Hungry Creek, which has received tremendous local support, is currently funded by Internal Affairs, which engages Andrew Venter for employment development in the Rodney County and to co-ordinate the two Hungry Creek workshops.

It makes for a busy life. At the moment, he is working with two other groups.

One is a group of Maoris who are trying to establish a carving workshop.

The other is a Kaukapakapa group who want to start a health food and craft shop in Helensville.

However, it is clearly understood that he has a bias for crafts.

The six trainees, Danny Legg, the pottery tutor, and now Bruce Warren, the new jewellery supervisor at Hungry Creek, are employed on the tail end of the Work Skills Development Programme (WSDP), which began at the craft centre in October 1983.

It is now being phased out by the Government and will finish at the end of the year.

Its replacement is the new Training Assistance Programme, which applies to training courses developed by the Labour Department at technical institutes or by community groups.

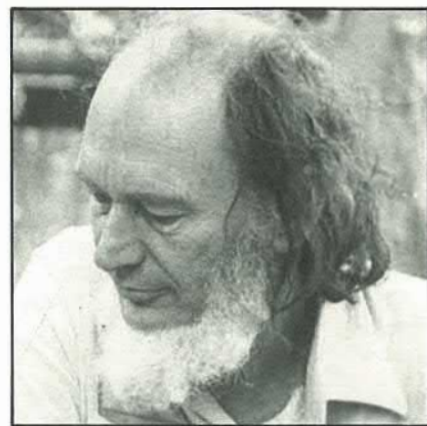
However, at this stage, Andrew Venter is not sure exactly what other assistance will be forthcoming for Hungry Creek when the time is up for those now employed under the WSDP.

It is unsettling but Andrew Venter is slowly learning another art — patience with Government.

Under the WSDP, the aim has been to teach the young people workshop skills and procedures, using the crafts as a medium to enable them to either carry on with a craft or get other jobs.

On the whole, Andrew Venter is happy with the way the scheme has gone, though obviously it has not been his ideal.

"Society has created the problems



of unemployment for the young people that we've had here, and we have succeeded better on average than any art school anywhere.

"We've had roughly a 50% success rate. For those 50%, crafts have become a way of life," he says.

"The average art school success rate is 2.5%, which they can justify because they say they are educating customers."

As the lined, heavily bearded man talks and puffs intently on cigarette after cigarette, he keeps harping back to the importance of fully equipping those who want to make a living out of their craft with the right tools to survive.

A basic understanding of costing, marketing, display, self-presentation, selling skills and how to keep a simple record of income and expenditure are essential in his view.

"So is an emphasis on getting to a level of production where you can be self supporting," says Andrew.

"No one bothers to teach us to be good business people as well as good artists but this should be part of our education."

"The crux of my philosophy on craft teaching is that by teaching through a production based programme, students gain a practical knowledge of the output level they need to achieve in order to make a living from their craft."

"At Hungry Creek we work a 40-hour week 49 weeks a year — unlike traditional teaching institutions which have a three-term year with long breaks in between," says Andrew.

Although his programme is mainly on a production basis, time is given to all trainees to try new ideas as well as the opportunity to learn design, art history, etc.

One aspect of the new courses at technical institutes Andrew Venter does approve of is the provision that allows students to go and work with



View of the Silver Workshop.

craftspeople in workshops for six to 12 weeks, and the fact that these craftsmen and women are paid for this.

It is a little more in tune with the craftsman's own personal and more practical method of learning, albeit for a much shorter period.

Ideally, he says, an education system should be broad enough to allow for all forms of teaching — from the academic to the very practical.

South African born Andrew Venter has lived in New Zealand for over 30 years.

While living in Pretoria in his youthful years he had the opportunity to do a jewellery apprenticeship.

"It meant I had to learn to make quality jewellery to be sold."

"The discipline was very good," says Andrew, who at the time of spotting the job in the paper one morning was also taking lessons from Hennie Potgieter, South Africa's leading sculptor.

Finding it difficult to make a living just sculpting, he took the jewellery apprenticeship and learnt to combine his passion for sculpting with his love of working with his hands.

To further supplement his income he also repaired old cars, buying and selling many in a relatively short space of time.

He then worked successfully as an

artist in Europe for several years.

Andrew Venter's own exposure to the arts came very early in life through his father Nicolaas, who was an amateur painter and singer, as well as a car dealer.

"His friends were all artists — singers, sculptors, poets, painters and musicians."

"He was an unusual man, prepared to help me out financially until I really found what I wanted to do," says Andrew, who on leaving school had a love of art, but no direction.

"His one stipulation was that, whatever I decided, I must be sure it was really what I wanted to do."

On reflection Andrew Venter feels privileged for the opportunities given him.

It has brought home to him the value of exposing young people to all forms of art as much as possible.

In his desire to bring New Zealand artists together, and to expose the general public to all art forms, Andrew Venter is keen to establish an arts resource centre on his Hungry Creek property.

He has had tremendous feedback from craftspeople for the idea, and will seriously be pushing hard for sponsorship from big businesses this year.

Such a complex would include a library, lecture rooms, audio visual

unit, auditorium and gallery for teaching, concerts, plays, dance performances, exhibitions and conferences.

"It would be a place where any craftsman, whether they are covered from head to toe in clay or not, feels welcome to make use of the reference library, join in workshops, etc."

"It should be a place which people can feed and feed off," he says.

The Rodney County is a region already well known for its artists and craftspeople of national and international repute.

Andrew Venter believes this type of resource centre would greatly enrich both the Rodney County and the rest of New Zealand, and would in time become a model for other such centres.

With two workshops established, several more in the planning, and a new dream in the resource centre, Andrew Venter's heart, now well and truly rooted in Hungry Creek soil, is unlikely to stray.

A recent move from his small brown caravan near the workshops, home since 1982, to the comfort and permanence of a simple two-storeyed cottage a few more metres into the bush, which he built with the help of his son, suggests his possessions will also remain.

Raewyn Smith reports on a recent workshop held in Wellington.

Advanced Tapestry Weaving Workshop with Valerie Kirk, Scottish Tapestry Weaver

Tapestry is an emerging area in New Zealand. In many cases it has followed on from cloth or rug weaving. Some people are self-taught, obtaining information from the few dated books available. Avoiding imitative work in these circumstances is difficult. Others have had limited access to professional teachers or, those more fortunate, have studied overseas. All, however, continue to work in isolation. Apart from the very real benefits of having a professional tapestry weaver and teacher examine, question, assess, encourage and teach, it is clear that equal benefit is derived from communication with other weavers of professional standing.

Twelve weavers attended Valerie Kirk's workshop, organised by the Crafts Council, with the financial assistance of the Queen Elizabeth II Arts Council, over two weeks in November, at the studio of three professional weavers in Wellington.

The workshop was organised to encourage participants to review and reassess their ideas, experiment with drawing and weaving techniques, and develop personal imagery for tapestry.

In the weeks leading up to the workshop, students prepared a "diary" of ideas, involvements, photos and sketches relating to their own interests. The students were given three projects: (a) the treatment of background areas; (b) colour and dyeing; (c) surface texture. Individually students followed a set of notes, working through practical work from the sheets. This allowed Valerie to talk to each student on a one to one basis. Valerie described this process — "The most important area of tapestry, I feel, is personal expression. Each student must look to her own interests and ideas for inspiration. Initially we discussed the

Workshop in progress.



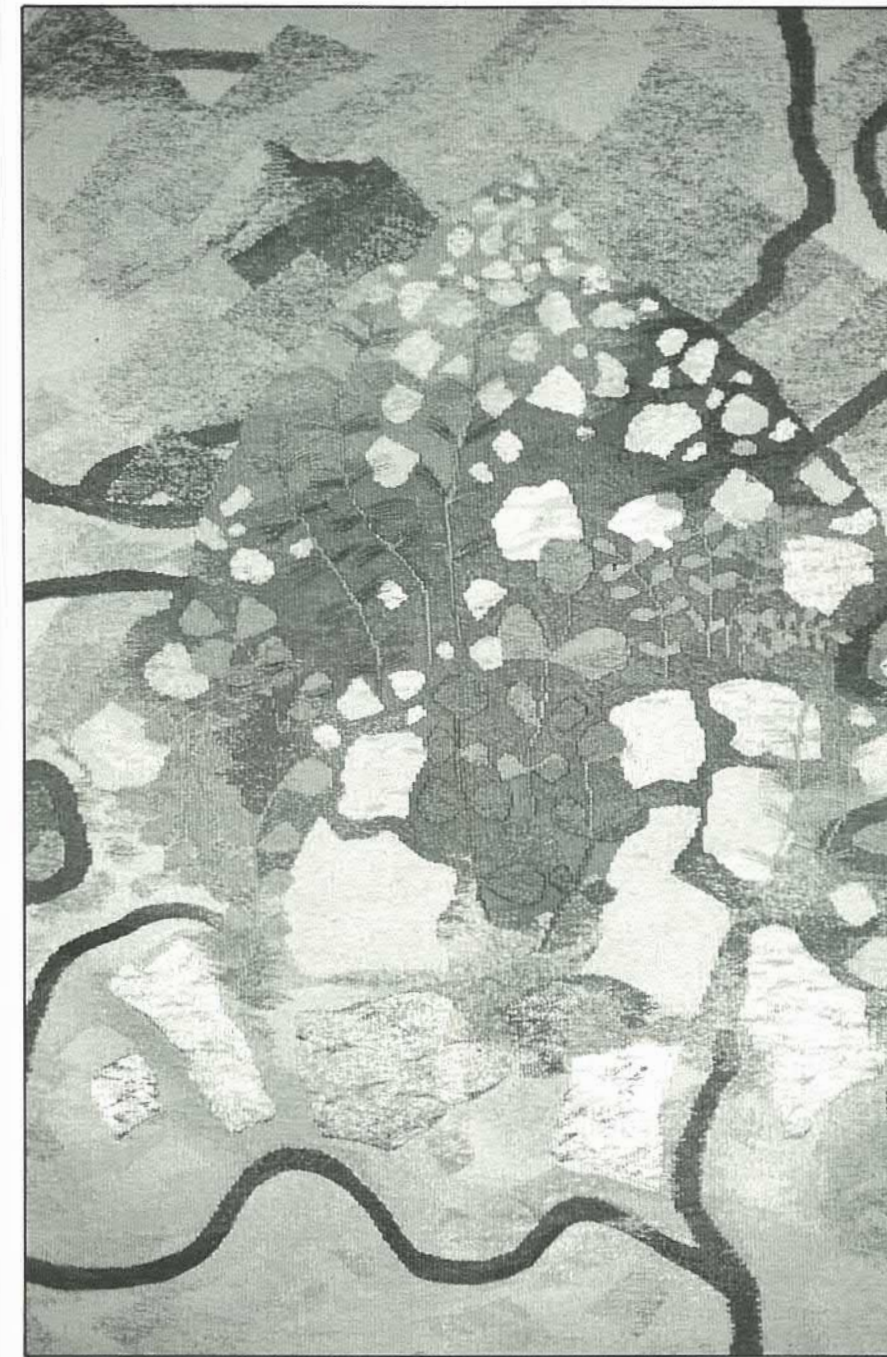
'diary' information collected. This in all cases showed a myriad of resources to work from. I encouraged each person to work through a selective process — discarding many of the ideas and arriving at an area which they would continue to work from for the remainder of the workshops."

When a clear area was arrived at, through discussion, personal questioning and writing — work began with the drawing of relevant images. Through the second week students considered ways of working their ideas into a total picture, trying out compositions, evaluating, changing and reworking. This self-critical approach is most important. Many tapestry weavers are working in isolation, so must be able to analyse and question their own work.

During the workshop students looked at two videos: "The

Victorian Tapestry Workshop" and "The Tower Hill Tapestry". Both showed the process wherein the artist creates the original work and the weavers translate it into the tapestry medium.

Valerie showed slides on tapestry from Egypt, Australian textiles, a community tapestry project, and work by Kay Lawrence, Australian tapestry weaver. There was a public slide lecture on "Contemporary British Tapestry". In the course of this lecture Valerie talked about the development of tapestry from the workshop situation with weavers working in teams translating from a cartoon to tapestry now encompassing a large number of people working in individual ways. Slides were of: work from "The Dovecot Studios" and "West Dean", selected individual weavers — their work and involvements, and a children's tapestry project.



Left: Valerie Kirk. "Opals Coober Pedy" Tapestry. 112 x 164cm.

Below: Tapestry Detail — "Opals Coober Pedy"

Ten days was a short time to force an idea through to a conclusion. The purpose of the project was to explore an approach, instill in each individual a way of tackling problems and looking for solutions. According to Valerie, "It was possible in this time to move beyond teaching another technique . . . and find out more of each individual's requirements. Relationships developed between myself and each student as well as within the group. There was time to become familiar and comfortable within the workshop — allowing open discussion to develop. Each person could contribute with their own experience, knowledge and viewpoint. All of the workshop participants have enormous potential — each individual has a reservoir of brimming ideas. The pursuit of their expression in tapestry should be a self-fulfilling and rewarding experience."

Whether tapestry weaving will become a force in New Zealand is yet to be seen and we will look to the new craft design courses or a strengthening of the existing textile courses for evidence of this. Results, however, will not be evident for approximately two years. In the meantime it is important to capitalise on Valerie Kirk's visit by bringing to New Zealand additional experts; perhaps next time from another "school" in order to generate a breadth of knowledge. The one element of this workshop that should remain unchanged is the duration — one intensive workshop being far more valuable and constructive than several short workshops. □

The problems in obtaining supplies of materials were discussed. "Strange that there are so many sheep in New Zealand — yet a variety of yarns is difficult to obtain!" observed Valerie. "Dyeing provides part of a solution." Because of its complexity, tapestry weaving is a long process and Valerie is keen that dyeing should be simple, safe and efficient. She demonstrated the use of "Earth Palette Dyes" — a cold water dye system, allowing good colour mixing and fast production of a range of colours.

Valerie had also brought along examples of her own work which she had woven in Australia: one large tapestry, "Opals, Coober Pedy", and two small tapestries, "Opals" and "Luck". These were on display in the workshop. Valerie talked about the ideas she had worked through and showed some of her background sketchbook work.



Tony Whincup brings us the first of two articles on craft photography.

Photographing Craft Work



Many articles on making photographs start with a long list of problems and pitfalls. The writer then continues with a number of subterfuges for outwitting this, seemingly, active hostile photographic world.

I would like to encourage you to feel more positive and confident about photographing your work.

The main element in photography is light. We all have experience of light. It is difficult to grow up without being aware of light. Unfortunately, like many things with us all the time, light gets taken for granted unless we have a reason to become aware of its qualities.

To make a complimentary photograph of your work you must first consider light. Light is not constant. It continually changes in intensity and quality as the sky lightens or darkens, as mist or clouds gather, with the position of the sun and even with altitude and country.

It is essential to the preplanning of your photograph to recall the various qualities of natural light. With practice, an ability to remember natural lighting situations will become a valuable tool in photographing your craft work.

Next consider your craft. Decide what you most want to show others in a photograph of your work ... the colours, or textures, or shape, etc.

Now visualize the light quality that will best show the most significant elements of your work.

Think back to natural light situations: harsh midday sun, soft, tinted, evening light, light filtering through a mist or the rich, even, diffused light after a rainstorm, light from a low angle making clear all the textures on a wall or across a field, light from behind making translucent objects glow or producing a light rim around solid shapes.

One final consideration must be made before setting up your craft to be photographed. The choice of a background or environment to display your work is vitally important.

Backgrounds

Backgrounds need to be chosen with care. The most important consideration is to *keep them simple*. Generally a background should be complementary or subordinate to your subject.

Existing Backgrounds

Existing backgrounds can be used ... a white painted, wall, old weatherboard planks, wet pebbles on a beach, etc ... but great care is needed or the background will detract attention from the main object, or give the overall photograph a 'careless' feel.

Planned Backgrounds

By far the simplest, and most versatile, planned background is the continuous curve of card or plastic. This is simply achieved by propping your card against a wall, or support, behind your table. Be sure your card is new, clean, and uncreased.

If flat horizontal and vertical surfaces are wanted, move your table a few feet in front of the background. This will help produce a clear horizontal line.

Combination Backgrounds

A combination of planned and existing backgrounds can also be effective. For instance, a product can be set on a clean piece of card some distance in front of a natural backdrop. By focusing on the product, the natural background can become an interesting patchwork of

blurred colours and shapes.

Having established a background for your work, all you now have to do is to simulate the lighting you want.

Film does not accommodate to the range from dark to light as well as the human eye. If all parts of your work are to be recorded well on film, the brightness range must be limited. This could mean an all bright or an all dark arrangement, or a setup containing a limited range of tones.

The control of light is nothing more than attempting to copy the natural light situation you have decided is best for your work. There is more control possible in the indoor studio, but beautiful results can be achieved, with the minimum of equipment, in daylight.

Daylight Studio

Simple outdoor studios can be constructed in a matter of minutes. It is difficult to tell the difference between photographs taken in indoor and outdoor studios, if you *keep things simple*.

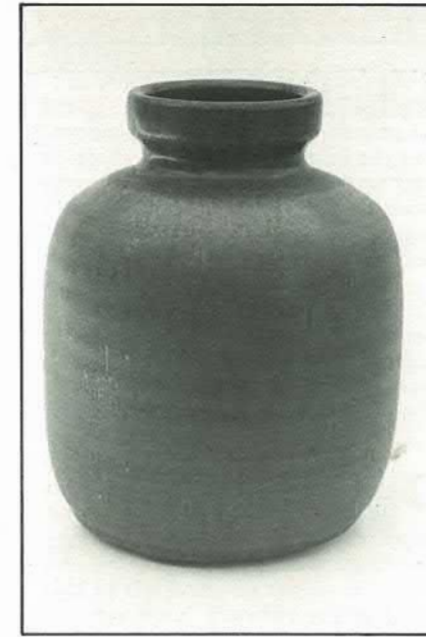
Diffuser

Natural light is often diffused through clouds or mist, or softened by shadows. Diffusion softens the shadows and makes highlights less bright. Your film is then better able to record what you see. In your daylight studio this effect can be achieved by setting your work in the shade of a building (best for black and white film, as without proper filtration you will get a blue cast on colour film) or by making an artificial diffuser.

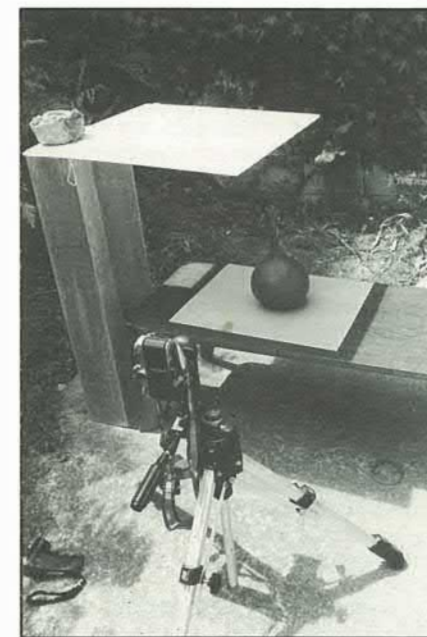
Diffusers can be made from any colourless material that limits light, ie, tracing or greaseproof paper pinned to a wooden frame, roofing plastic, or even a white sheet.



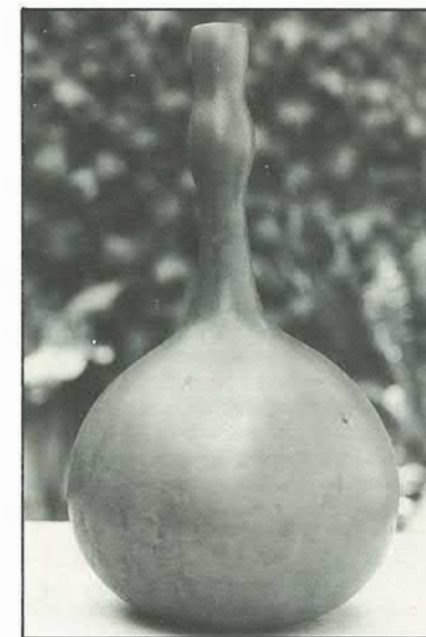
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1 The very basic set-up in use. Note the diffuser made from a piece of transparent roofing material. A darker shadow behind your artefact can be achieved by shading the curved card with a piece of opaque material over part of the diffuser.

2 The result from the daylight "studio" in Photo 1.

3 The use of a combination background. Moving the table away from the vertical surface provides a good clean horizontal line. By careful placing, the background vertical can be in light or shadow to contrast with the subject.

4 The result using "studio" shown in Photo 3.

Exposures will now be longer and a solid tripod is essential.

You can now, though, work in any weather and through the night for 'rush' jobs. If you have the space you can also leave a small 'studio' set-up in a corner.

It is difficult to emphasise enough the difference this small amount of effort will make to your finished photographs. The quality of the photographic image, rightly or wrongly, often gives a lasting impression of the craftsman.

A brief resumé:

- a. try to recall the position and qualities of daylight you feel are sympathetic to your work.
- b. try to copy that quality in your 'studio', indoors or outdoors, using reflectors and diffusers.
- c. keep backgrounds simple and sympathetic.
- d. if your camera has a built-in meter, let it do the work for you (with b/w film give an extra stop exposure).
- e. if you have no meter, follow the info on the piece of paper that comes with your film.

Remember: *keep it simple*.

The camera, metering, film-stock and the use of lenses also play an important part, and will be the subject of another article, but if you use the simple setups and props described, you can be confident of quickly achieving clear, consistent results. □

Reflectors

In natural light situations, shadow areas are often softened or highlights increased, when light is 'bounced' back to them. This occurs when any pale, adjacent surface, such as sand, paving stones, a light coloured wall, reflects light.

A homemade reflector can be used to direct light onto your work, either to lighten shadows or increase highlights.

Reflectors can be made from a multitude of products. The shinier the material, the more light it will reflect. Tinfoil will produce a very 'hot' reflector, and a sheet of white card a more gentle control of the light.

A joy of the outside, or natural light, studio is that it is equally useful for both black and white and daylight colour film. Usually there is plenty of light and the camera can be set to avoid excessively slow shutter speeds. Although a tripod is recommended,

hand-held shots are possible in the outdoor studio.

Most effects can be achieved outside with a little imagination. There are, of course, problems ... a force 10 gale, lashing rain, a week without sunshine, etc, etc. At such times a simple indoor studio comes into its own.

Indoor Studio

Indoors the setups stay exactly the same ... only the sun is replaced by a simple floodlamp or studio flash.

Flood lamps are relatively cheap. You can buy a professional reflector and tripod, or you can equally well make your own from a biscuit tin, lamp holder and any imaginative structure that will hold it in position. The only thing that must be standard is a photolamp bulb. You must also buy indoor film for colour work, or buy a filter (81A) for daylight colour film.

Anthony Williams advises craftspeople in an area that is often poorly handled.

Marketing, Pricing and Costing

Few handmade products can compete on price with equivalent manufactured goods. Those few can provide a lucrative "bread and butter" line for a craftspeople, but in general terms handmade items should be substantially more expensive than those that come off a production line. So it is important that the craftspeople understands fully what he or she is trying to sell and why people should pay a premium to buy it. You cannot simply assume that the design of manufactured goods is inferior, although this may be so. But where manufactured goods cannot compete is in the unique aspect and personal quality that good craftwork should have.

Presenting this quality is an important part of selling the work. It is easiest if you have direct contact with the final customer. A good shop with a sympathetic owner can also convey the individual feeling of your work to potential customers. And it should be an integral part of your exhibition. However, a rep selling on your behalf has to be quite exceptional to present this quality. Any extension of the chain of supply, such as a wholesaler, must weaken it. A shop which puts your work alongside mass-produced items without identification or support loses it immediately. With every piece of your work you will be presenting a little bit of yourself; doing this well is an essential part of selling craft work.

Craftspeople sell through craft shops, department stores, specialist shops (e.g. jewellers), galleries, exhibitions, co-ops (selling) and direct — either ex stock or by commission.

Craft shops should understand what they're selling — appreciate the personal quality of the work — but they're usually small, with a limited

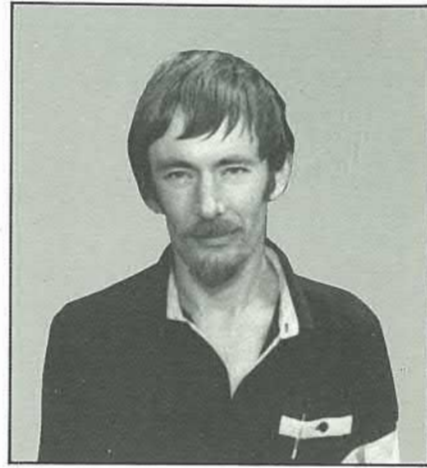
budget, and they may not be able to handle the more expensive items. Specialist shops and department stores are the reverse: they often have a larger budget, and should be able to carry the more expensive, slower-selling items. However, your work may be lost among the manufactured lines unless there is a sympathetic person to promote it.

It is usually easy to put your work with the shop "on commission", but my experience of this is unsatisfactory. The shop has nothing invested in you and generally gets a lower return from "on commission" sales than from pieces they have bought. So they will try to sell these first, and only when these have failed will your work be produced from the back of the display or the store room. It gets dusty, dirty and damaged, and, should it finally be returned to you, that's the state it will be in.

There are, however, occasions when "on commission" arrangements are useful. It can, for instance, help you gain entry to a new shop, to whom you could perhaps offer a piece on commission for a limited period, for each piece bought. Or a shop which has bought regularly is doing a promotion: you help them in every way you can — loan them work, photos, drawings, even yourself. And offer them some pieces on commission. But only if they've invested in you in the past!

I have always priced my work on a "cost plus" basis with an adjustment at the end for apparent worth. The formula would be: (materials + %) plus (time at \$x/hr) = wholesale.

If you use a wholesale agent or rep (currently illegal if you're registered with Customs as a craftspeople), you add the agent's commission:



wholesale cost (as above) plus % commission = wholesale.

If you are registered to collect tax: wholesale + 10% GST if you're selling to a retailer

or
wholesale + % retail + 10% GST if you're selling retail.

Your retail markup might be anything from 50% to 100%.

The cost of your materials is fairly easy to establish — so much per gram, per pound, per metre, per unit. Cost must be replacement cost rather than purchase cost. This is significant if you hold materials for any length of time or the cost fluctuates wildly (e.g. gold and silver). To cost your work on purchase cost is a quick way out of business.

The percentage markup varies. It covers your capital invested plus any wastage. Expensive materials mean that large amounts of capital are tied up, and this may require a larger markup. Your money is also tied up for a long time if you need a wide range of materials to choose from. Wastage might be a large item; it probably varies from job to job and between types of materials. So you might wish to put a different markup on different materials or even on different jobs. If you can reuse or recycle the waste, it helps, but this takes time or money, and you can never reuse everything.

Your charge-out rate per hour is more than just an hourly wage. It covers insurance, heat, light, power, rates, rent, capital equipment, consumable equipment. It covers time you cannot charge for — book work, design time, selling time, selling costs. And of course it covers your income, including holiday pay and sick pay. Keeping a precise record of chargeable vs nonchargeable time can

be a salutary experience. If you work out a reasonable annual income and divide that figure by a realistic estimate of chargeable time worked, the figure per hour can be surprisingly high, especially when the other costs are added in.

If you see yourself as an amateur, you may wish to give away your time when selling your work. You should charge a realistic price for materials, and I think it is important to put in some figure for labour. It may be \$2.50/hour instead of \$25/hour, but if your work is selling at all, you do yourself an injustice not to charge for your time, the most significant part of your work. You also do a grave disservice to those trying to make a living — both in terms of direct competition and, more importantly, by lowering the general perception of the value of craftwork.

Retail markups are often considered excessive by craftspeople, but the more money a shop makes out of your work the more they like you. When you've done your costings and got your price, the retail markup is the retailer's business. If it seems wildly out of line, then perhaps your perception of the worth of your work is too low, and you should look at your own pricing. But be aware of the normal markup in your area (both geographic and product) and don't expect the shop to make less than that. In New Zealand at present 60% to 80% seems quite common. In fashion goods, 100%+. When I worked in London, markups of 300-400% were not uncommon,

though in the provinces 100% was standard.

If you're selling both wholesale and retail (i.e., direct to customers), it is important to make some gesture towards keeping your retail prices comparable with those of your shops. How close they are is your business — your retail customers will expect you to be cheaper than a shop, but your shops should know that you add on a realistic markup. And there are very real costs to be covered when you are selling direct. Extra stock, facilities, premises and the time taken to service ten retail customers instead of one retailer.

Most craftspeople, however carefully they cost and sell their work, have small and marginal businesses. It's always worth looking out for that extra income which is not tied to the hours in the week and the rate per hour. Possibly selling other work, renting out space, wholesaling materials. To have part of your income free of the limits of hours per week, dollars per hour opens the possibility of a real increase in income. However hard you work, producing craft work is not easy money!

When it comes to the bookwork a cheque book, invoice book and statement book may be enough. You work it out with your accountant. Normal terms of trading in New Zealand are payment on the twentieth of the month following purchase. You send an invoice with the goods and a statement just after the turn of the month. Some cheques come in at

the end of the month, so I allow a few days for those to arrive; but if you delay too long you won't get paid on time, so I try to get statements out by about the seventh. Often it's your friends and regular customers who abuse your credit the most. There's not a great deal you can do about the shop which is a good steady customer and always a month or two behind. But the new shop who doesn't pay or hangs on to work sent "on appro" should be leant on fairly promptly. Ringing them up in a friendly fashion can help. But you may have to resort to your lawyer, and that's the end of that outlet.

The important thing is to be reliable — supply when you say you will, send your accounts and statements on time, and keep in contact. Even if you have nothing to sell at the moment if you want to use them later, talk to them, call in, ring them, send them a card.

Always you are selling yourself as part of your work!

I have four examples of costing — two rings, one with a high material cost and low labour content, one low-material, high labour. Each worked out before GST and post-GST. I have marked up the metal at 40% to cover wastage, and the stones at 25% as there is minimal waste, but they may stay in stock for some time. The leather bags and boxes I use are relatively cheap, no waste, and made to order, so I only add 10%.

RING 1 (pre-GST):

8g 18ct gold @ \$22/g + 40%	=	\$246.00	
12 diamonds, wt 0.24ct @ \$1000/ct + 40% sales tax + 25% profit	=	420.00	
5 hr @ \$25/hr	=	125.00	
box @ \$25 + 10%	=	27.50	
	total	=	818.50
	wholesale	=	820.00
\$820 + 75% retail	=	\$1435.00	
	Final price	=	\$1450.00

RING 1 (post-GST):

8g 18ct gold @ \$22/g + 40%	=	\$246.00	
12 diamonds, wt 0.24ct @ \$1000/ct + 25% profit (no sales tax!)	=	300.00	
5 hr @ \$25/hr	=	125.00	
box @ \$25 + 10%	=	27.50	
	total	=	698.90
	wholesale	=	700.00
if sold to a retailer, + 10% GST	=	\$770.00	
	Final price	=	\$1347.50
if sold direct, \$700 + 75% + 10% GST	=	\$1347.50	

RING 2 (pre-GST):

8g silver @ 50c/g + 40%	=	\$5.60	
3 garnets @ \$2 + 40% sales tax + 25%	=	10.50	
20 hr @ \$25/hr	=	500.00	
leather bag @ \$3 + 10%	=	3.30	
	total	=	519.40
	wholesale	=	520.00
\$520 + 75% retail	=	\$910.00	
	Final price	=	\$900.00

RING 2 (post-GST):

8g silver @ 50c/g + 40%	=	\$5.60	
3 garnets @ \$2 + 25% profit (no sales tax)	=	7.50	
20 hr @ \$25/hr	=	500.00	
leather bag @ \$3 + 10%	=	3.30	
	total	=	516.40
	wholesale	=	520.00
if sold to a retailer, + 10% GST	=	\$572.00	
	Final price	=	\$1001.00
if sold direct, \$250 + 75% + 10% GST	=	\$1001.00	

Note that if you are registered for GST, it is not included in your cost prices, as it is later reclaimed. If your turnover is less than \$25,000 and you decide not to register, then the GST you have been charged on your materials becomes part of your cost price but is not added on at the end of the calculation.

Annual Scheme Applicants 1985/86

Internal

Linley Adams Flatglass	\$6,000	Towards the costs of providing equipment for furthering development in kilnwork and flatglass and to provide materials for completion of studio.
Jacob Bravenboer Jeweller	\$5,000	Towards the costs of enabling him to spend six months acquiring specific skills in stone carving from John Edgar.
Glen Brayshaw Amanda Cattell Glassblowers	\$2,000	Towards the costs of equipment for a glass studio.
Leonard Castle Potter	\$5,000	Towards the costs of building a wood fired kiln and a series of firings, to produce work for an exhibition and research and experimental work with clays, glazes and firing techniques.
Brian Gartside Ceramics	\$5,000	Towards the costs of pursuing in greater depth the expressive and art content of ceramic work.
Anne Gaston Weaver	\$2,000	Towards the costs of purchasing a second floor loom, for student use.
David Haig Woodworker	\$2,500	Towards the costs of working with Colin Slade, English-trained chairmaker, for a period of two months.
Humphrey Ikin Woodworker	\$6,000	Towards the costs of mounting a one-man exhibition of new furniture at Compendium Gallery, Auckland, in late 1986.
Warwick Jordan Literary Artist	\$2,500	Towards the costs of basic living costs in recognition of time put into nonprofit making printing/publishing ventures.
Renton Murray Rosemary Murray Potters	\$5,500	Towards the costs of assisting the building of a new wood fired/waste oil fired salt glaze kiln.
Kate Wells Tapestry Weaver	\$2,000	Towards the costs of enabling her to prepare work for an exhibition of tapestry weavings, to be shown at the Dowse Art Museum in June 1986.

Lawrence Ewing Potter	\$1,000	Towards the costs of purchasing a de-airing pugmill to improve the efficiency of the workshop in the area of clay reclamation and processing.
Steve Fullmer Potter	\$3,000	Towards the costs of relocation of workshop studio, major creative development and a major exhibition in 1986.
Dean Oxborough Potter	\$4,000	Towards the costs of producing a great quantity of work. To further explore low firing of terracotta and various decorative processes.
Nick Charlton Jeweller	\$4,000	Towards the costs of building and equipping personal studio space, and teaching facility.
Gita Berzins Potter	\$2,000	Towards the costs of purchasing a pugmill for the recycling of clay in order to save time which can be spent on experimental work.
Darryl Robertson Potter	\$1,500	Towards the costs of building a salt glaze kiln.
Peter Woods Silversmith	\$4,000	Towards the costs of a one man exhibition of handmade tableware in silver and non-precious materials.
Carin Wilson Woodworker	\$2,000	Towards the costs of further exploration and development of lamination techniques, and also to complete re-equipping programme of past 18 months instituted by applicant.
Terrence Williams Potter	\$2,500	Towards the costs of building a new 20 cubic foot salt glazing kiln together with shed and ancillary equipment.
Maxwell Riddle Batik Dyer	\$5,000	Towards the costs of finance for studio facilities.
Overseas		
Leo King Potter	\$4,000	Towards the costs of visiting major ceramic centres in Italy and meet ceramicists, view collections and study Italian architecture. Also visit centres in U.S.A. to study works of major European and American sculptors and artists.
Noel Gregg Blacksmith	\$5,000	Towards the costs of travelling to Europe visiting blacksmiths, working with sculptor Walfried Huber, attend North American Artists Blacksmiths Association Conference in Texas.
James Walker Flatglass	\$8,000	Towards the costs of visiting various countries to attend conferences, workshops, visit leading colleagues and observe major studios and manufacturers of glass.

The aims of the Crafts Council

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

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

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

As well you will receive:

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

And you will also benefit from:

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

Application/Renewal Form

Name _____
 Address _____

 Telephone _____
 Craft Interest _____
 For groups: Number of members _____
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Annual subscription \$30 starts 1 July (\$35 for subscriptions after 1 September). If a new member is signed up and a cheque and form enclosed with your own, discount your subscription by \$5 (maximum 4 discounts allowed). **Return with cheque to:**
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RESOURCE CENTRE

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

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

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

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

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

Copies of the catalogue, book, periodical and slide library catalogues are available on request.

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

CERAMICS

A CHANGING SURFACE — SANDBLASTING AND LUSTRES.

The art of sandblasting is traditionally one which is associated with the embellishment of glass. With careful control through masking out areas and manipulation of the sand-blasting gun, an illusion of depth caused by refractive light can be achieved, which in itself is quite tonal. *Pottery in Australia Vol 24 pp 11-13.*

WOOD

JAMES KRENOV: REFLECTIONS ON THE RISKS OF PURE CRAFT. *Fine Woodworking No 55 pp 42-49.*

FORM LAMINATING CURVED CARCASES. The stablest way to bend a board is to cut into thin slices and glue it back together around a form. Anthony Giachetti explains his form lamination techniques. *Fine Woodworking No 54 pp 40-45.*

SEGMENTED TURNING. REDEFINING AN OLD TECHNIQUE. *Fine Woodworking No 54 pp 64-67.*

GLASS

ALBINAS ELSKUS explores the possibilities of vitreous paint on glass. *American Craft Dec 85/Jan 86 pp 10-14.*

BOOKS

An investigation of the collections of artists' books and fine bindings open to the public in museums and colleges in the United Kingdom. *Crafts No 77 pp 26-31 and 60 & 61.*

KNITWEAR

An article on the superb knitwear of British designer **KAFFE FASSETT**, who will be visiting New Zealand later this year under the auspices of the New Zealand Spinning, Weaving and Woolcrafts Society to run a series of workshops and public lectures.

LEATHER

NEW WORK FROM PENNY AMBERG. *Craft Australia Spring 1985/3 pp 24-26.*

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

THE NEW JEWELLERY: TRENDS AND TRADITIONS *Peter Dormer & Ralph Turner, published 1985 by Thames & Hudson, N.Y. 192 pages. 115 colour and 116 b&w photographs, jewellers' biographies, exhibition list, bibliography, index.*

THE CRAFT OF BOOKBINDING *Eric Burdett. David & Charles (third impression 1983), 400 pp, diagrams, photographs.*

REDS, REDS, COPPER REDS *Robert Tichane (New York Glaze Institute for Glaze Research). 511 North Hamilton St, Painted Post, New York 14870, U.S.A.*

FURNITUREMAKING *Tage Frid. Photographs, instructions & complete working drawings for 18 individual pieces, including 8 different tables, Frid's well-known workbench, his distinctive three-legged stool, a rocking chair etc. The Taunton Press, Box*

355, Newtown, C.T. 06470, U.S.A.

BOOK REVIEWS

Ross Moore: "Sam Byrne, Folk Painter of the Silver City" — Viking (Penguin Books) published with the assistance of the Visual Arts Board of the Australia Council — 1985.

Sam Byrne was born in the year of the discovery of the fabled silver lode of Broken Hill, and his life spanned the whole history of mining in the harsh Barrier Range of South Australia. Retiring from a working life in the mines, he began to paint, as a hobby, but soon formed the serious intent of recording every aspect of the industry, from the earliest two-man gold-mining outfits — a pit and a windlass — to the huge operations of today. Quite without art training or any familiarity with the contemporary "art scene", Byrne developed his own techniques, using commercial enamels and even, for authenticity, crushed galena ore, and a unique formal method to depict haggard miners at their dangerous work, the rugged environment with its dust-storms, its plagues of rabbits and the rabbit drives when the pests were entombed in abandoned workings, the austere beauty of the desert and the mountains, the brief astonishing spectacle of desert flowers.

The life of the miners and their families, the boozing, the fights, the industrial struggles as the great syndicates grew more powerful — all are set down with the narrative flair of the Bayeux Tapestry, like diagrams, or demonstrations of the dissection of the frog. Byrne is passionately concerned that not one detail should be missed, and uses a child's distortions to emphasise relative importance. The record is absolutely rivetting, vivid, and moving.

Pakeha culture, in which we enjoy a high standard of education, derives from an industrialised British society totally cut off from the tradition of folk art. Bride dolls on wedding taxis are, almost, our sole expression of spontaneous grass-roots visual culture. From such an impoverished environment is it possible for a true "naive" artist to appear? This stimulating book makes a useful contribution to the

question, and seems to offer a resounding "Yes!"

Gay Swift: "The Batsford Encyclopaedia of Embroidery Techniques" — Batsford, 1984.

Another of this publisher's useful series on the craft, this one is copious, detailed and extensively researched, and should be the indispensable resort of every student, practitioner, collector, critic and amateur of embroidery. It contains excellent illustrations and just enough technical information to assist in identifying the many different types evolved in many varying cultures.

Mary Rhodes: "Ideas for Canvas Work" — Batsford, 1984 (\$21.75).

Here is a paper-backed re-issue of the 1970 classic from the embroiderer who brought us the popular Rotating Cross Stitch on which she has bestowed her name. With many convincing photographs, she makes a plea for more fluid, graphic images, using tent stitch to set curving outlines, setting off larger, textured stitches (including her eponymous favourite).

Janet Lemon: "Embroidered Boxes" — Batsford, 1984 (\$21.75).

Bats have re-issued, in their Craft Paperback series, the 180 manual originally published by Faber and Faber. The author gives admirably clear directions, with helpful diagrams, lucidly explaining every detail in making fabric-covered boxes and similar constructions, illustrated by examples. Some are of quite fiendish ingenuity. If this useful handbook should appear in yet another edition, this reviewer will look eagerly for equally sound directions for making solander boxes and for hand-bookbinding — a not dissimilar discipline. Unfortunately it can only be applied when pages are grouped in folded "signatures" — but when a well-read paper-bound favourite falls to pieces in one's hands the fragments could still be preserved, like Tibetan scriptures, in sympathetic containers. There is a stimulating opportunity, too, for collaboration between craftsmakers, designing appropriate presentation boxes for all sorts of objects.

Joan Clouston

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