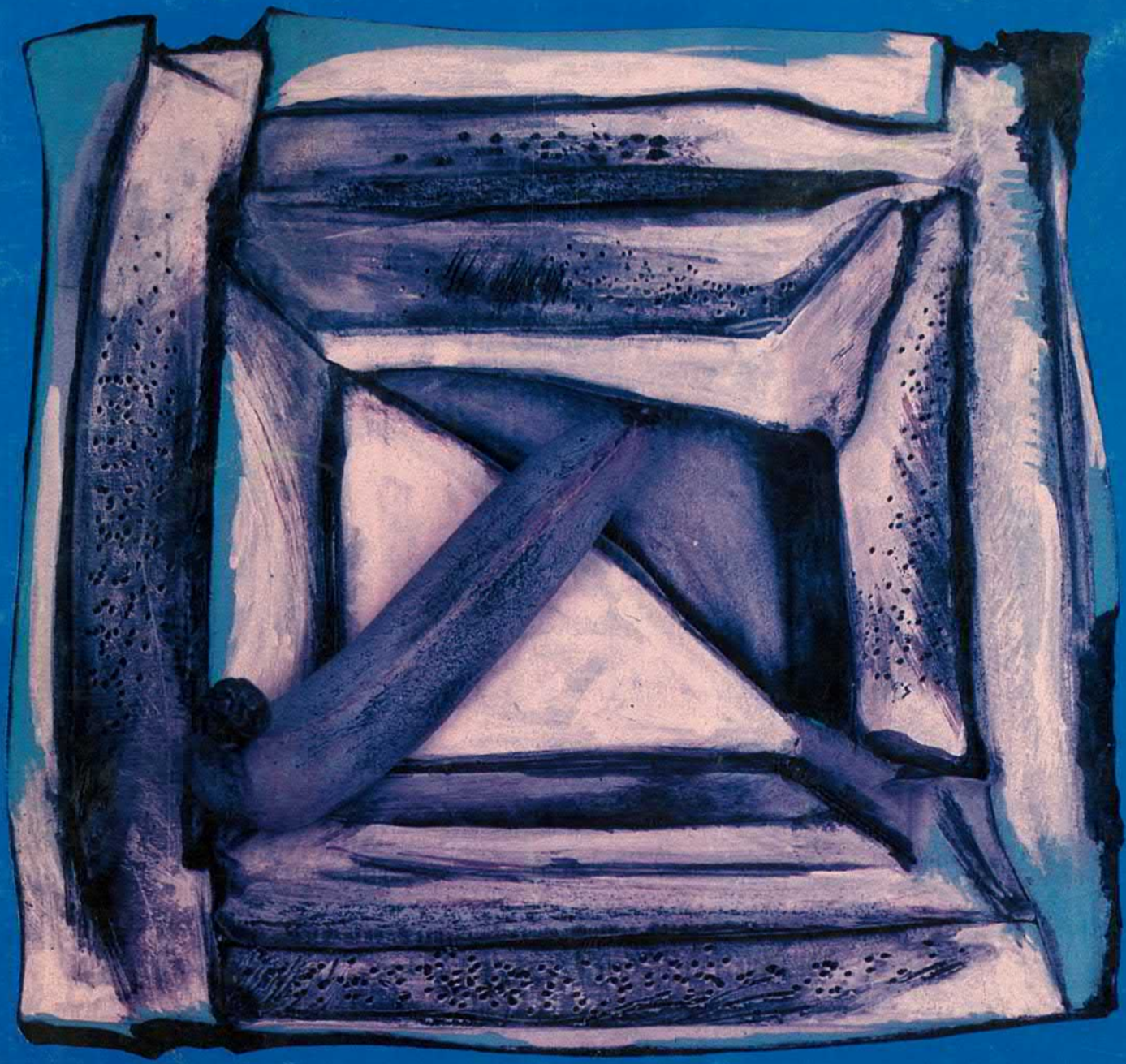
NEW ZEALAND

crafts

Crafts Council Magazine 18 Spring 1986 – $5.50 (incl. GST)



President's Message

A friend asked me the other day what I understood by the word "professional" when used in the context of craft. I replied by saying that I use the term to describe those who are so committed to excellence within their craft that they are prepared to devote as much of their time as possible to its pursuit. In many cases this will involve making all or part of their living from it.

The increasing number of people who are making that commitment are turning craft into one of the more exciting growth industries in this country at present. One body to recognise that growth is the Development Finance Corporation which, in association with the QE II Arts Council and the Crafts Council, has implemented a Craft Loans Scheme to encourage its further development.

The problem is that being professional about the business aspect of craft often takes second place in a crafter's scheme of things. This is understandable; some would even say that it is as it should be, though after too many years of expecting my family to make do on the most basic of incomes, I am not one of them. Nevertheless, this distinct lack of professionalism is possibly the greatest hindrance to the further growth of the craft industry.

I am not saying that in order to become more professional one has to compromise one's craft, or any other values, but it does entail an acknowledgement that we are living in 1986 and should adopt at least some basic business attitudes appropriate to this fact.

Credibility is a key word. If you have to struggle *to make a living (and crafters know the meaning of that word better than most), it is likely that your self image is suffering along with your pocket. And if you have trouble believing in yourself, isn't it asking a lot to expect others to?*

This applies equally whether you are out to sell your work to the public, or whether you are applying to the DFC for a loan. In the latter case, you are selling yourself *and if you cannot demonstrate your confidence in the product, and convince the lender that the investment will be safe, then you've lost the sale.*

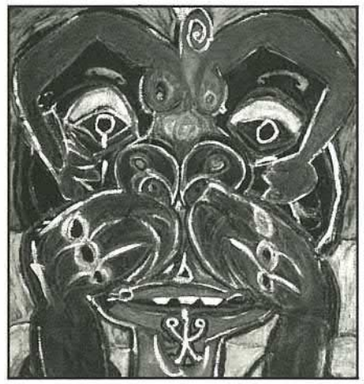
In a timely article in this issue, John Schiff and Edith Ryan give you some good advice on how not *to lose that sale.*

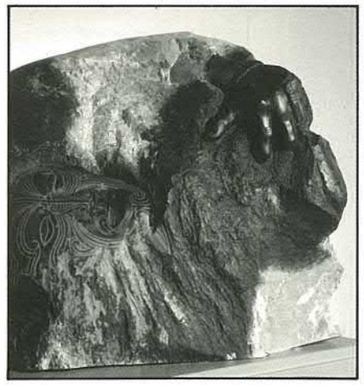
Colin Slade

CRAFTS COUNCIL OF NEW ZEALAND (INC.)
22 The Terrace
Wellington
Phone: 727-018

NEW ZEALAND crafts

Crafts Council Magazine No. 18 Spring 1986





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Soapbox

The system of selling work on commission is one which has many disadvantages to the craftsperson.

The system I'm referring to is that where work is produced by a craftsperson and placed in a retail outlet and paid for, by the retailer, when a customer buys the work. Usually the retailer will add about 25% to the price the craftsperson charges, this being much lower than the 50% or 60% added when work is bought outright by that retailer.

There are several problems in commission selling.

Firstly, as a craftsperson making these goods, I must take my (say) $2000 and buy materials to make the goods. I spend so many hours at my normal hourly rate, creating the work, and send or deliver the work to the retailer. One big problem is that instead of getting the $2000 plus my other costs (hourly rate, overheads, etc) back then, I get nothing and therefore either have to give up work until I get that money or use other money (borrowed, with interest?) to carry on.

In the meantime, the shop owner has my stock at no cost to him/her and I am either paying interest on a loan, to get more materials — or I'm not able to work since I've spent my money on the materials which are now sitting as made up goods in someone's craftshop.

The effect of this is that I've lent considerably more than $2000 to that business without charging any interest and, more than that, I've given them quite a bit of stock for their shop.

Would you normally give a business person $2000, interest free, to help run their business?

So — why now?

Another point is this: if the retailer has to spend his/her money buying stock he/she will more likely want to sell THAT *stock to get that money back. But with your work, on the sell on commission basis, the retailer hasn't had to outlay money so there isn't the urgency to sell your work.*

Perhaps that's why it may be ineffectively displayed — being largely stock to make the shop look "filled".

Then there comes the time when you get back your unsold work. What is its condition then? Scratched? Worn? Faded? Grubby? Probably.

I think it has to be observed that craftspeople do not exist for the pleasure of craft shops. After all craftspeople can sell from fairs, their own shops, co-operatives to which they might belong or from their home. The fact of the the matter is that craftshops exist BECAUSE *of craftspeople.*

In essence my objection to selling on commission is that craftspeople are not here to give interest free loans to craft outlets (in the form of finished work). Craftshops should be properly capitalised so they can afford to buy stock for their shop.

However, until craftspeople stop this practice, shop owners will probably keep at it. It's up to the craftspeople to say "No! I'm afraid I'm not in the game of giving interest-free loans to business (?) people."

James Bowman

LETTERS...

Copyright on tutors' notes

Pam Frahm's Letter to the Editor, Winter 1986, touched on something which has concerned me for some time.

In 1983 together with a lawyer Victoria Mathews, I co-authored an article in *Threads* (the magazine of the Association of New Zealand Embroiderers' Guilds) about copyright and ethics and morality, particularly as applied to tutors and notes.

We discovered that although legislation exists to protect copyright, in reality there was little we could do except develop a code of ethics for the protection of those who tutor embroidery in a serious and dedicated way.

Some points made were:

- *Most of us learn embroidery by attending classes where written material such as notes, charts and diagrams may be supplied by the tutor. It is unethical to use this material yourself to teach classes in the same subject without the express permission of the original tutor and an acknowledgement that the material was written by someone else. You should evolve your own method of teaching and working in the subject based on knowledge gained from a variety of sources.*
- *The advent of the photocopier has made it easy to break the copyright laws consciously or unconsciously. If, as a tutor, you photocopy anything written or created by another, to hand out to your class, always acknowledge the source.*
- *Give credit for any borrowed material such as examples of work and visual aids.*
- *Credit the source if you are passing on to your students an unusual method of working a stitch or design.*
- *Tell your students it is unethical to take someone else's design and pass it off as an original.*

As a precaution we suggested tutors should sign or initial each page of written material before copying it for distribution.

Those teaching crafts to adults are not required to have any qualifications, so it is very easy for someone to go to a few classes and then start tutoring themselves without doing any more towards developing their craft or tutoring skills. Mere regurgitation cannot improve standards!

As an Association we have been trying to guard against this by running tutor training seminars, pointing out areas of training available to improve craftsmanship or tutoring skills, and producing a register of tutors throughout the country. In a few years all those tutors on our Register will have to have certain qualifications.

There is a long way to go but at least it is a start. Perhaps one day all crafts will be protected from unqualified or incompetent tutors who erode the standards we are all trying so hard to establish.

Mina Thomas

TO THE EDITOR

Damnation...

In response to the latest CC magazine: this morning I looked at the Crafts Council jersey and realised I didn't want to wear it; in the same way I look at the Crafts Council magazine now and I don't want to wear that either. What's more important I don't want to buy that any longer. I am angry and disappointed, the once fabulous magazine became a bleak, uninspiring event.

It could be a strong voice and outside organ the Crafts Council could play, but it must convey enthusiasm and cerebral activity. Now the magazine lacks intelligence. People like to receive visual pleasure: one takes time to dwell over a good written article, photographs and a good layout. A gripping combination of these three attributes lifts the reader onto a higher level of interest, because the positively spirited message of a good magazine stimulates and shares perceptual strokes.

Unfortunately the Crafts Council magazine does not do this now. Its excitement level finally dropped to freezing point. The latest editorial gives three hails to people of which I am advised to be proud. This, an editorial? The flood of black and white photographs remind me of a Coronation Street type midlife crisis. Mr Bob Bassant's journalistic efforts waned badly since his box show article (Spring 84, a true masterpiece) and the ANZ Fibre Award review (Summer 85). Managerial talent and ethics of the editorial staff are seriously brought into question since no apology for the missing Spring 86 magazine has been issued: in fact, the serial numbers were quietly kept in sequence.

The magazine shows a pale and anachronistic portrait. The message feels tight and unfriendly.

Playing that sort of game with the consumer and the society is foolish and costly. Measures need to be taken to improve on all fronts totally. The editorial staff and the Council itself must free themselves from this energy-crisis and emerge with a clearly forward action.

I offer this criticism in the spirit of the magazine when we knew it from better times.

Roland Siebertz

... and Praise

I am writing in praise of your latest Crafts Magazine 17, Winter 1986.

It is an editorial gem that shows an abundance of talent in a brave and informative layout.

I found the freshness and variation of the design ideas stimulatingly displayed and in the richness of their colour, texture and shape lies the keys we craftspeople have been seeking and striving for for years.

My congratulations to the doers and the finders.

Margaret Norris
Auckland

"Goodly Jewellery I"

I thoroughly agree with Biddy Fraser-Davies in her letter entitled "Goodly Jewellery". I have looked and looked at pictures of strange things adorning the body — quite decorative on a posing figure, but hard to imagine anyone moving around wearing such "jewellery". So what?

Ruth Coyle

"Goodly Jewellery II"

I am writing in response to Biddy Fraser's letter and in defence of large impractical jewellery. I am in a position to do so because I was making jewellery ten and fifteen years ago when many people were experimenting with large jewellery regardless of its practicality. We had our time of pushing the limits of size in between making the rings that were our bread and butter items. These large neckpieces and body ornaments were exhibited, a few sold to women, who displayed them on their walls, and occasionally took them down to wear. Then, satisfied with having tried that, we moved on to other aspects.

Since then experimental jewellery has become a lot smaller, but it has always been made for the development of the jeweller. If afterwards someone likes it enough to buy it well and good. Such pieces are not the daily business of working and are not made for the "daily business of living". Most of them are like diamond necklaces, in that they should be worn on special occasions. A woman who quite happily goes out in the evening wearing high heels, stockings and a skirt tight enough to impede walking isn't going to expect an expensive piece of jewellery to feel like a second skin. She wants to be reminded that it's there, but she is not forced to buy a really uncomfortable piece of jewellery. People have always been willing to sacrifice total comfort for ceremony, display or beauty. The huge earrings and nose pendants in the Peruvian Gold exhibition (worn by men only) are a good example of this. Most cultures have been more willing to make this sacrifice than our own.

The limitations which Biddy Fraser would like to place on jewellery would make it very boring since you can never be certain how comfortable a new design will be until it has been made. Anyone who wants it can always buy boring jewellery that doesn't jag or scratch at their local jewellers but that should not be what we are about. When it comes to other people's jewellery we all have our likes and dislikes. We all know work we would like to put to one side, exclude it from what we think of as jewellery, but each person's exclusions would be different. It looks as if we are stuck with having to call the lot of it jewellery.

As for Paul Havgaard, the heyday of his macho iron work was about twenty years ago. Most of this jewellery seemed to have been intended for men, chunky belt buckles and rings, black leather with iron. If his breast piece indicates hostility towards women, as it may, then he didn't feel any kinder towards men. However, he might simply have become carried away with an idea with no ill intent.

The image of male jewellers inflicting instruments of torture on female clients is becoming outdated at least for craft jewellers. New Zealand is one of the few countries where the craft is still dominated by men.

I am more concerned about the large dangling ear-ripping earrings women insist on buying. Not because they are uncomfortable but because I think they make women look stupid. A recent *Listener* article threw some light on this quoting from Alison Lurie's book *The Language of Clothes* — "The entire history of feminine fashions since 1910 can be viewed as a series of more or less successful campaigns to force, flatter or bribe women back into uncomfortable and awkward styles ... increasingly in order to handicap them in professional competition with men." I can see large earrings in future years becoming an easily parodied trademark of the 1980s. McPhail and Gadsby have started already. Another reason for disliking them is the fact that I am forced to make the wretched things. There is not much else that customers will buy anymore apart from very conservative rings. Biddy Fraser talks as if jewellers were manipulating consumers. I feel that for saleable items it is the other way around. We offer them the full range but that is almost all they take.

Eléna Gee
(reprinted from "Details" No 13.)

Professional Ethics

Pam Frahm's letter re professional ethics gives me a very uneasy feeling.

Like Pam Frahm I am a weaver, a member of NZSW&WS and have taken a number of classes in my subject, rug weaving.

I cannot find any validity in the worries expressed in the letter. Surely no good professional would want to hand out any other person's notes as suggested. I also believe that those who are doing it, if any, are inherently bad teachers and won't last long. Any appropriate guild that is doing its job properly should check the qualifications and abilities of any tutor they wish to engage.

What does worry me is the underlying accusation implied against a person or persons unnamed amounting to almost a personal vendetta. That I find both unethical and unprofessional especially when her own national body last year to the identical letter asked for proof of the conduct complained of.

Brian Milner

Get the name right

In reviewing "New faces" in New Zealand Crafts Number 17, Bob Bassant writes that one of Andrew Thompson's pots was purchased by the Auckland War Museum in 1984. I know the various names for this Museum are confusing, but since we are one of the major public museums which actively collects the New Zealand crafts, can I make a plea for our names to be used correctly?

Auckland Museum was established in 1852. It became part of the local branch of the Royal Society of New Zealand in 1868, whereupon its name became "Auckland Institute and Museum". After the First World War a building was erected in the Auckland Domain as the "Auckland War Memorial". This building is occupied by the organisation which is the Auckland Institute and Museum, and the building is properly the "Auckland War Memorial Museum". Thus the organisation is the "Auckland Institute and Museum" which inhabits the "Auckland War Memorial Museum Building", which can be referred to for short as the "Auckland Museum". But please, we are not the Auckland War Museum.

G S Park
DIRECTOR

EXHIBITION REVIEW

KARANGA KARANGA

Amy Mihi Brown looks at the Auckland and Wellington exhibitions of contemporary work by Maori women

Maori women weavers, poets and singers have traditionally held authority within their own tribal areas ... sometimes throughout Aotearoa ... with their creativity, expressed in womanly ways.

But the last few years have seen a flowering of creativity amongst Maori women into other fields of endeavour, embracing widely diverging craft and art forms and interpreting these forms in new and exciting ways which are delivered from a different cultural background.

Ngapine Tamihana Te Ao conceived the idea of a group exhibition in different media by Maori women, the catalyst for this being three separate exhibitions and ideas, one of them involving Maori men. Initially it was thought that perhaps 20 women artists might be found, but as the karanga went out, an extraordinary vitality went with it and the karanga gathered in some 70 women who felt able and wanted to contribute in some way to the exhibition.

The art skills offered meant that more than one venue was needed. Subsequently, three Karanga Karanga exhibitions were held in Gisborne, Wellington and Auckland between April and June.

Gallery directors became involved and were caught up in the celebration of such an endeavour. The wonderful people of the Gisborne Museum & Art Gallery, the Wellington City Art Gallery and the Fisher Gallery in Pakuranga, Auckland, provided their support, facilities, staff and the space in which to see the resultant exhibitions.

I did not see the Gisborne exhibition and therefore cannot comment on it, although some illustrious artists participated. I spent many hours at the Fisher Gallery, and not as many as I'd have liked to at the Wellington City Art Gallery.

Fisher Gallery

Karanga Karanga at the Fisher Gallery exemplified what can happen when women gather together and support each other's endeavours. The taonga which resulted arose out of the creative endeavours of talented individuals, stimulated by group support.

The exception to individual work was "Waiata Koa", a deceptively simple eight stranded plaited weaving, woven together by eight women and completed just before the opening. This ceiling to floor hanging, the ropes ending in an open spiral, had a lot to say, not only about the entwining of lives and feelings, but was also a ritual karakia or prayer of thankfulness, accompanied as it was by a waiata composed by Katerina Mataira.

The exhibition shows major differences of thought, ways of seeing, art forms, style and so on. Maori people are different from Pakeha people. This should have come as no surprise to anyone, but there were viewers to whom it clearly was.

The supremely beautiful tukutuku panel by Hinemoa Harrison, Te Korimako, showed this well. Tukutuku exists in a world of its own and is Maori women's art at its best.

Te Korimako was not without humour. Based on the symbol of the korimako for the orator and audience, the subtle difference in shading and pattern on the right side of the panel suggests that what is heard by the audience is often different to what is said by the orator.

We always hear what we want to hear.

Also from traditional art were the feather cloak or kakahu, and kete whakairo by Puti Rare. These were very beautiful and again accentuated differences between the cultures that abide in New Zealand.

This kind of work may be, and is, learnt by non-Maori but in the learning, the very nature of the weaving changes and becomes cross-cultural and invested with new meaning.

Oonagh Marino's taaniko is a good example of a traditional craft being updated for contemporary use in her display of earrings, belts, wallets and cigarette cases.

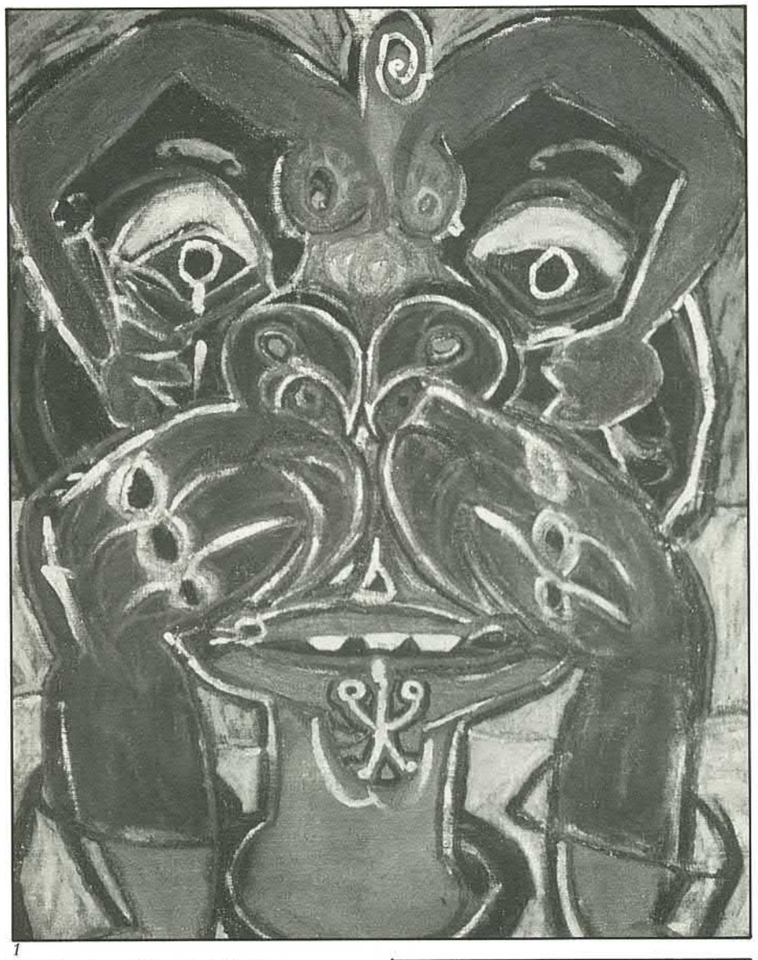
Toi Maihi is a talented artist who works across many media. From her simple shell jewellery to her rimurapa or kelt knotted sculptures, she shows an affinity with the materials of nature. In her painting, Harakete III, the interleaving of flax in delicate shades of pink and green is artistry.

"E kore koe e ngaro, he kakano i ruia mai i Rangiatea" (You will never be lost, the seed broadcast from Rangiatea) was Maureen Lander's installation of flax fibre, flax seed, scoria and plastic strips. It was highly contemporary, showed movement across art forms, and the luxuriousness of the flax seed and starkness of the scoria was a startling counterpoint, and a fine modern tribute to the harakeke.

Hiraina Polson and Paparangi Reid showed some challenging and modern ideas in their burnished pottery, incised and inlaid with paua, and their ceramic gourds.

There were many other fascinating exhibits, among my favourites Ramai Hayward's photograph album. These superlative photographs of Maori women doing their thing are a loving reminder of the joy that was involved in this celebration of art.

My experience of the Fisher Gallery's Karanga Karanga was one of joy and happiness and of individual creativity stimulated by the supportive group.



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Wellington City Art Gallery

I couldn't have believed that Karanga Karanga at the Wellington City Art Gallery could have been so different.

The Wellington women had spent their year working in small groups and the difference that two, three or four women working together on one exhibit made, was quite overwhelming.

The excellent catalogue that accompanied the exhibition stated the purpose of the show.

"The specific journey for the Exhibition has been one of women working in groups to make their art. An art in which Maori women represent themselves, their own culture and concerns. An art in which we make the images and seek to redefine ourselves through them."

This Karanga Karanga was more art involved ... less eclectic and catholic, which Auckland's certainly was.

From the powerful paintings of Emily Karaka to the wry comment of "The Washing Line", each piece was a statement of intent, at times realised more successfully than at others.

There was an uncanny feeling at work in this exhibition. For much of the time that I was there, tears prickled my eyes. I was pleased that the cold day gave me an excuse to wipe my eyes and runny nose.

I was confronted simultaneously with my past, present and future, a time stress not uncommon to Maori people.

I have no doubt that the excellent tape running behind the exhibition, beginning with the karanga, moving through waiata and chant, the plaintive sound of the koauau — affected my reaction.

But it was not just that. Others spoken to, and not only Maori, experienced similar feelings in their spirit that were difficult to ignore.

A conscious and sustained effort had to be made to look at the exhibition with a critical reviewing eye, and to think constructively about what was being presented.

This exhibition was successful *because* of the group effort. Women working in groups of two, three and sometimes four clearly supported, stimulated and sparked off each other, so that while (some of) their individual effort might have lacked power, thrust, mana, even cheek if you like, the group creativity and interaction had inspired them to great things.

With the exception of "The Washing Line" by Mihiata Retimana, Irihapeti Ramsden and Lee Retimana, which of itself was a wry exhibit with humorous overtones, there was an air of reflective sadness about this exhibition. Just occasionally, the use of Pakeha-inspired art, as in the packing case exhibit, seemed to be an unnecessary device. There were better and more humane ways of stating the point.

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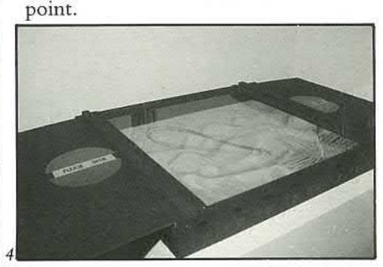

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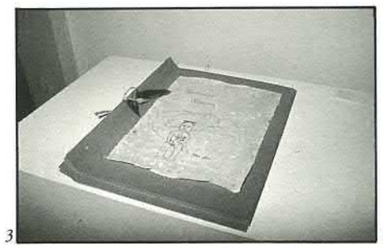

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1 *Emily Karaka — Painting, "Awhina Wahine".*

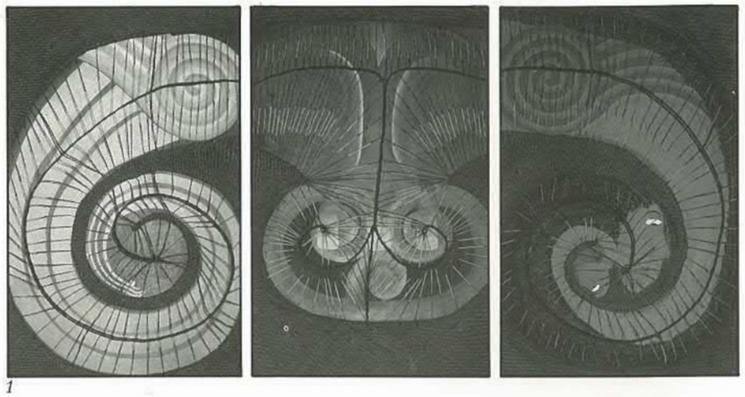
2 *Mihiata Retimana — Irihapeti Ramsden — Lee Retimana — installation, "the Washing Line".*

3 *Keri Kaa, Book of Poetry on hand made paper, "Tairawhiti Korero".*

4 *Hinemoa Hilliard — Wendy Howe, Installation, "Papatuanuku".*

5 *Eranora Puketapu-Hetet — Veranoa Puketapu-Hetet, Gourds with Feather "Ukaipo"/*

Photographs — Wellington City Art Gallery.



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1 Katarina Hetet-Winiata — Veranoa Puketapu-Hetet — Stephanie Turner — Rea Ropina — Assemblage of printing and weaving, "Nga Puna O te Ora".

2 Irihapeti Ramsden — Mihiata Retimana — Lee Retimana — Installation, "Nga Whatu".

The patu lying across the land in Papatuanuku, enclosed within a fire box, while using the same kind of device worked better because it utilised a more acceptable symbol. This work was by Hinemoa Hilliard and Wendy Howe and represented their feelings about nuclear war and its effects.

The joy and gladness was there too, but images would flash into your subconscious superimposed on the work you were looking at, so that often the work had to be considered on two levels.

Almost as if this group activity had unleased its own Mauri and the ability, through it, to comment on the world that the Maori lives in today, and the women's participation in and acceptance or rejection of that world.

It has always been true that women see the world differently from their male counterparts. That is the way of women, everywhere. What may be expressed by women, working together in a common cause, has the potential for great energy and power.

For these Maori women, working in the same traditional and communal way of their tupuna, their Mauri produced some powerful stuff. Probably the most powerful was "Taranga", a piece made by Janet Potiki, Patricia Grace, Robyn Kahukiwa and Kohai Grace.

Taranga was the mother of Maui Potiki and because she belonged to both earth and underworld, she was both human and godly.

The three-metre tall piece represented three of the things this group felt were part of the wholeness that Taranga embodies. The three things chosen were her korowai (cloak), maro (private covering) and hair, which interconnect in their suggestions of femaleness, connotations of birth and the struggle to retain life and the positive strength of women.

Made of natural materials like toitoi, harakeke and leaves over a hessian backing, part of this work's power lies in the fact that it will not last forever, but will age, wither and eventually die, in keeping with life everywhere.

Nga Puna O Te Ora — three large panels combining painting and weaving depicted Papatuanuku and Ranginui, earth and sky, and the underworld force of Niwareka who held the knowledge of weaving — was a very powerful piece which, viewed from any angle, made a different and positive statement.

This was the work of Kataraina Hetet-Winiata, Veranoa Puketapu-Hetet, Stephanie Turner and Rea Ropiha, and combined traditional method with contemporary art, producing its own kind of growth, movement and therefore change in an art form. The strengths of primary colour, development with secondary and the use of weaving throughout produced satisfying art.

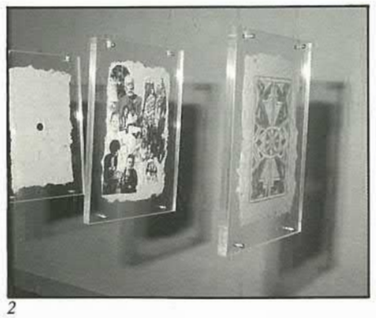
Ukaipo by Eranora Puketapu-Hetet and Veranoa Puketapu-Hetet was a two part work. This consisted of gourds (hue) with their terracotta colour and slight incisions. Each large maternal shape had a woven feather kakahu around it and each figure embraced or incorporated another smaller figure. Each figure set was placed on an enchanting harakeke woven mat. The intention was to say that women's strength and power is born of her womanliness. It was a beautiful way to say it.

Wahine by Patricia Grace and Robyn Kahukiwa was a piece of "word weaving" beginning with the word wahine. The idea was to accentuate with paint some of the words used. It developed into a remarkable piece which combined a soft, rounded, mother figure in blues and apricots by Kahukiwa flowing around the beautiful lists of words which developed as they were written or "woven". As an example, the list which began with Wahine then followed with ... women, wife, whare, whanau, weep, weave, weapon, witch, wonderwoman, world, womb. It was full of strength.

Tairawhiti Korero by Keri Kaa, Robyn Kahukiwa and Ngapine Tamihana Te Ao was a book of poetry on handmade paper. Here is one of Keri Kaa's poems from that book. It's dedicated to the Stats Department.

Census Night

Are you Maori are you Maori said the koura to the paua?
Yes I am, yes I am said the paua to the koura
How do you know, how can you tell squeaked the koura
Cos I'm black, cos I'm black shouted the paua
But, pressed the koura, are you ¾, ⅞ or full
Who cares said the paua
Me, squeaked the koura. You see when I'm cooked
I turn bright red so what am I then?
You think you've got troubles shrieked the paua
Boy, when they can me for export they wash me with baking soda and I turn white
But on Census Night
I'm all black and full Maori.



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Karanga Karanga was a beginning, a satisfying exercise by Maori women about their attitudes and the blossoming of their creativity.

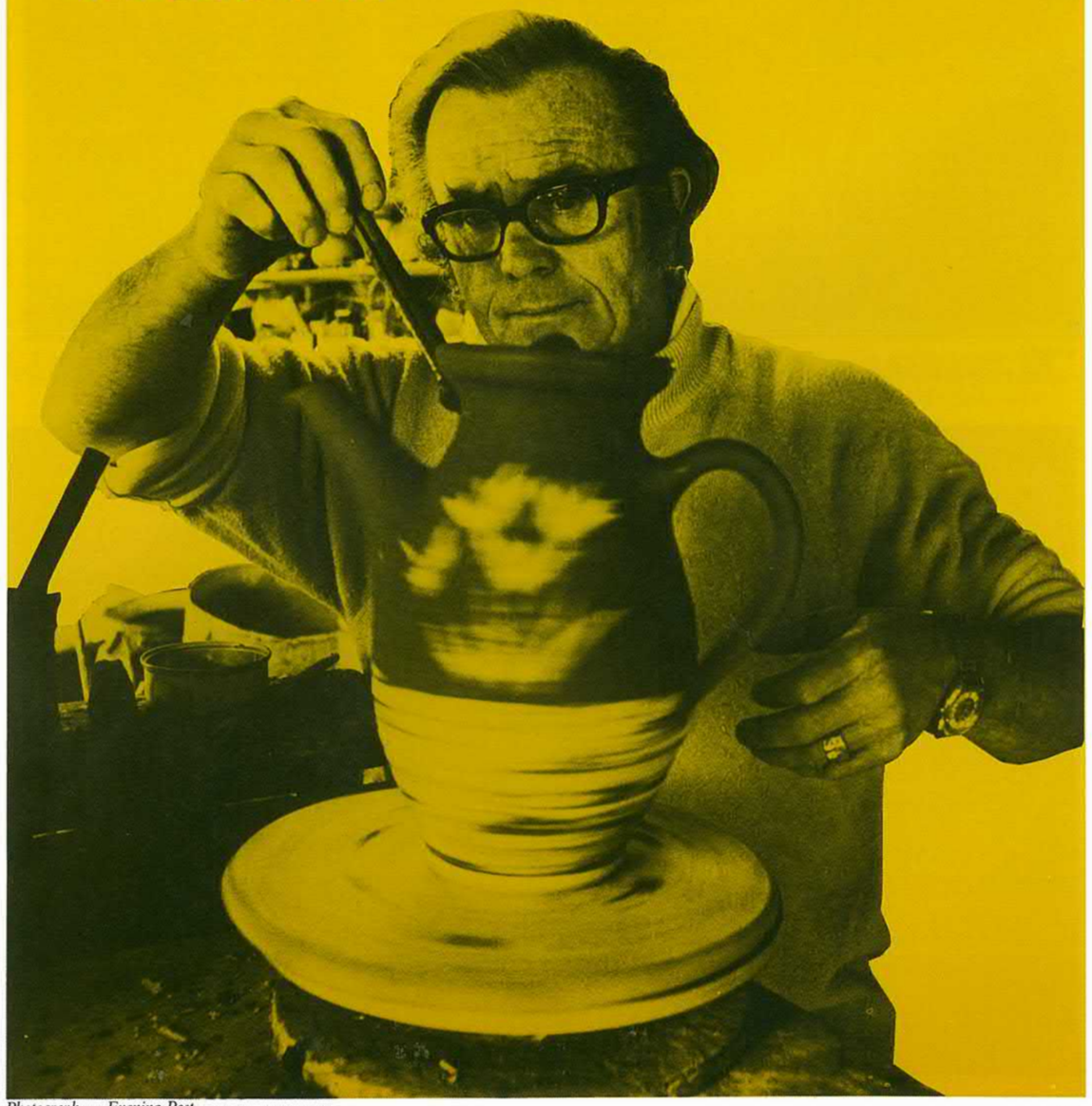
Te timatanga — this beginning has the qualities necessary to follow the long road of development, towards a never ending future, a difficult but exciting and rewarding prospect, Te Ara Maori.

Note: A comprehensive and contemporary exhibition by Maori artists from both sexes will be shown in each city where the Te Maori exhibition is shown.

CRAFT PIONEERS

Jenny Pattrick and Neil Rowe write about Mirek Smisek, New Zealand's first full time potter.

Strength and Freedom



Photograph — Evening Post

In 1956 Mirek Smisek became New Zealand's first full time potter. Today he is still potting, still dedicated to the ideals that fired him nearly forty years ago.

We sit in the large kitchen of his fine old house near Te Horo. As we talk, Mirek brings out wonderful pots, some by him, others treasures by the greats of the early pottery movement, Leach and Hamada. Soon the big kitchen table has become a small museum. Mirek's hands and mine cradle yunomi and bowl, two traditional Japanese shapes which Mirek has made his own.

"Do you ever feel that you've had enough — that you'd like a break from this sort of life?" I ask.

"Never, never, I love it. I believe in it. What else is more important? I have a desire to create beautiful things that will speak to other people and become part of their lives."

The philosophic base behind his work is very important to Mirek. The destruction and repression he witnessed in his native Czechoslovakia during the Second World War convinced him that creativity is an activity of overriding importance. In the 50s and 60s in New Zealand, Japan and England, he lived and talked with people who believed that to be a craftsman was a complete way of life; that every stage of production was important and to be done with love; that the slow perfection of line and form should take years and absorb the craftsman utterly.

This passionate belief in the worth and wholeness of what you are doing — its spirituality — is a characteristic of the early potters in New Zealand, influenced particularly by the teachings of Bernard Leach and Hamada. The more business-like market oriented craftsman today does not always embrace this philosophy so wholeheartedly.

In 1948, Mirek Smisek, an assisted immigrant to Canberra, worked in the brickworks there.

"It was a little town of 20,000 then," he says, "and the work was monotonous. Another Czech and I put up a list of 40 new English words to learn each day. We soon learned to speak the language."

Neil Rowe, art critic, outlines Mirek's life from that time...

"In 1948 at night classes in Canberra Mirek Smisek began hand-modelling clay, pursuing an interest that was quickly to become a passion. It very soon led to work in the ceramics industry in Sydney, working as art director in a ceramics factory decorating vases and other objects, most notably a 'Waltzing Matilda' musical jug designed in collaboration with another Czech.

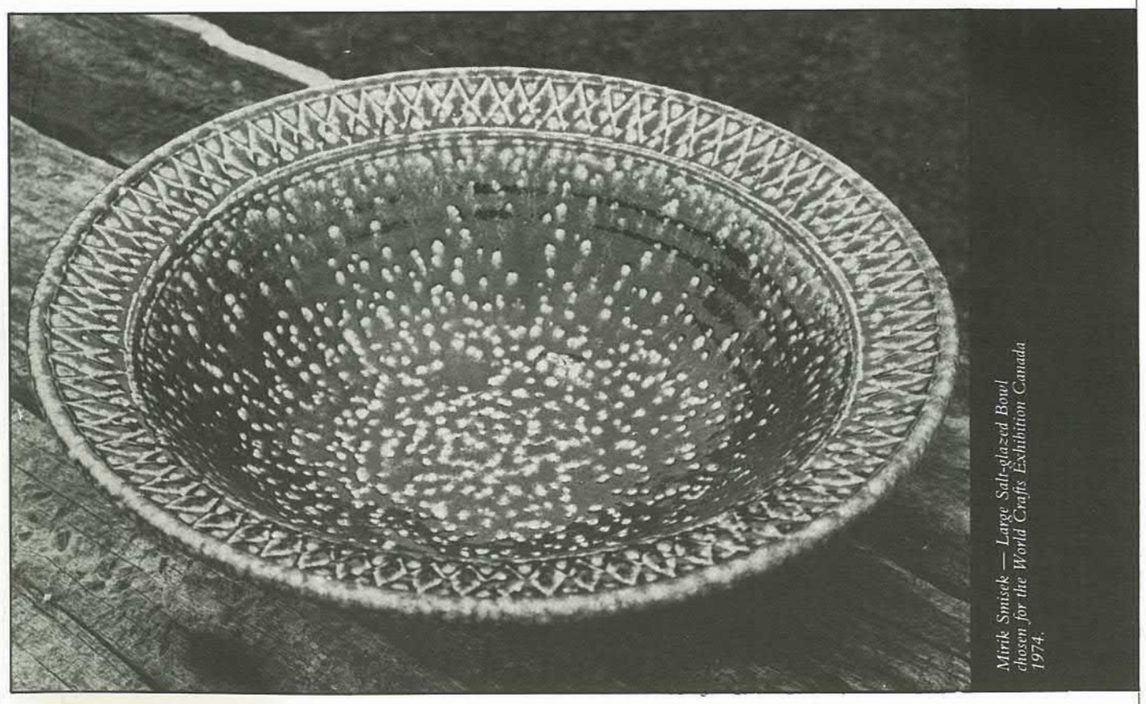
In 1951 he arrived in Auckland and found work immediately at Crown Lynn in the clay preparation department. It was here that he first started throwing pots using the wheel in his own time after working hours.

A move to Nelson in 1954 and the Nelson Brick and Pipe Company (which he was to manage within the year) saw him more fully involved in ceramic production, bricks, field tiles and, significantly, salt-glazed pipes. He also introduced the production of flower pots to the factory's catalogue and built his own wheel and kiln.

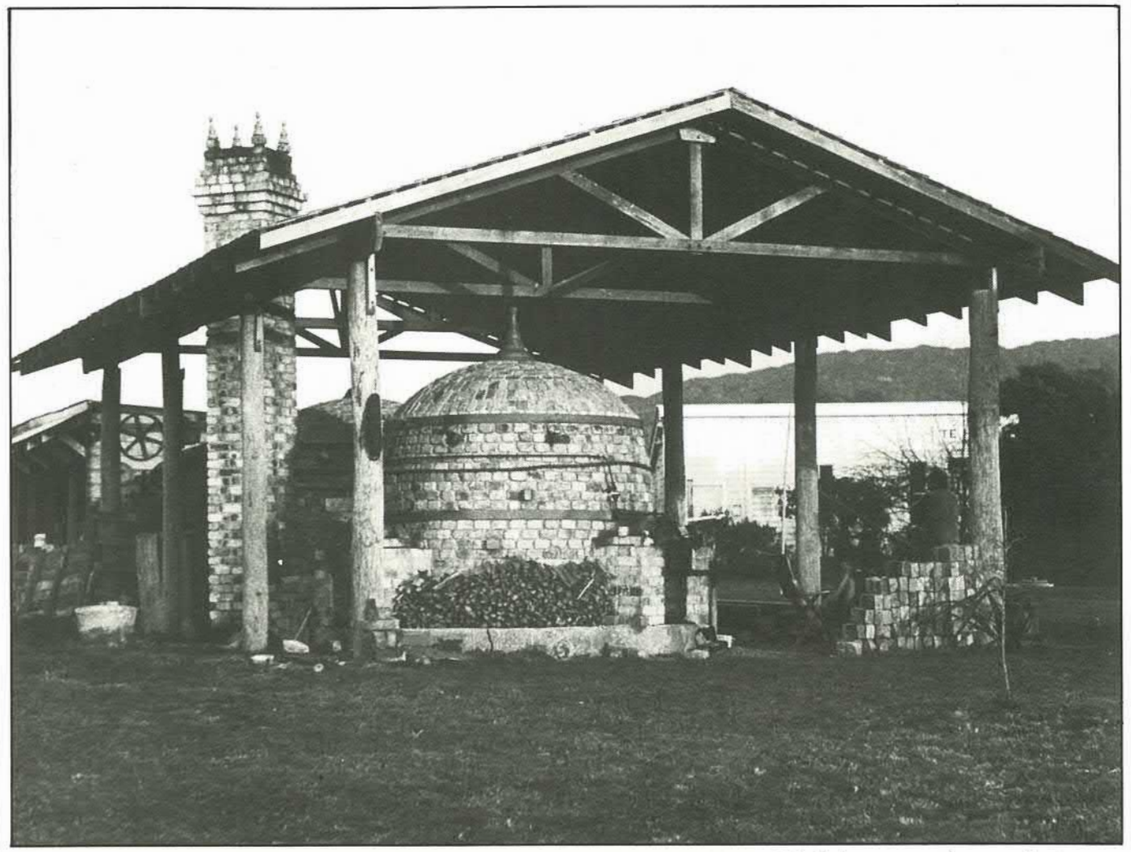
Mirek Smisek working in Nelson, Len Castle and Barry Brickell in Auckland, Terry Barrow in Wellington and the other pioneer and as yet amateur potters and teachers, Helen Mason, Mary Hardwicke-Smith, Doreen Blumhardt, Yvonne Rust and Patricia Perrin were the forerunners of the New Zealand pottery movement which has burgeoned over the last twenty years. It was at this time that Smisek first met his fellow trailblazers, Castle, Brickell and Barrow, on prospecting trips to the Nelson province. The rapport was immediate and technical problems, clays, glazes and especially kilns were discussed long into the night.

By 1956 the pots from his own wheel were of a quality previously unknown in New Zealand and the decision was taken then to resign from the Nelson Brick and Pipe Works and attempt to support his own family by the production of hand-thrown domestic stoneware. In a very short time Smisek's elegant salt-glazed teapots, casseroles, bowls and cider-jars were to become sought after by the growing group of pottery enthusiasts throughout the country.

A visit to Japan in 1962 was undertaken to study at the Faculty for Industrial Arts, Kyoto University. Kyoto was an invaluable experience for Smisek. Here he met the towering figures of twentieth century pottery Bernard Leach, Shoji Hamada, Kanjiro Kawai and Kenkichi Tomimoto — contacts which were to be sustained and which were to have a profound effect on his work and life. In Japan also he held his first international exhibitions at Kyoto's Folkcraft Gallery, Mingei and in Tokyo with one of Hamada's students Makoto Tashiro.



Mirik Smisek — Large Salt-glazed Bowl chosen for the World Crafts Exhibition Canada 1974.



The following year, 1963, as a result of meeting Bernard Leach in Kyoto, saw Smisek working with Leach at his pottery in St Ives. After potting seriously for ten years in his own words he "began to learn what was really involved in making a handmade pot". Humility and intuition were paramount. Pottery was not an intellectual exercise at St Ives. Vigorous daily discussion with Leach, his generosity as a teacher and, not least, his deeply humane philosophy made a lasting impression and provided the base for the work which was to follow. The return to Nelson from St Ives heralded a new era. He built two new kilns — one 80 cubic feet, one 40 cubic feet for salt-glazing — and his work flourished. The traditional Japanese tea bowl, or yunomi, proliferated; pots made for use, to be handled and cherished, the perfect harmony of form and function being the underlying aesthetic. There was a new earthiness and freedom in Smisek's pottery now. The Leach forms, the coffee mugs, casseroles, traditional pitchers, were soon made in Smisek's own image, they became more rounded and more open. There is a joy and a zest for living inherent in every piece. Learning did not stop after St Ives. In 1965 Hamada visited New Zealand demonstrating his own mastery of clay at the Pan Pacific Arts Festival in Christchurch. Smisek acted as his assistant pedalling the wheel, at which the master sat cross-legged in the traditional Japanese manner, and firing the pots in Yvonne Rust's kiln.

Further overseas travel and study were undertaken in 1967 where he visited traditional Japanese potters and in 1974 when he studied English mediaeval pottery at the Guildhall Museum in London and prehistoric Jomon pottery, "probably the most beautiful pots ever made," in Japan.

In 1968 Mirek Smisek moved to Manakau in the Wellington province and two years later to Te Horo just down the road, where today stands the Smisek pottery and the twin beehive kilns (now gas-fired) which are visible from the main highway.

During the Te Horo years Smisek's craft has developed from strength to strength. Beautiful domestic ware which provides lasting pleasure to its user continues to be the mainstay of his production. This is balanced by the superb large thrown branch pots and platters which are Smisek's great achievement as an artist-craftsman."

Mirek is a true craftsman who has always lived with gusto. His year at St Ives with Bernard Leach was a highlight for him.

"I was fortunate. Leach was at home for the whole year. All of us working there had long discussions every day with him. He had some faults as a technician but he was a marvellous inspirational man. My family stayed in a flat owned by Barbara Hepworth who lived opposite. A tiny, energetic woman, totally alert. We had some good talks over the whisky bottle.

"But there at St Ives I learned a spiritual approach — what it *means* to make a pot. How to impart strength and freedom within a purpose."

Mirek is still working towards that goal. "You won't see dramatic changes in my work. But the growth and development is always happening." He holds up one of his recent tea bowls. "This has a purpose, see, and its form is good; see this clean line — near the top. And there! See the lip opens out slightly. That gives a freedom — releases the strength."

Mirek Smisek has worked in a straight line of development since he became involved in pottery. His work and his beliefs are an inspiration to the many thousands of New Zealanders who have made a life from pottery since. □

Margaret Ainscow with Vivienne Mountfort's award winning work: "Te Whakakotahi O te Maoritanga me te Pakehatanga".

Suterble Art?

A review of the Fibre exhibition, held at the Suter Gallery, Nelson, as the first of the biennial United Building Society Craft Awards, by Michael Smythe.

An optimist would say: Terrific — an eloquent exposé of the potential of New Zealand fibre artists to enrich our lives.

A pessimist would say: Ter-rific! — they were handed the opportunity of a lifetime and they blew it!

An avid "New Idea" subscriber, unashamedly targeted by the local advertising of what was presented as a handicrafts show, would say: Chrufuk! — rully clourful end xcitung! Amazung amount very skooled work — must've takun airs end airs! One or two strange arty-farty thungs though!

I think I'm an optimistic realist. The opportunity has been created for fibre artists to assess where they are and where they want to go from here. I hope that New Zealanders working in fibre will fan the spark evident in this show, and flourish as artists worthy of presentation in our best galleries. This exhibition shows us that fibre is a medium of enormous richness, that our fibre craftspeople achieve high standards in technique and finish.

But much of this skill, energy and time generated little more than a "so what?" response. Someone asked Margaret Ainscow at her slide lecture in Nelson, "Is it enough for a work to say: 'look at me, I'm beautiful!'?" Margaret's answer was an unequivocal, "No!"

At the opening Margaret Ainscow talked of craft work being either technical refinement or aesthetic statement. I would like to think that "aesthetic statement" meant a statement perceived through the senses in the language of form, texture, colour, etc. However, my Heineman New Zealand Dictionary defines "aesthetic" as "relating to the appreciation of beauty" and defines "beauty" as "the quality of being pleasing and exciting to the senses". How about being challenging, disturbing ... let's not get bogged down in semantics. Let's agree that it must be *something* to the senses. My own contribution to this endless debate goes something like this:

"I value an encounter with art, be it painting, film, literature, ceramics, glass, fibre, music, theatre or whatever; when it extends me. I am open to being extended intellectually, emotionally or spiritually. I accept that when I am left unaffected it may have as much to do with me failing to hear as the work having nothing to say."

All of the above leads me to ask what it was that the United Building Society Suter Craft Award 1986 — Fibre Crafts asked for. It was stated thus.

The initial selection of exhibitors will be on the basis of creativity and originality. We are looking at a very wide interpretation of the term fibre crafts and items can range from the functional to the purely decorative. Works must be predominantly in fibre, natural or artificial, and could involve a wide range of materials, ie wool, rope, string, nylon, silk, flax or cane. Works could also include a small proportion of, for instance, metal, leather or bamboo.

In the event 15 per cent to 20 per cent of the work could be described as "creative" and/or "original". The rest could be described as ranging from "the functional to the purely decorative". My interpretation is that the Suter Gallery was asking for original, experimental, risk-taking works of fibre craft which contribute to human experience. Enough pussyfooting. It's time to take my own risks and tell you what I thought of some of the pieces:

Vivienne Mountfort's winning work, "Te Whakakotahi o te Maoritanga me te Pakehatanga" (the unification of the Maori and Pakeha cultures), succeeds because the artist is expressing something that she cares deeply about. The piece is impressive in scale and beautifully crafted. The colours are harmonious, the shapes interesting — and it is that interest

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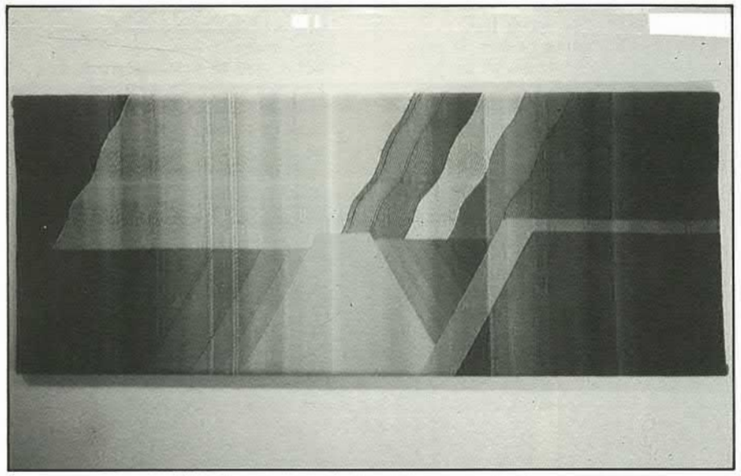

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which gets me started on what becomes a predominantly intellectual experience: This circle on the left — looks oriental, no, it's flax — as used in piupiu, must be Maori, they don't use circular forms though. Next panel — interesting shape, suggests flight, formed from four fans, oh, I see, it's the same circle rearranged. This next panel looks Aboriginal or African, ah, the brown is woven wool and the white is lace so it must represent European culture. (If she had presented those quadrants in circular form we would have seen an uncompromising square imposed upon a circle — a good metaphor for British colonialism?)

The next three panels show the Maori culture integrating with the European culture, starting at the bottom and rising in status? And finally, they all lived happily ever after in harmonious compromise wherein the European culture still has the larger share. Seems to celebrate the sameness rather than the differences. Looks more like assimilation than integration. Not the kind of bicultural Aotearoa I look forward to.

The work seems to demand literal analysis yet does not stand up to it. By imposing her preoccupation with circles on the subject, Vivienne has created strong images which are irrelevant to her message. But I find myself wanting to like it, so I see it for what I think it is — a personal celebration of one artist's influence and enrichment from other cultures. Cross-cultural, not bicultural. I hope to see Vivienne Mountfort sharing her experience as a sensitive, concerned New Zealander, while leaving her audience free to respond, to form their own convictions. We need consciousness raisers, not gurus. And I wholeheartedly agree with her appeal upon receiving her award: "We must shout creativity from the house-tops because it is so important in this troubled world!"

As a piece of political consciousness raising, Helen Schamroth's "Restructuring the Power" (awarded second equal) is more effective. It generates more questions than answers, and leaves the viewer confronted, concerned and contemplating the real implications of power sharing. As a white, middle-class male I find the work provocative, a bit disturbing, but satisfying — in the sense that it's okay to be prised from one's cocoon of complacency and begin to come to terms with how ideal theories may work in reality. My perception of the piece goes like this:

A rigid framework forms a central dominant structure — the "system", male, white, upper class, monied, military or whatever I choose to see it as. The top is cut away. The tower. twists and leans — looking far less imposing, but still there. From the top of one pole fall eight ropes — are they falling out, or climbing up, or is it two way traffic? They are not taut enough to pull it upright, but they will stop it falling much further. The structure needs the ropes, the ropes need the structure — so the system and its opponents are mutually dependent? No. It doesn't feel confrontational. From the centre, at ground level within the tower, emerges a red spiral. Contained within it are squares (alternative structures) — three are made with white cotton twine, same material but differently constructed, and one is woven flax. The spiral reaches the ropes and winds its way up, forming a net. A net to entrap? A safety net? Cobweb bringing life and death to a tumbledown ruin? A moment in an inevitable natural cycle, a spiral, moving through repeating stages but always growing. A woman's view — not aggressive, not sensational, but a powerful observation of the way it is. For me it is by far the most

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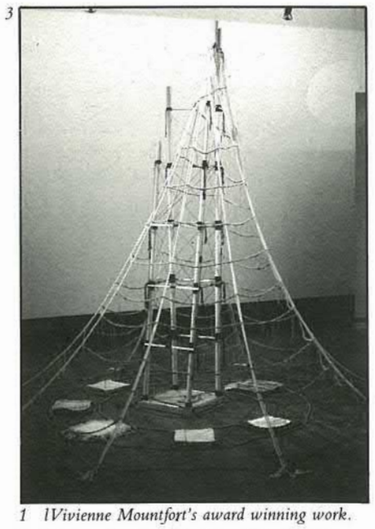

1 IVivienne Mountfort's award winning work.
2 Yvonne Sloan — Weaving. "Landscape 1, Tarawera '86".
3 Helen Schamroth — Mixed media, "Restructuring the Power".

experimental, original, radical work in the show — both in what it had to say and how it used the fibre medium to say it. The media conditioned male in me wants to see it bigger, bolder, but maybe it succeeds more at human scale so that we are not overpowered by it. We can position ourselves where we feel we are, and then see our way to moving to where we want to be. A contemplative piece that could provide the focus for many worthwhile discussions about the nature of power.

Yvonne Sloan's "Landscape 1, Tarawera '86" (also second equal), does not stimulate intellectual analysis. It speaks eloquently in the visual language, sharing a deep emotional response to an impressive landscape — interpreted and resolved in a way that only weaving could achieve. (Some other works, especially some tapestries, seemed more like imitation paintings.) Excellent and compelling as "Tarawera '86" is, I do not think it rates as experimental or even original — it is more of a modern classic.

Of the weavings I found Jeff Healy's "On the Beach" the most refreshing in its use of the medium. And of those works that presented an enriching view of our world I found Suzy Pennington's "Ripped Landscape" a wonderful expression of form, light and texture, an exciting use of the medium: vigorous and gutsy, yet sensitive, subtle, with every strand and stitch under control. Margaret Ainscow referred to it as "spontaneous assemblage" but I think it was more considered than that label suggests.

The judge highly commended the works of Robin Royds, "Spice House", and John Hawden, "The Next Ten Minutes". "Spice House" has instant appeal — strong, flamboyant, full of energy. The first encounter was the high point; successive encounters were fading echoes. I found nothing more to discover and much that led me nowhere. Great for a one night rave-up, but not for a long term relationship. The title "The Next Ten Minutes" does not ring any bells for me, but the work itself does. I think it belongs on the wall of a merchant bank where grey facades peel back to reveal fresh, energetic, electronic whizz-kiddery. The work has substance and staying power. It may come to depict the return of the cocoon. I like where it takes me, emotionally and intellectually.

If I wanted a spiritual experience, I would buy Daniella Sperber's "Golden Odyssee", and develop a mantra to recite as I focus on each exquisite border panel before losing myself in the big blue void.

Also in the blue corner of the exhibition were "Transition", a tapestry by Marilyn Rea-Menzies — a soul enriching work that would be a great asset to any retreat from the Great Male Club, and "Seawitches" by Catrina Sutter — a woven/embroidered piece that had real depth: the "diorama" effect contained details worth discovering.

Another bearer of treasures is Elizabeth Sergeant's "Token Girdle", a deliciously delicate yet assertive piece. Other works worthy of note are Hal Martin's "Celebration" , a terrific piece in laminated silk; Margaret Maloney's "Pacific Protest"; and Josephine Simon's "Africa Series, 1".

Austin Davies and his Suter Gallery trustees and staff have earned high praise for creating this important event. Constructive suggestions include:

- improve the definition to attract works of art rather than handicrafts.
- find a way of deleting work that does not come up to scratch.
- produce a catalogue worthy of the occasion — we will happily fork out a dollar if it's worth it, and the sponsors will get some well deserved exposure.

The United Building Society are to be applauded for their generous sponsorship. It has sown the seeds of something essential for the growth of fibre art in New Zealand. Pottery has Fletcher Brownbuilt. Glass has Philips. Fibre desperately needs such a focus. I urge that the United Building Society and the Suter Gallery establish "The United Fibre Arts Award" as a biennial event which begins in Nelson and then tours the country. Such a scheme would be of far greater value to the sponsors, the artists and ultimately the community.

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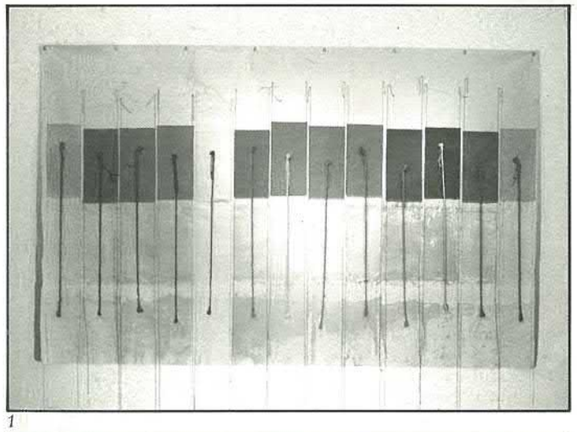

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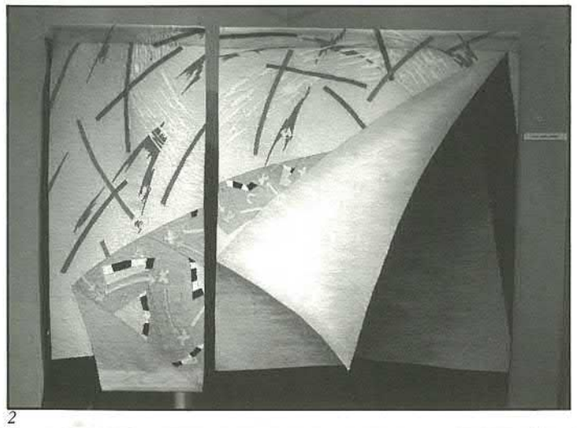

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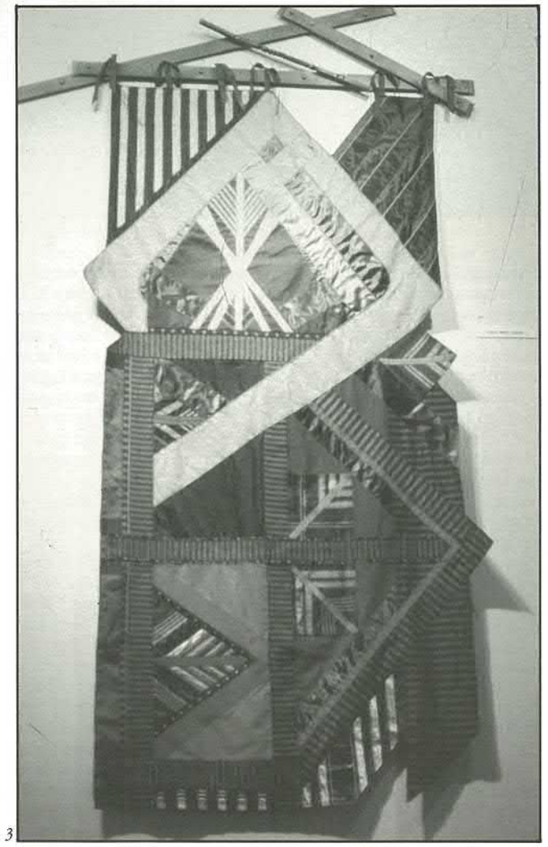

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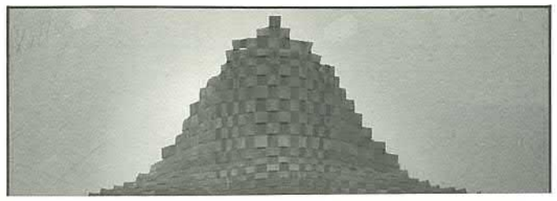

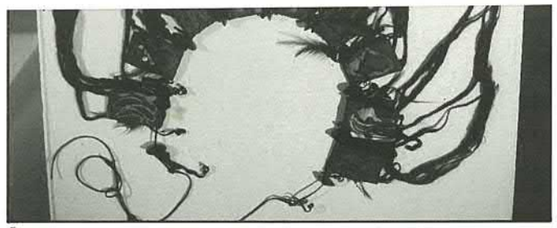

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1 *John Hawden — Woven Tapestry, "The next ten Minutes".*
2 *Carole Davis — Canvas - Cotton - Twines, "3 Migration Series".*
3 *Robin Royds — Braided Fabric, "Spice House".*
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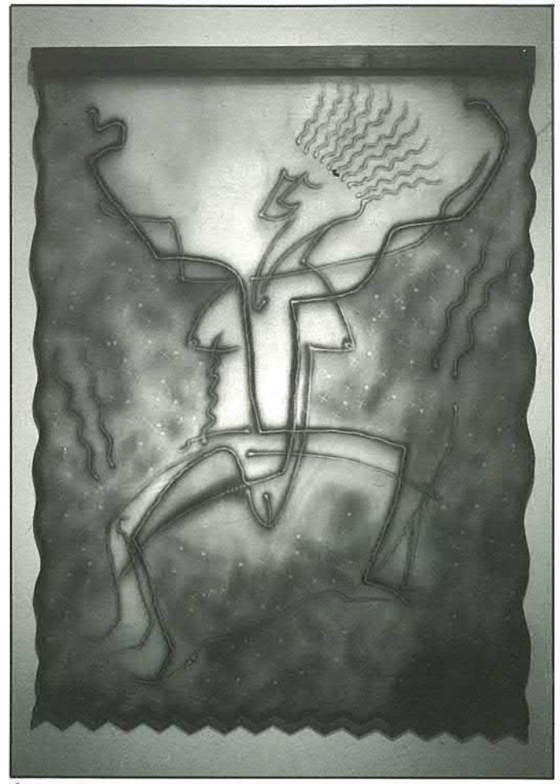
6 *Hal Martin — Batik, "Celebration".*



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ERRATUM

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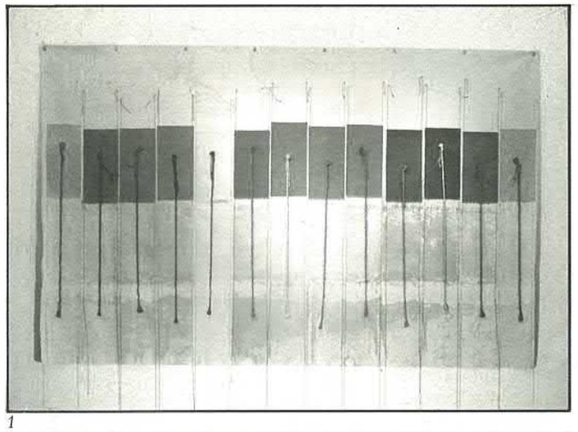
1. **Carole Davis - Canvas-Cotton-Twines "3 Migration Series"**
2. **John Hadwen - Woven Tapestry "The Next Ten Minutes"**
4. **Anne Field - Red Structure Stained Leather**



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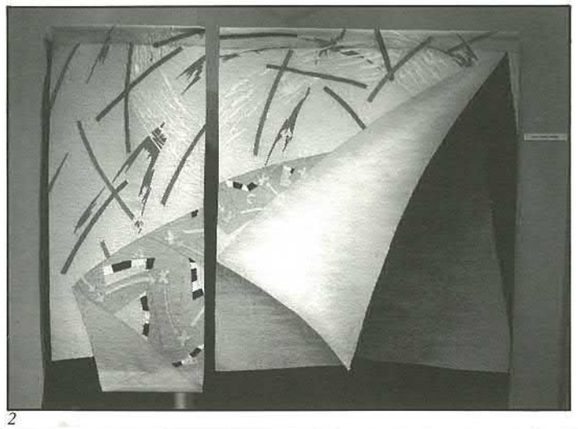

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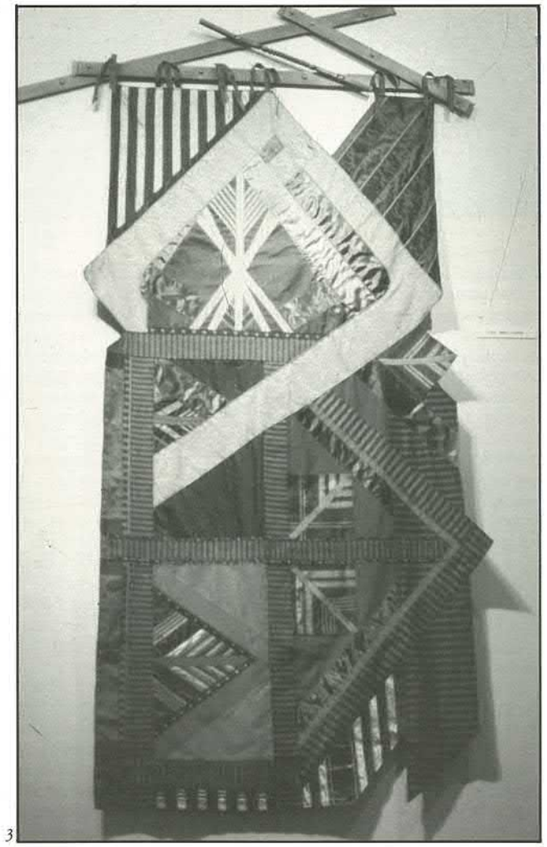

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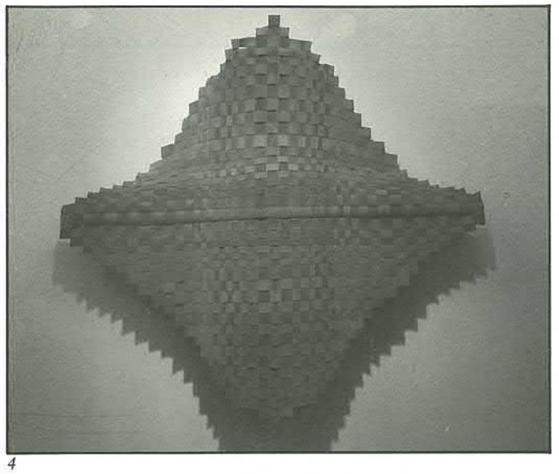

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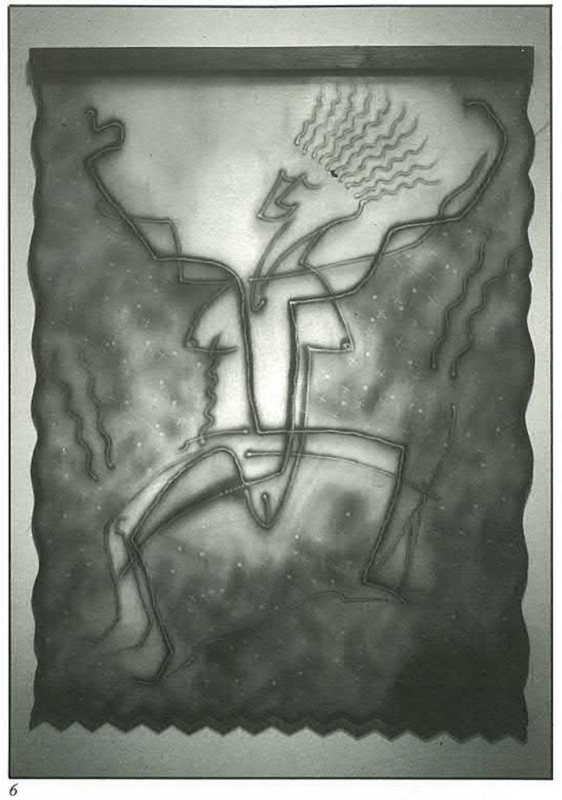

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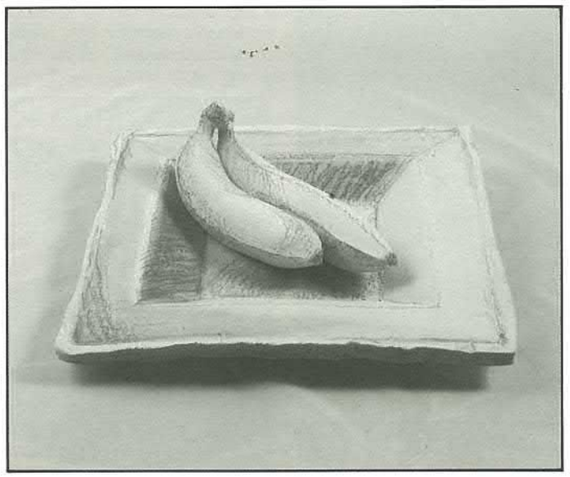
1 John Hawden — Woven Tapestry, "The next ten Minutes".
2 Carole Davis — Canvas - Cotton - Twines, "3 Migration Series".
3 Robin Royds — Braided Fabric, "Spice House".
4 Danielle Sperber — Silk, "Golden Odyssee".
5 Elizabeth Sergeant - Mixed, "Token Girdle".
6 Hal Martin — Batik, "Celebration".



Ann Verdcourt — Stoneware clay, "Dish with Bananas" 31x31cm.
Photograph: Alan Stevens

'These Are Not Tulips'

and Other Fictions

Douglas Standring examines the ceramic sculptures of Ann Verdcourt.

It has been a good twelve months for potter Ann Verdcourt — a successful exhibition at the Denis Cohn Gallery late in 1985, a show at the Wellington City Gallery earlier this year, and an exhibition at the Manawatu Gallery during August.

It seems, too, as if this increased exposure is helping Verdcourt to find a context by which her work may be appreciated. There have been difficulties in the past — purists didn't see her work as being quite "pottery", pervaded as it sometimes is by humour — here whimsical, there slightly crazy — and more importantly, its representational, even pictorial appearance set it at a long remove from functionalism and a concern with worked and turned material.

From the opposite viewpoint, the art angle, her objects could be regarded simply as decoration — bowls of fruit, tulips, collections of bottles and jugs. Nice, pleasant things safe from provocation.

What subverts these perspectives, and what makes Verdcourt's work so interesting, is the way it can make a decorative beauty resonate with other textures. Part of this is the way her objects act out a process of questioning, of an experience of mind, rather than try statically to mirror "reality" (a bottle, a bowl of fruit) for its own sake.

A perfectly rendered vase of tulips, for example, dramatises Verdcourt's preoccupation with re-coining images drawn from favourite painters: in this case David Hockney. But, to paraphrase another favourite Verdcourt artist, these are not tulips. The piece was sparked by an admiration for Hockney's formal technique, and a desire to probe into and dissect and re-embody it. Not as a blank and unreflecting homage, but as an active exploration: relationship rather than replication.

Thus, the dialogue set up in these flowers has less to do with the garden blooms of reality, than with processes of art and form-making — Verdcourt's own in three dimensions, and Hockney's immaculate painterly surfaces.

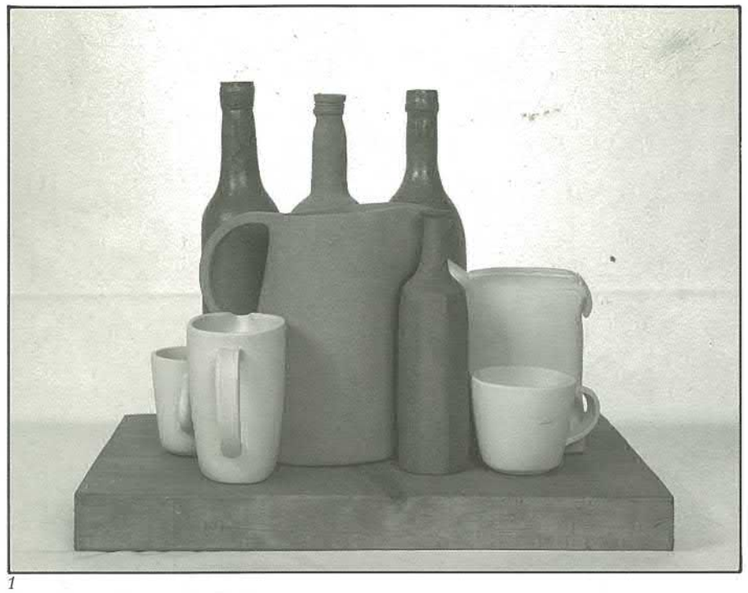
Of course the obvious, and right, question is — do we need to know about Hockney to look at this object? And, of course, the obvious and right answer is — no. The reference, the play of textures enriches the object but the effect which strikes the ordinary viewer, catches and holds the attention, stems from the pure artifice of the object. The tulips are so exactly made that they become intensely unreal: it is their weirdly unlifelike quality which becomes the focus. They inhabit another world, and it is a world of their own making.

The active process in Verdcourt's work also involves the question of form. Her previous training in sculpture surfaces in a concern with volume, shape, and the relation of objects.

Deceptively simple and apparently random collections of bottles and jugs are in fact total objects. The separate components are carefully made and placed to interact: by form, by the interplay of shadows, by the delicate touch of one to the other. Beneath the formalism there are, too, more humanist connotations — of necessary separateness and, equally, necessary interdependence and relation.

A piece made for the sculptor Christine Hellyar represents a new angle for Verdcourt with its smooth white surfaces and mathematical precision. Within the object Verdcourt's own interest in forms and groupings becomes filtered through the texture of Hellyar's concerns — with grids, and containing forms — boxes, cupboards, seed bags. And this in turn reflects back on Verdcourt's fascination with inside/outside: with form which is apparent, and content (or "secret") which is implied: the banana which asks to be peeled, the egg which asks to be broken.

Here, a group of sack-like packages (which ask to be opened) form up in a tightly ordered phalanx. The idea of collective form or identity, and



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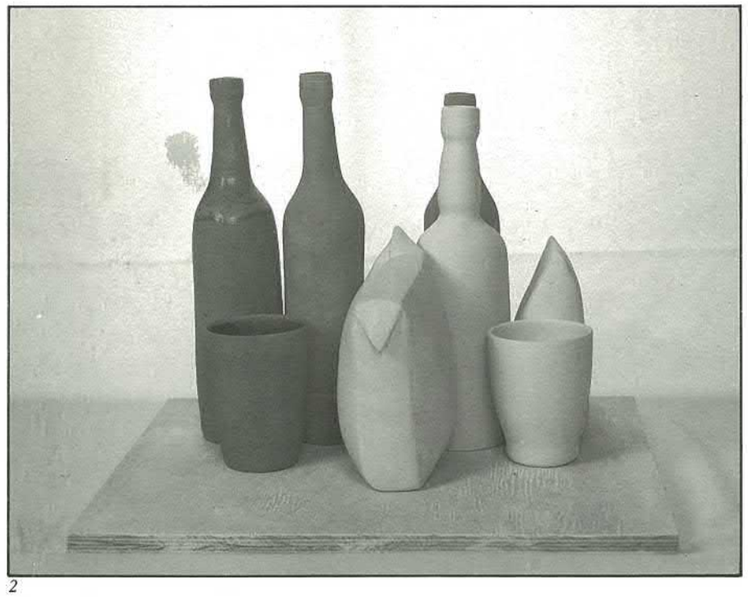
1 Ann Verdcourt — "Still life with 2 cups" Stoneware clay 460x285x380mm.

2 Ann Verdcourt — "Still life with 2 Beakers" Stoneware clay 460x380x345mm.

3 Ann Verdcourt — "Morandi packet plus pears" Stoneware clay (Pears hand modelled).

Photographs: Alan Stevens



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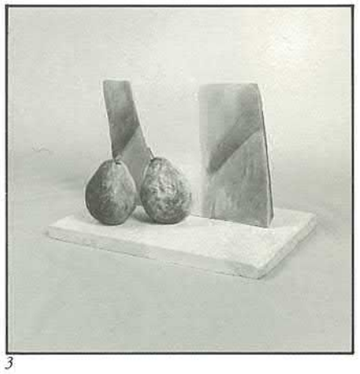

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individual components, is refined right down to essentials; a type of serial repetition.

On one tangent the piece connects to an area mined by Peter Peryer in some of his photography, his "Neenish Tarts", say: the surreal symmetry which is to be found in the commonplace.

On another, and more crucially, the idea of containing form and implied content is played out, receding ever inwards: the geometrical form of the grouping on first sight, breaks into the separate forms of the packages, which each themselves imply a plenitude of contents, of secrets.

Verdcourt believes in the importance of chance, instinct, hunch in art (noticing the fall of sunlight on one of her pieces, and the shadow it made — she decided to draw in the shadow, make it part of the object) and even in a piece such as this, which displays how severe her technical control can be, she allows randomness to insinuate. The packages slump together, as sack or paper would, in a beautifully fluid use of clay, but the effect was achieved by simply stacking the pieces on top of each other during firing.

The most popular Verdcourt objects remain her "Still Lives", gorgeously crafted bowls or plates of fruit. Yet here, more than anywhere, she is apt to be misinterpreted. A Wellington newspaper reviewer couldn't see why Verdcourt should have a white banana sitting on a yellow plate — missing the black speckles on the yellow and missing, therefore, the point that the plate had usurped the colours of the banana skin.

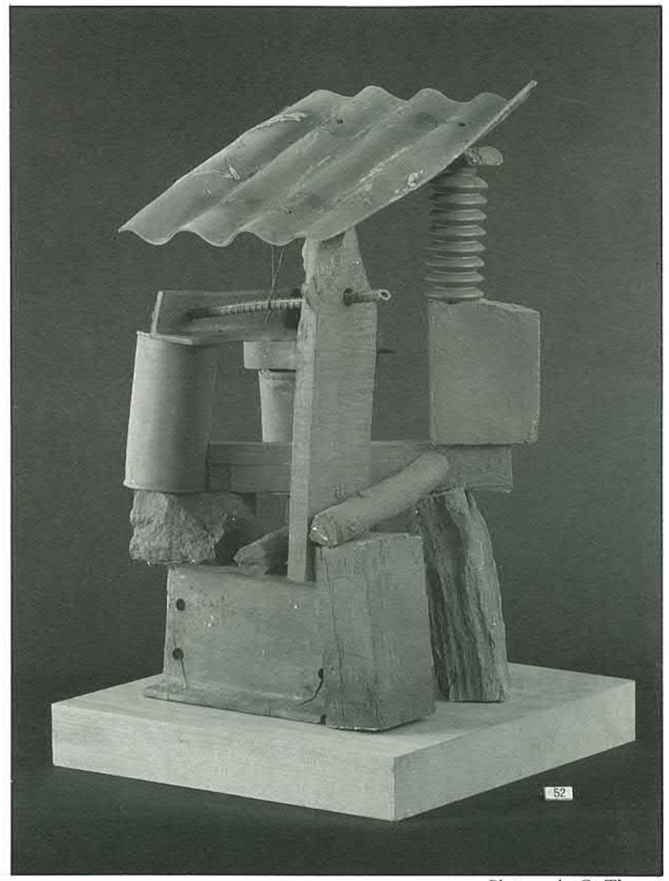
The active, interrogative nature of Verdcourt's art works by asking questions of the objects she makes: what is it that makes a banana a banana? Form or colour? Shape or skin? By transferring the colours of the skin to the plate which holds the fruit Verdcourt abstracts and separates essentials, throws them into higher relief, and by that process reveals more intensely "what it is that a banana is".

Still life is itself a convention of painting and Verdcourt has taken it up and applied it to a three dimensional artform, confronting those same painterly concerns with form, and working them out in physical actuality. Weight, balance, the presence of objects in space — these are the factors Verdcourt deals with and explores, which liberate her work from "prettiness" and which make them an intriguing meeting of sculptural aesthetics with a potter's means. □

EXHIBITION REVIEW

Campbell Hegan looks at the 1986 Fletcher Brownbuilt Pottery Award.

Commitment to an Idea



Peter Lange — Structure 1 (After the Hollow Cast).

Photograph: C. Thomas.

In 1977 Les Blakebrough, a prominent Australian potter, was invited to New Zealand to judge the first Fletcher Brownbuilt Pottery Award. Entries were invited from all countries and it was the first opportunity that New Zealand potters had to measure themselves "in the flesh" against work from other parts of the world. Each year since, the show has grown in stature and it is now a major event on the international ceramics calendar. It has also probably been the most significant catalyst in changing the ceramic tastes (and fashions) in this country over the past decade.

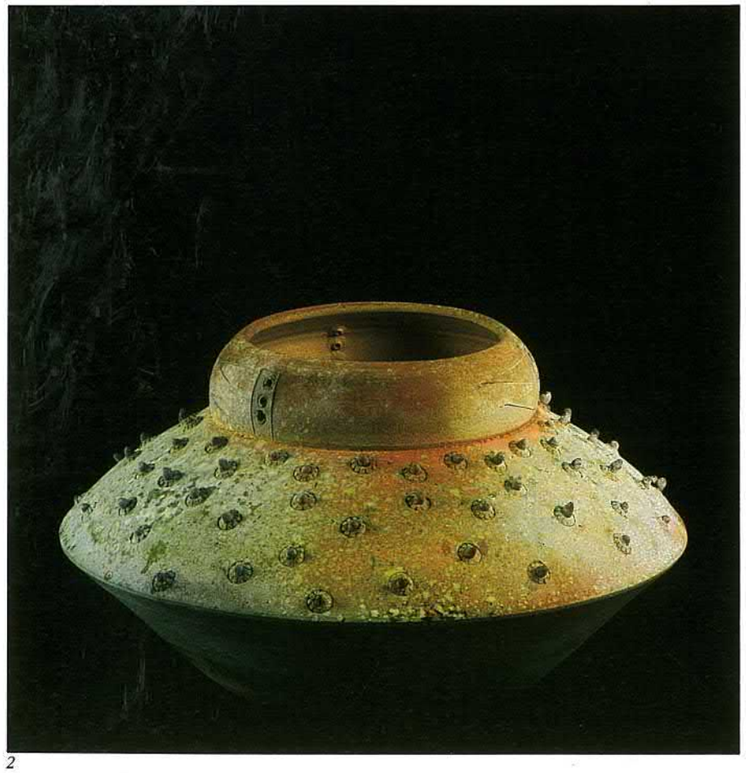
Whilst the general look and feel of each year's event has reflected the idiosyncrasies and taste of the different international judges, the overall impact has gradually increased from one year to the next. However, this show felt strangely flat and restrained by comparison and it lacked the vitality and freshness of past exhibtiions.

The last few years have seen the rapid emergence of the sculptural or semi-sculptural vessel: a pot that is more about ideas than any functional intent. With many such pieces in this show (including some of the merit award winners) I had the very uncomfortable feeling of someone trying their hand at Virtuoso Performance without having done the practice. The results in many instances were works that were superficial, lacking substance and very unsatisfying. Is this perhaps an almost inevitable consequence of very high profile competitions? I'm sure that there are as many complex reasons for this creeping "exhibitionism" as there are proponents of it. I find it a little sad, though, that many fine potters feel so insecure about their work that they have this obvious need to CREATE something really IMPRESSIVE for this show.

This is not to suggest that we shouldn't make an all-out effort to extend ourselves or push our ideas or efforts into new or unknown areas, but there is a profound difference between doing that and jumping on somebody else's bandwagon in the hope of trying to pull off a real showstopper. Truly creative image making in any medium is a process that begins internally and grows naturally outwards. This as opposed to trying very hard to pluck something out of the ether and force it into instant being.

"Sculptural" ceramics or works that are about ideas need a very strong and an extended commitment if they are to be successful, as does any kind of art that is going to be satisfying at a deeper level. The results are not going to come by flashing from one idea to another hoping for A Strike. Ideas for works in clay take time to develop in three dimensions.

One other disquieting phenomenon was that of plagiarism. It's quite



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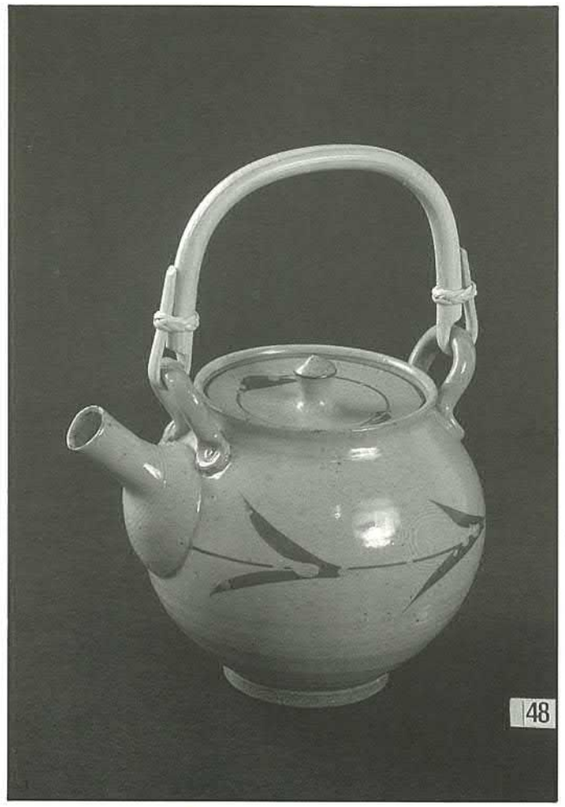
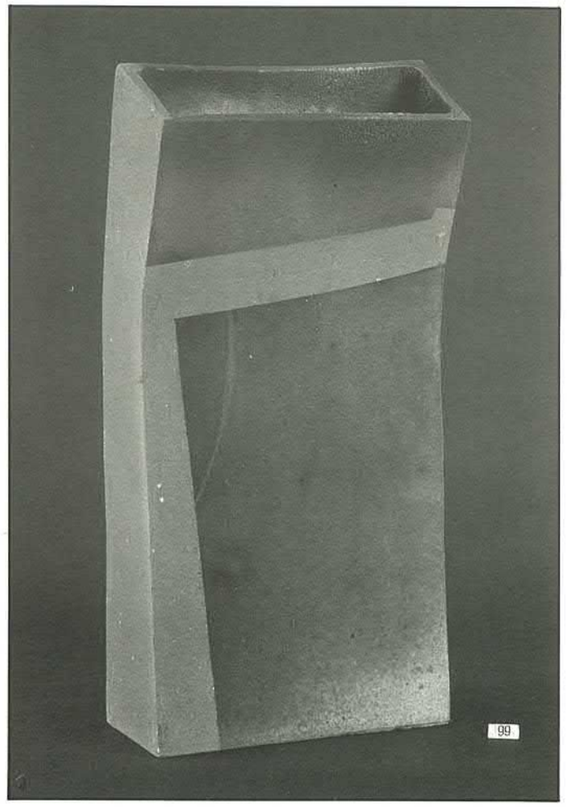
legitimate to take ideas from somewhere or someone else (nothing is completely original) and work with and develop them until they become absorbed into your repertoire. However when four potters from the same small part of the country use basically the same "idiosyncratic" symbols to decorate the surfaces of their work, it's time for "questions in the house".

One piece of sculpture that exemplified the commitment to an idea was Peter Lange's trompe l'oeil entitled "After the Hollow Cast". This work was about the ephemeral nature of our culture in the nuclear age and it had great impact. Its elements (fragments of a shattered modern age) are curiously interdependent. If one were to be moved the whole would collapse. The (ceramic) corrugated iron which crowns the piece is poised in such a way as to suggest both a shelter and the temporary nature of that shelter. It is a technically clever tour de force marred slightly by being mounted on a timber plinth. Another very satisfying piece in a purely sculptural idiom was Don Thornley's "Curved Trough". An essentially architectural work with fascinating interplay between the decorative graphic elements, the surface texture and the form made for very interesting





illusions. Its ideas were well resolved and the effect was one of considerable refinement.

Anne Verdcourt's work is often intensely personal and highly idiosyncratic, and her "Banana Dish" was especially so. It's quite painterly and deceptively visually complex. It restates in an intriguing way what the cubists were trying to achieve in the early part of the century. John Crawford's "Carnival Girls" demonstrated admirably his immediacy and deftness with line. And what about those wonderful red lips!

His work is a good example of commitment to a really good idea and to staying with it, pushing it, letting it develop, going down a few blind alleys and still staying with it. I did feel that the individual panels were not fully resolved in the way that they related to each other in the construction aesthetic.

Merilyn Wiseman's box was sublime. The proportions were superb and the soft sweeping curves of the slip trailed decoration showed relaxed assuredness. The interior green glaze had the quality of liquid depth. This pot was one brimming over with grace and integrity, qualities also evident in the magnificently understated teapot by Itsumi Itoh of Japan. This is the work of a real master potter. Its unpretentious stillness exemplifies so many of the qualities that for so long have endeared the contemporary "pottery revivalists" to the ceramic traditions of Japan. Such consummate deftness with a decorating brush is rarely seen here.

Sometimes one encounters a work that has a sense of power and scale that pushes it far beyond its actual physical size. George Kojis's piece had great personal significance for him. It was a work of great subtlety which emanated its considerable strength from within. Robyn Stewart's low fired burnished pot was the best of her work that I've yet seen. The decoration had a narrative quality: a series of connected ideas often used in folk pottery in other parts of the world but rarely seen here. The Maori myths and symbols used were sensitive and appropriate to the form. Royce McGlashen treated the surface of his work with high fired sulphates and wax resist giving it the translucence and softness of watercolour. This was highlighted with the judicious application of overglaze enamels giving the impression of considerable depth.

Les Blakebrough, the judge of the first Brownbuilt, won a merit award for his entry. It came very close to being a truly great pot. The form was superb indeed but the decoration had a contrived casualness that just didn't work well enough. What a shame.

The premiere award went to Steve Fullmer of Upper Moutere. His was a very complex pot with strong references to nature on one hand and a very sophisticated architecture on the other. It's a work that fires the imagination, rife with ambiguities; a pot that would probably be enjoyed as much by children as adults. The upper surface has a prickly quality that equally attracts and repels and the dry glazed colours ranging from pale ochres to wildest lime green pack a very solid wallop. It is a piece that demands a reaction and it was especially appropriate that he should win the award this year as his work over the last twelve months has had a very obvious impact and influence on a number of the participants in this show.

Jeff Mincham has said that if he had been very critical in his selection there would only have been about 33 pots of truly international standard in the exhibition. What a shame that he wasn't. □

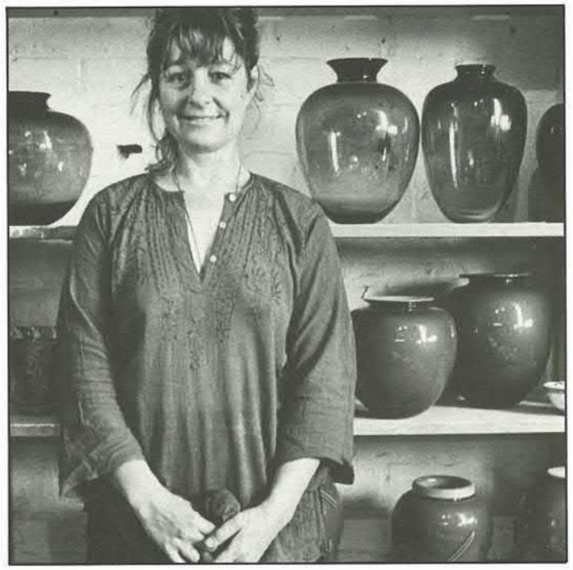
1 *Merilyn Wiseman — Woodfired Box.*

2 *Steve Fullmer — Sapodilla, Canyon Low Fired.*

3 *Itsumi Itoh — Brushwork Design Teapot.*

4 *Don Thornley — Curved Trough. Photographs: C. Thomas.*

Ann Robinson – Glass Artist



1944 Born Auckland.

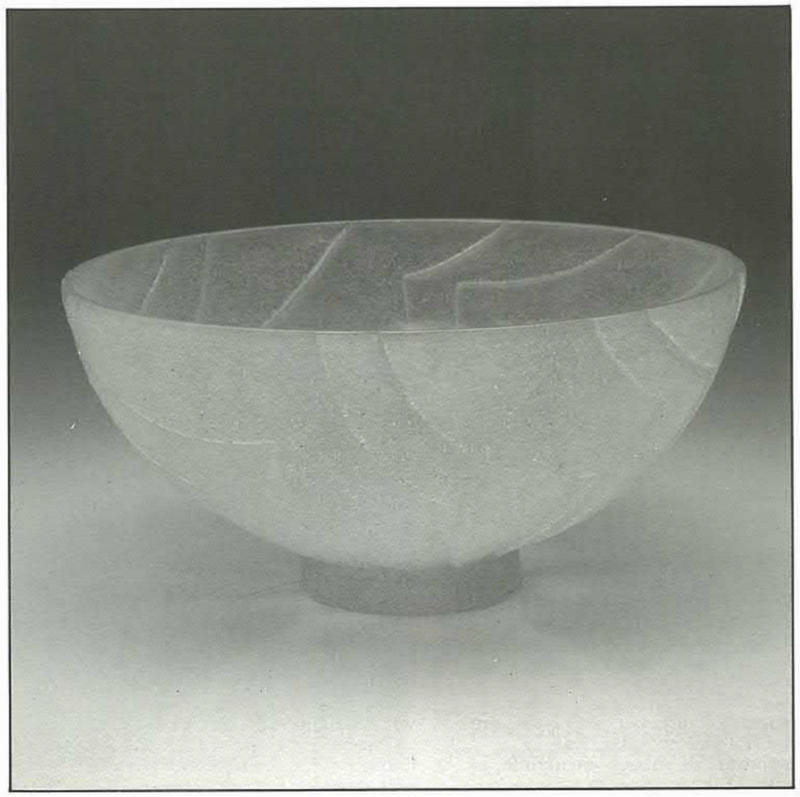
1980 Graduated Auckland University School of Fine Arts.
Won A.H.I. Award to Design Student.

1981 Joined with Garry Nash and John Croucher to form Sunbeam Glassworks, where she continues to work.

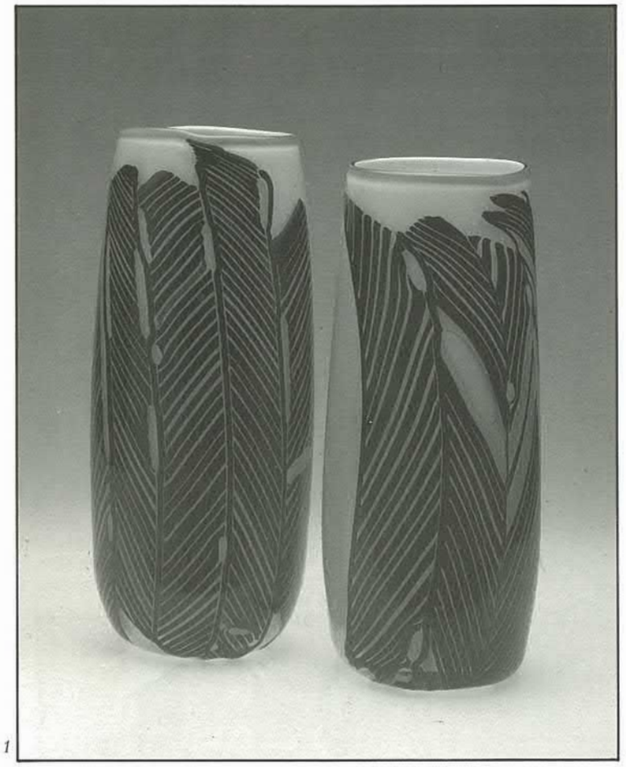
1984 Winner Philips Glass Award.

1986 Winner Philips Glass Award.

Collections:
AUCKLAND MUSEUM.
DOWSE ART MUSEUM, LOWER HUTT.
BNZ COLLECTION.
QUEENSLAND ART GALLERY, AUSTRALIA.



Ann Robinson — Last casting of Bowl, winner of the 1984 Philips Glass Award 250x150mm.



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1 Ann Robinson — Cylinders 1985, 300x150mm.

2 Ann Robinson — Blue Acid Frosted Welted Bowls.

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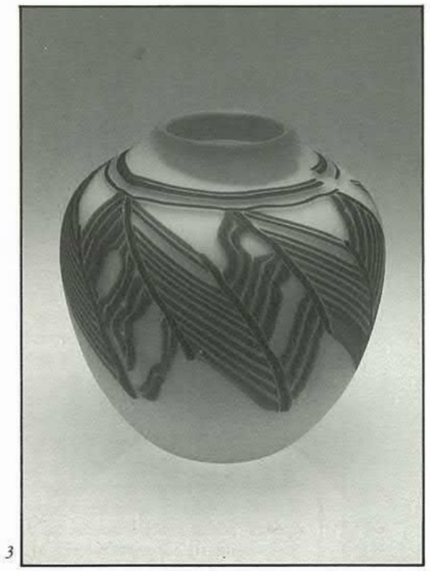

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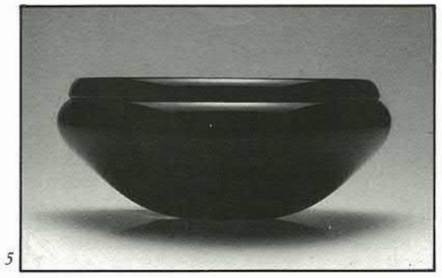
Photographs: Ray Foster.



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3 Ann Robinson — Blown Vase 1985, 250x230mm.

4 Ann Robinson — Gourds 1986, approx 300x360mm long.

5 Ann Robinson — Black Welted Bowl, 300mm wide.

Graham Hawkes talks to Billy Morris, judge for the 1986 Glass Award.

Francis Graham Stewart — "Breaking and Entering" 1005x835mm.

Local identity needed in glass art

Internationally-respected American glass artist Billy Morris wants New Zealand glass art to develop a strong local identity.

Fresh from judging the third Philips Studio Glass Award in Auckland, Morris admits he sees reflections of overseas ideas in the local art put before him.

"If you are going to take someone's idea," he says, "you had better do it a hell of a lot better than they did, or you are wasting your time."

However, Morris does not want his comments to be interpreted as being purely negative. He says glass art in New Zealand is very young, and still has the opportunity to develop a strong local identity.

"I like seeing developments that are indicative of the people, this country, and its heritage," he says. "I sense a lot of good directions here but, like any medium, glass art takes time to develop."

Morris says he takes a lot of his own ideas from nature, and believes that New Zealand as a country offers a lot of stimulation for any local artist looking for inspiration.

While praising the work of the 1986 Philips Award winner, Ann Robinson of Ponsonby, and the "Honourable Mention" Award winner Holly Sanford of Devonport, Morris believes New Zealand artists still have "some way to go technically".

"What I have seen here indicates the artists' ideas are far ahead of their techniques ... but, after all, that is a much healthier direction to be in than vice versa," he says. "Glass is a very technical art and it's important not to let the technique rule the idea. I think with what local artists have already achieved, and their numbers, they are off to a very good start."

Among the reasons the Philips Award was established in 1984 was to bring an international judge to this country each year to pass on his or her knowledge, and Morris has been conducting artists' workshops in conjunction with the award exhibition.

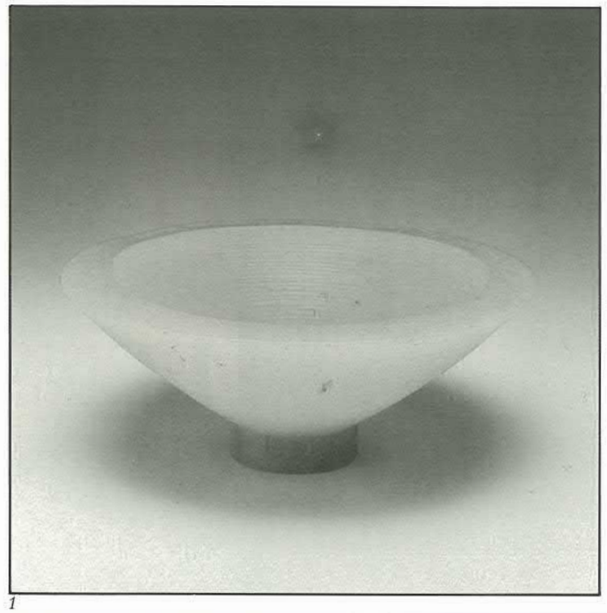
In choosing the Pate de Verre bowl of Ann Robinson to take the $2000 award, Billy Morris was enthusiastic about the quality of the piece, describing its form and surface as "sensitive and true to the material".

"It displays the essential elements of glass with its translucency," he says. "It is an honest piece, unpretentious, and is a fine use of glass."

Robinson, the winner of the inaugural Philips Studio Glass Award in 1984, is the daughter of former Auckland mayor Sir Dove Meyer Robinson, and her work was selected from among 90 submitted entries.

The only other award Billy Morris made was an "Honourable Mention", for the stained glass piece called "Three Panel Screen" by Holly Sanford, an artist from Devonport, Auckland.

"The screen is fresh and light, and displays all the characteristics of flat glass ... reflectiveness, almost invisible transparency, and a heavy matt appearance," he says. "Its format was very basic geometric, but being a screen it is set up on an angular format, and the placement of its panels seemed to make the piece work. No matter where you stand, the piece is very kinetic, and that juxtaposes the idea that while a static screen divides a room, it almost opens up space at the same time."



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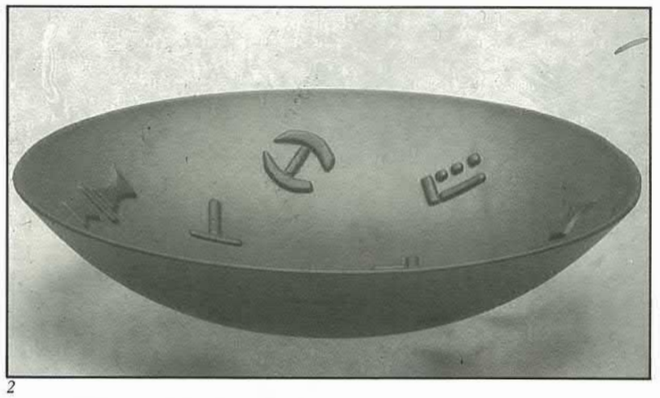

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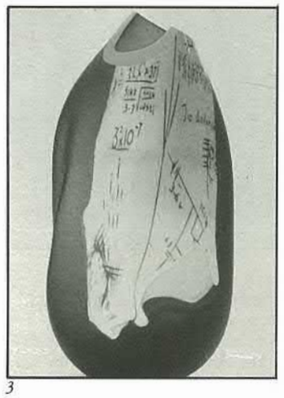

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Morris says he would like to have given two premier awards ... one for molten glass (Ann Robinson's piece) and one for stained glass.

Morris himself works primarily in blown, or hot, glass. The medium has fascinated him since he was 17 years old.

"What attracted me? The character of the material — the way it moves, the way it works," he says. "The immediate results, the gratification you get from working with it. It's quicker than anything else.

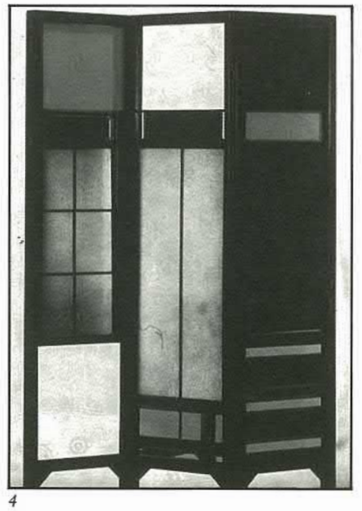
"I also like the team aspect of it. I work with other people, whereas many of the artists here in New Zealand seem to work alone."

Billy Morris has as many as three other people working with him on his art, and he attributes much of his success to the technical skills of his "team".

"The basic ideas and designs are mine," he says, "but the entire process to the finished piece is shared by the team."

Tenty-nine year old Morris is a tutor at the Pilchuck Glass School in Stanwood, Washington D.C. A glass artist of international repute, he has exhibited in the United States, Japan and Europe, with his work currently showing in America, Europe and the U.K.

The Pilchuck School is regarded as one of the world's most highly-rated educational centres for glass art, and attracts tutors from throughout the world.



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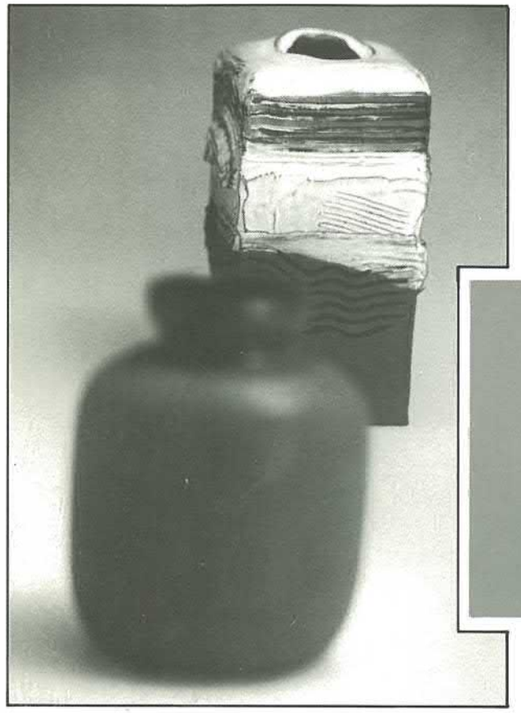
1 Ann Robinson — large bowl, 380x140mm winner 1986 Philips Glass Award.

2 Lyndsey Handy — Fused Green Bowl.

3 Gary Nash — "To understand" Blown Glass, etched 430x220mm.

4 Holly Sanford — "Three Panel Screen" 1700x1500mm, Highly Commended entry.

The third in a series on photographing craft by Tony Whincup.



LENSES

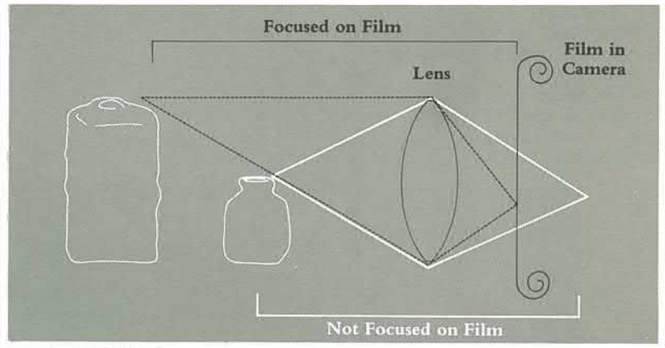


Diagram 1

Our eyes, in conjunction with our brain, do not function like a camera. We can look at an object ignoring irrelevant or conflicting backgrounds. Our eyes are constantly on the move directing our attention first to one part of an object and then to another. Often we will pick up an object to inspect a detail, or we will stand back to admire the overall shape. In this way concepts are built, upon which our value judgements are made.

Admittedly slides lose the tactile sense of objects; but with care it is possible to draw the viewer's attention to many of the aspects of your work that you feel are important.

After establishing a basic setting for your work (article 1) and calculating the correct exposure (article 2), a decision must be made as to the choice of lens to be used. This is not difficult if you first define how you want others to see your work.

Lenses control what you communicate in three main ways:

a) "depth of field" (area in sharp focus)
b) "perspective" (size relationship)
c) rendering details (ability to "get in close")

Depth of Field

When we turn the lens barrel and focus on an object, we are bringing the light rays from that plane to sharp points on the film in the camera. The lens, though, can only be properly focused for one plane at a time. Light rays coming from other objects in front of or behind the focused object will either focus (come to a point) too early, i.e. in front of the film, or too late, i.e. behind the film.

A similar effect would occur for an object placed behind our focused pot, but this time it would be out of focus in front of the film. You can also see from the diagram that the nearer together the two objects are the nearer together would be their points of focus. Between the extremes of being side by side (both in focus) and some distance apart (one object clearly out of focus), lies an area of tolerance for the human eye ... this area is known as the "depth of field". The human eye will accept a certain amount of "softness" before declaring the picture "out of focus".

A narrow depth of field can be a wonderful way to isolate your subject, but it can also cause considerable difficulty if you want to photograph a number of objects in front and behind one another. A little understanding of how to control depth of field will make your communication more controlled.

Depth of field is governed by:

a) camera to subject distance
b) aperture (*f* stop)
c) focal length of the lens.

Let's look at each in turn.

Camera to Subject Distance

Without any physics or diagrams, this concept is easy to understand. Sit a little over an arm's length away from a wall. Hold a finger close to your eyes and focus on it. You will see your finger clearly and be aware of an out of focus background. Keeping your eyes focused upon your finger, slowly move it away from your face and nearer to the wall. The background will become progressively sharper, the further your finger is away from your eye.

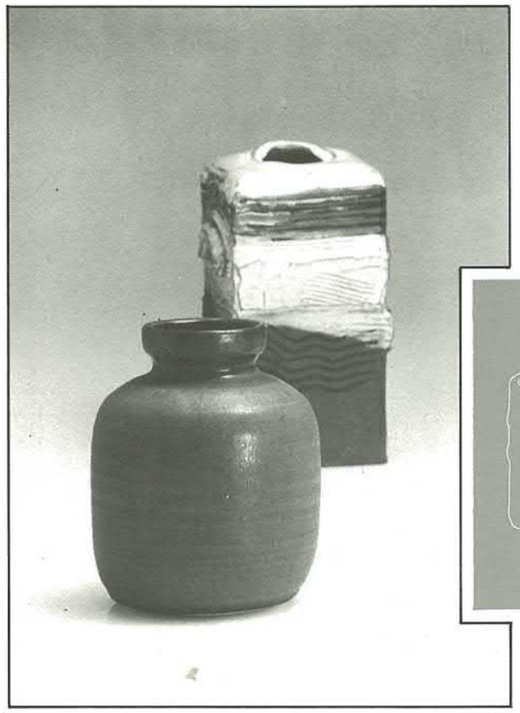
The same process holds true for the camera to subject. Whatever aperture or lens you use, when your camera is close to the subject, the background will be significantly more out of focus than when the camera is further away.

The second factor affecting depth of field is:

Aperture

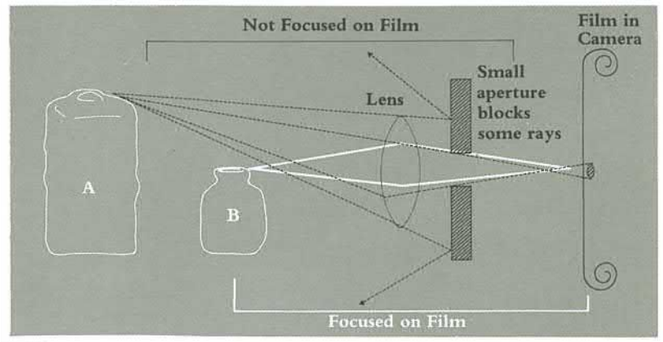
A small aperture increases the depth of field because only light rays travelling at similar angles can enter the lens.

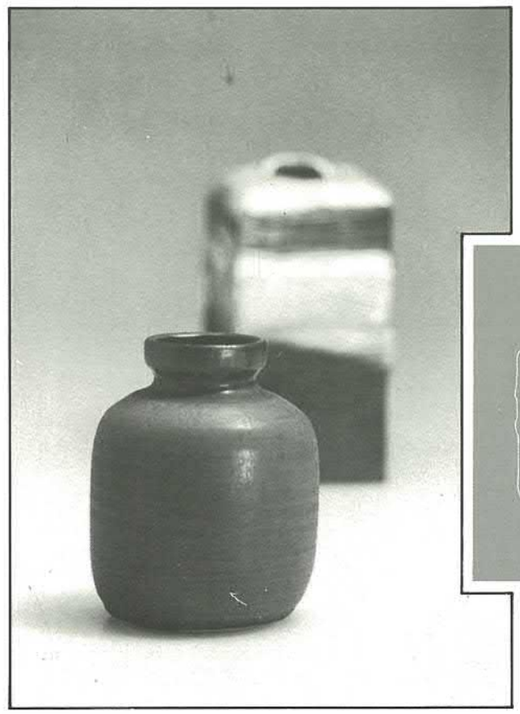
The point of light from pot "B" is seen at the film as a soft "blob", or



Point from pot A focuses in front of the film and exposes as a small "soft" circle.

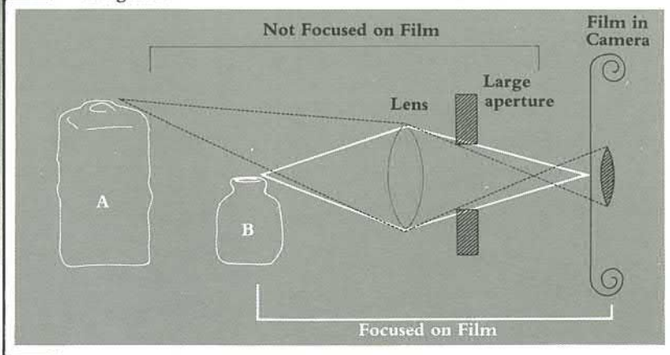
Diagram 2





Point from pot A focuses in front of the film and with the wide aperture exposes as a large "soft" circle.

Diagram 3



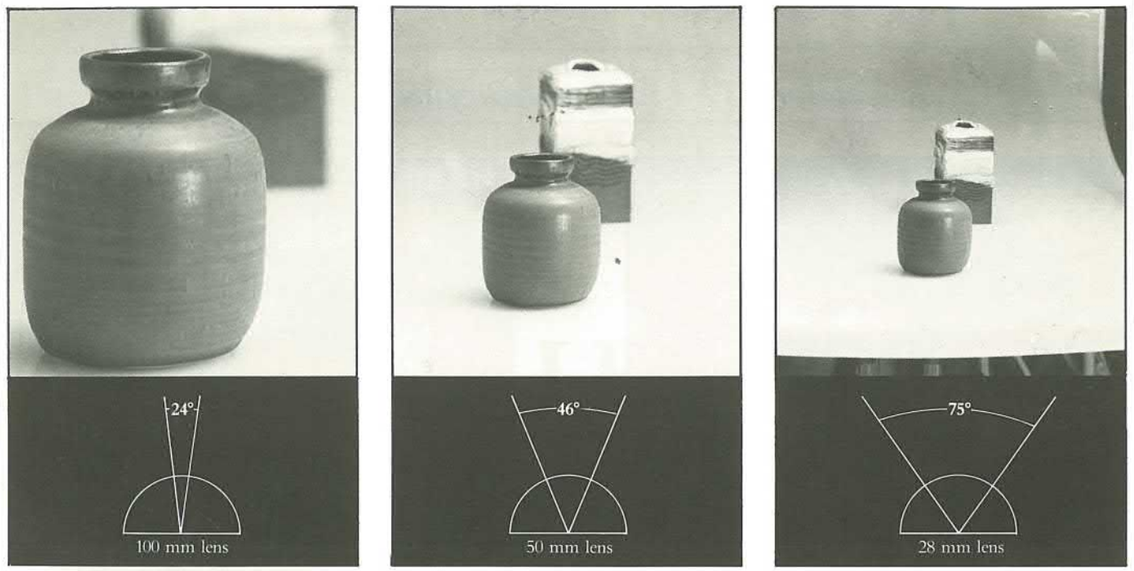


Diagram 4

Angles of view of the three lenses used to take the photographs shown above.

out of focus circle. The "blob" gets bigger, the wider the aperture (as can be seen in the diagram). This occurs because the more widely diverging light rays from objects are blocked from entering the lens when a small opening, or aperture, is selected. Only rays passing through the centre of the lens reach the film. This, incidentally, is why your lens will often seem to produce a "crisper" picture through a small aperture as there are far less faults at the centre of a lens than at the outer edges.

The general rule to remember is:

- A small aperture (large *f* number) will give the largest depth of field.
- A large aperture (small *f* number) will give the smallest depth of field.

The depth of field in your photograph is also governed by your choice of lens.

Focal Length of Lens

Long lenses that seem to magnify your subject will give a shallower depth of field, for a given aperture, than those that show a more general view and appear to make your subject seem smaller.

The length of a lens is measured from the front elements to the focal point on the film. This measurement is shown in millimetres at the front of the lens barrel.

An *f* stop size is worked out in relationship to the lens. A bigger, longer focal length lens needs a bigger "hole" than a shorter lens to allow the same amount of light to strike the film.

We have already seen how aperture affects depth of field. A long focal length lens bends light rays less steeply than a shorter lens. This means that with a long lens you see only a few objects which become rapidly out of focus either side of the focused subject, whereas with a short lens you will record many small objects which appear sharp for a considerable distance both sides of the focused subject.

As well as establishing the depth of field that is most appropriate to your subject, another consideration must be that of perspective.

Perspective

The standard 50mm focal length lens supplied with most 35mm (size of film) cameras most nearly matches our peripheral human vision. Even with this "standard" lens, if you approach close to your object, perhaps in order to exclude background detail, you will begin to dramatically alter the apparent proportions of other objects. Although there are a number of factors that give the visual clues we describe as perspective, size change is one of the most important.

Remember the example for depth of field holding your finger close to your face. Repeat this exercise, but this time observe how enormous your finger appears close to your face and how small (therefore distant) background objects become.

Once again the same principal applies when using a camera lens. In order to close in on your subject without altering the apparent perspective of your object, use lenses of different focal lengths.

The greater the focal length the smaller the angle of view. For instance a 135mm lens will exclude much more of the scene around your subject than a 50mm lens. Conversely a 28mm lens will include much more.

Finally there are many lens constructions to get you "in close". To come in close to your subject is particularly important if your final piece of work is small, or if you wish to show an important area of detail on a larger object. Which lens you use depends very much on just how close you need to come to your subject.

Lenses marked "close focus" or "macro" are convenient and will get you considerably closer than a standard lens.

Another convenient, and cheap, method is to use a "close up filter". This is really only an additional lens which screws on the front of your existing lens. They can be bought in various magnification strengths.

More ambitious, but more versatile, are methods that move the lens further away from the film. "Bellows" (which allow any extension to be set) and "extension tubes" (which usually come in three fixed steps) provide a high degree of magnification.

Which system you choose will depend on how much variation there is between each piece of work.

To sum up: to make a photograph that conveys what you want to say about your work depends on selecting:

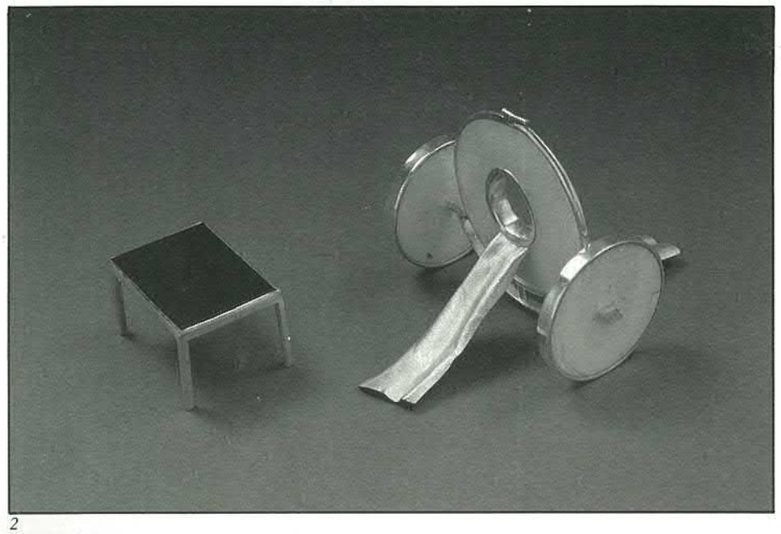
a) the setting and lighting
b) the correct exposure
c) the most suitable lens

Good results for each of these aspects can be simply achieved: a small diffuser and reflector for your outside "studio", a Kodak "grey card" for accurate metering, using the camera's through the lens meter, and I would recommend buying a 35mm-105mm macro zoom lens.

It really is worthwhile to take the time to document your work. Your slides will so often leave a lasting first impression. □

Jenny Pattrick backgrounds sculptural jeweller Daniel Clasby

"Just having a damn look around"



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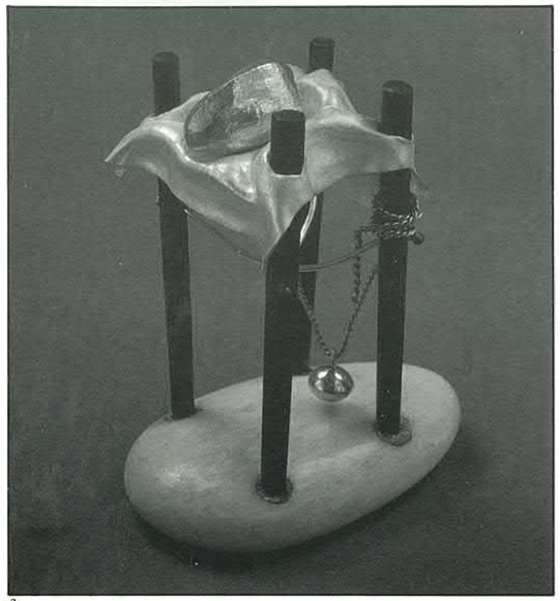

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4

2 *"Wouldn't have a clue"*

3 *"If you know the song, join in, cuz we're all alone up here"*

4 *"Rock Therapy"*

Daniel Clasby certainly gave the public something worthwhile to have a damn look around at recently. His exhibition of small sculptures at the Villas Gallery in Wellington was witty, thought-provoking and most elegantly executed. The twelve pieces, each provocatively titled, were displayed simply on separate plinths and in a circle. The viewer started with the title piece of the show "Just having a damn look around" (inside Daniel's head I suspect) and then moved slowly round the outside of the circle, laughing, puzzling, marvelling at each new piece and each crazy title. The titles were connected by "ands", "buts", "besides" etc to make a (fairly obscure) narrative.

"Words are what get me going," says Daniel. "Other people start with sketches or working drawings. I start with the title. I've always been fascinated by odd phrases. Something someone says, or a phrase in a song, jumps out at me and sticks in my mind. All the titles in this show have a particular story behind them for me. Like the title of the exhibition ... I was outside my workshop on the pavement late one night, taking a bit of fresh air, and an old man was rummaging in some bins nearby. He came over to a bin near me and I turned to say something to him. He looked at me squarely and said 'Just having a damn look around' — and the phrase stayed with me."

Daniel Clasby's enjoyment of humour in his art goes back to his training at Montana State University where he gained a Bachelor of Fine Arts. Peter Volkins and Jim Melchert influenced him and both these American artists use humour as a vehicle for expression.

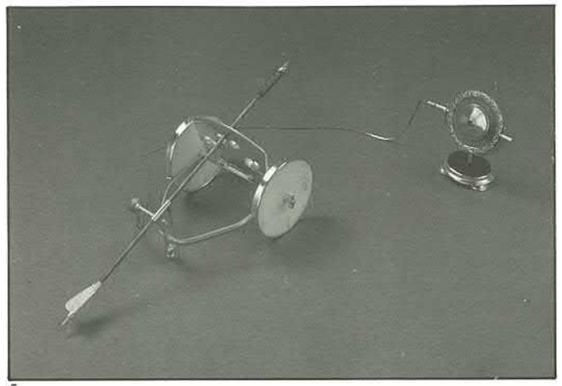
He also speaks highly of his later training at Haarlem, Holland. There, the art school brought in senior practitioners in each discipline to act as docents for the students. Once a week these respected artists lunched with the students and then spent the whole afternoon visiting the students individually, discussing the work, questioning techniques and ideas. "It was a marvellous system," says Daniel. "You had time to build up quite a relationship with these fine jewellers. I think they really valued the contact with us too, and regarded it as a stimulation to their work." Daniel hopes that something of this system might be incorporated in the new Craft Education syllabus now being drafted.

5 *"Illusions of that Grand 1st Prize"*

6 *"If you're coming for any length of time you should bring something to play with"*

7 *"It's time for a change"*

8 *"Hung up on a notion"*



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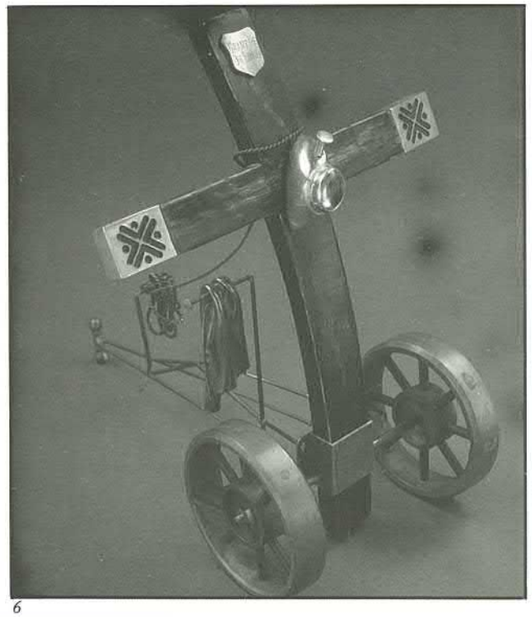

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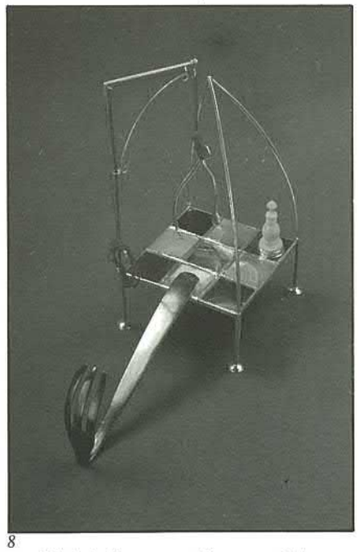

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Many New Zealand jewellers owe their beginnings to Daniel Clasby. In the 70s he set up the Lapis Lazuli school for jewellers in Auckland. In fact he set it up twice. It burned down shortly after it was completed and had to be rebuilt. Daniel puts enormous energy into whatever project he undertakes, and works hours that would drive most mortals into the ground very rapidly. After leaving Lapis, for personal reasons ("a mistake — I just bummed around the world in a real mess and achieved nothing"), he came back and became a member of the successful **Fingers** co-operative. Recently he has left Fingers to build a twelve bench jewellery workshop — a much needed facility in New Zealand — which has spaces available on a long-term or daily basis and is, of course, an ideal venue for workshops.

"I love to teach," says Daniel. "I need to have people around me and to feel the workshop buzzing. I don't seem to work well without that."

Activity certainly seems to stimulate this jeweller/sculptor. He likes to have ten pieces on the go at once. When he gets stuck on one piece he just leaves it and goes on to another. This is how he worked towards the Villas exhibition. "The other people in the workshop couldn't believe anything would ever come out of the chaos," he says. "There were half-finished bits and pieces everywhere. But that's just when I do get things done. I was trying to make a piece for the Crafts Council **Ties That Bind** exhibition last year. I was just making one piece and I got stuck — couldn't think what to put on the cross. If I'd had lots of pieces on the go, I'd have left it, come back later and solved it, but as it was I left it and never managed to solve it in time. But while I was working on all these pieces, the answer came and the piece 'Waiting For Godot' is included in the Villas exhibition." The sculpture he is talking about is a wicked and delightful commentary on grants to artists. A bold modern cross has its ends capped with silver, engraved with the Queen Elizabeth II Arts Council symbol. The cross is mounted on wheels like a cannon and nailed to the cross-piece is a tiny eye (the artist's) looking out through a fishbowl curve of glass.

Daniel uses a mixture of found objects and his own constructions. The scale is tiny. His eye for the relationships between materials — silver, gold, ebody, ivory, semiprecious stones, marble, to mention only a few — is very sure. But in all the pieces, meaning is of paramount importance to Daniel.

"Just beautiful shape or colour is not enough for me," he says. "If a piece doesn't say something about *me*, then I'm not satisfied and I won't show it."

Daniel often works seventeen hours a day. He lives in two rooms alongside the workshop and is always available to students for advice. He has a large meal in the morning, meditates for an hour in the middle of the day and then works into the night when there aren't so many interruptions from students.

"I'm a homebody really," he says, with his quiet smile. "I don't like to move around much, and I work best if I'm settled in one place."

Daniel Clasby's latest work is good testimony to that. His home/workshop is obviously providing the right environment for creativity in himself, and, by the buzz of activity when I visited it, there'll be other good artists coming out of it soon.

Daniel's next major exhibition is at the Auckland Museum in December. It should be worth a visit. You'll get a laugh too.

□

Craft Loan Scheme

John Schiff and Edith Ryan outline this new Arts Council Scheme.

The Queen Elizabeth II Arts Council has been negotiating for six years to devise a scheme whereby craftworkers may receive financial aid through a subsidised loan scheme. Traditionally, Arts Council policy is to support excellence and this scheme endorses this policy and goes further in trying to support those who may not necessarily be eligible for a grant. The Council is offering not only cheap finance but a chance to upgrade design skills so that creativity may be enhanced. This recognises that there are practitioners of long standing who have splendid technical and teaching skills but whose design skills are not always commensurate with them. The loan scheme gives an opportunity for these applicants to engage in an intensive design course with a master craftsman after which they may be eligible for a loan.

What is the Craft Loan Scheme?
Because of the nature of their work and the low return from their craft, most craftworkers find borrowing at current rates an impossibility.

The objective of this Scheme is to redress this situation. For those who meet the criteria, loans subsidised by the Arts Council will be made available for upgrading working and training environments. These low interest loans are really for equipment and workshop development.

How Does the Scheme Work?
The Queen Elizabeth II Arts Council has set aside $30,000 this financial year to subsidise loans to craftworkers. The Development Finance Corporation is making loan money available and the $30,000 Arts Council subsidy means that up to $200,000 in loans can be granted — the effect is that the limited Arts Council funds are spread far wider than would otherwise be possible.

Interest Rate
The loans are subsidised to the tune of 12½%. That is, the craftworkers pay interest 12½% lower than normal lending rates. At the time of writing, the market interest rate is 21%. A craftworker taking out a loan under this scheme will now pay on 8½% interest. The interest rate is reviewed on an annual basis.

The amount of the loan is dependent on the security available and the ability to repay. There is no minimum or maximum. Because the Arts Council is charged an administration fee of $500 per applicant, and because applicants will usually require the help of their accountant or solicitor, at a cost, loans under $4000 may not be viable for the Arts Council or for the applicant. At the other end, large loans are very carefully vetted because there is a limit to the loan money available.

Repayment Term
There is no fixed regime for the term of craft loans or for the repayments schedule. These are worked out by the Development Finance Corporation to meet the individual need of the applicant. Generally, the maximum term of a loan is five years. No application fee is charged to the applicant — this is borne by the Queen Elizabeth II Arts Council.

Applying
Application forms for craft loans are available from the Queen Elizabeth II Arts Council and the Crafts Council. The second article will give a guide to completing the forms and give details of what information is required.

Applications should be sent to the Queen Elizabeth II Arts Council. They are initially screened by a panel and if they conform to the criteria, they are referred to a qualified practitioner acting as consultant to assess the case in terms of technical, artistic and marketability terms. If the proposal is considered viable by the consultant, it is referred to the Development Finance Corporation. At this stage, the applications are appraised by the Development Finance Corporation, focussing particularly on the financial details and the ability of the applicant to meet the capital and interest commitments. This is handled by the nearest Development Finance Corporation Regional Branch and, in some cases, the Development Finance Corporation will arrange to interview the applicant.

If approved the Development Finance Corporation will disburse the loan, once it is satisfied that all legal documentation is in order.

What Types of Expenditure are Loans Available For?
- The purchase of new equipment.
- The building of new equipment.
- The building of new workshop facilities.
- The redevelopment or relocation of existing workshop facilities.
- The redevelopment of existing facilities to include training/teaching facilities provided that:
  I. the applicant has achieved a high standard of competence in technique, design and is recognised as being creative;
  II. the applicant has proven teaching ability;
  III. there is a proven need for the proposed training facilities in the region.
- The refinancing of an existing loan provided that it will enable new developments in the craftworker's production.

"New" equipment can include second-hand equipment.

What Types of Expenditure are Excluded from the Scheme?
- The purchase of land.
- The refinancing of an existing loan as a means of alleviating cash flow problems.
- The purchase of materials used in the applicant's craft.
- Payment for assistance in producing craftworks while the applicant is involved in construction/installation of new facilities.

Who Can Apply?
The Scheme applies to those craftworkers who have a proven experience and production/exhibition record and have demonstrated an individual creative style where a design element is clearly inherent but who are hindered from further development because they are not in a position where they can invest at current market rates.

The Scheme applies to individual craftworkers, partnerships and co-operatives.

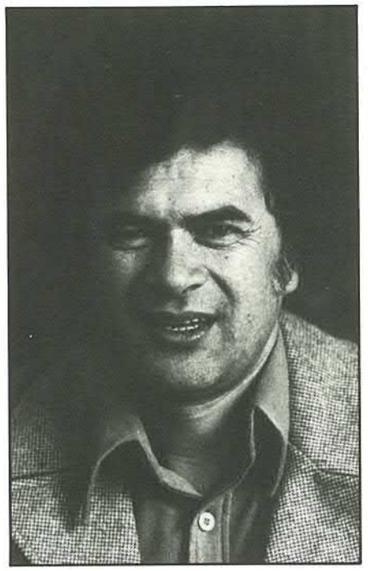
The Scheme does *not* apply to certain categories of application which are covered by the Queen Elizabeth II Arts Council Major Grant Scheme and Short Term Grant Schemes. These schemes cover: Creative Projects; Research Projects; Study Projects in New Zealand and overseas. Low interest loans are not available for those projects where the applicant has already received a Queen Elizabeth II Arts Council grant (in other words, a low interest loan cannot be used to top up a grant for the same project).

Where the consultant and panel need *confirmation* that the applicant's design skills meet the criteria, the applicant might be expected to spend a week with a mastercraftsman, so that the applicant's potential may be explored. The applicant will only be granted a loan if the mastercraftsman is satisfied that the applicant has demonstrated in new work that the instruction has been taken onboard and creativity is expressed.

The next issue will include a second article on the Crafts Loan Scheme. It will cover the requirements for information and how applications should be prepared.

Edith Ryan
Manager — Crafts Programme, Queen Elizabeth II Arts Council
John Schiff
Executive Director, Crafts Council of New Zealand

Alan Highet Award



Maori artist/craftsman Cliff Whiting is the 1986 recipient of this award. The award is the largest to an individual artist in New Zealand — $25,000. Created in 1984 to honour Alan Highet, first Minister of the Arts, it provides support and recognition for "mid-career artists with ability and clear potential". Last year the award went to choreographer Mary Jane O'Reilly to enable her to create new dances with Limbs Dance Company. This year Cliff Whiting's work in the contemporary Maori art world is honoured.

Cliff Whiting is of the Whanau-a-Apanui tribe and was born and educated at Te Kauha. He trained as a teacher at Wellington Teachers' College 1955-56, then he served in education as an art adviser and later art lecturer at Palmerston North Teachers' College.

As a painter, carver, designer and illustrator, Cliff Whiting has made a strong contribution to contemporary Maori art. His inspiration is rooted in traditional art forms but in design and technique he has developed a strong and vigorous individual style which has been an inspiration to many other artists.

Probably his greatest contribution to New Zealand art is his work in revitalising marae art. Cliff Whiting is a strong believer in community art projects. To him it is the *process* that counts — the interaction between members of the group; the knowledge the community develops about itself; the influence of the old people on the young and the fact that no one is rejected. He has developed styles and techniques specially suited to non-specialists. Many times he has worked with a whole community in carrying out his designs for the refurbishing of marae in the north. His modern interpretations of traditional designs and his use of modern materials (customwood, hardboard) have struck a chord in the people with whom he works. There is great communal pride in the marae art projects on which Cliff works.

Since leaving Palmerston North Teachers' College in 1982, ostensibly to practise his own art and to be a commercial fisherman, Cliff has put much of his energy into assisting and advising on new marae projects.

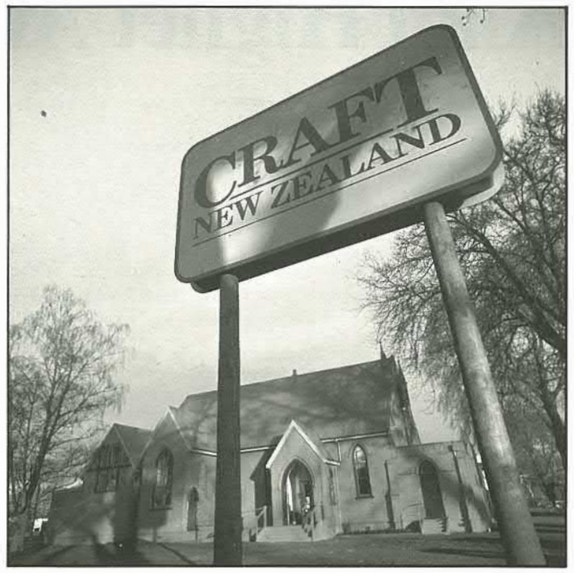
We can be sure that many will benefit from the 1986 Alan Highet Award.

(This year the Queen Elizabeth II Arts Council is opening nominations for the Alan Highet Award to the general public. Nominations of artists in any field, together with relevant details of the artist's contribution and importance, should be sent to QEII Arts Council, Private Bag, Wellington.)

Jenny Pattrick

Sources:
QEII Arts Council Resource Centre
Education Vol 24 No 10 and Vol 25 No 7

A look at one of our newest, tourist oriented craft shops.



Craft New Zealand, Cambridge

Overseas visitors expected in New Zealand this year will number more than 650,000, a figure equal to one third of our adult population. With their considerable buying power these tourists will have a significant effect on craft purchases throughout the country.

Craft shops are already well established in the major cities and the tourist resorts. On or near the highways small craft outlets offering work from individual craftspeople can be found. What has been lacking are major outlets for quality crafts in areas away from the cities but easily accessible to tourists.

Out of a charming traditional New Zealand town with an historic but delapidated church came the idea to create a new environment for selling craft.

After a year of research into tourism, craft, retailing and public awareness of craft, business as New Zealand's largest craft centre commenced.

The concept was to promote craft, to provide a high quality outlet for craftspeople and to make the craft highly accessible to the public.

The craft centre is owned and operated by two people: Gordon Campbell, a company director of a marketing and advertising agency involved with tourism, and Barbara Sherburd of Cambridge, previously of Wellington.

A lot of thought and hard work was put in to ensure that the craft centre would be unique in its style. The owners felt there was a need to address the demand by tourists for better quality attractions and shops. International visitors were coming to New Zealand having heard of our beautiful crafts and yet were constantly being taken to souvenir shops and tourist outlets. Thus the need for a top location to ensure that tourists would stop whilst on their vacation in New Zealand.

A three-page document was printed and used when Barbara visited potential craft suppliers last year. This gave information about Craft New Zealand's concept and talked about the international and domestic tourists and the potential of a new approach to selling craft.

Also there was a questionnaire which asked the craftsperson mainly about how they presently sold their craft, what they expect of a craft centre and how their craft was produced.

New Zealand Tourist and Publicity Department, Crafts Council of New Zealand, QEII Arts Council, Maspac, tour operators, managers of tourist attractions and retailers were approached in order to assess the present situation and to find the "gap".

A concept book was prepared which gave tourist traffic figures, geographical and historical information about the area, cash forecasts, stock mix, sales information, business report, photographs of craft and general observations.

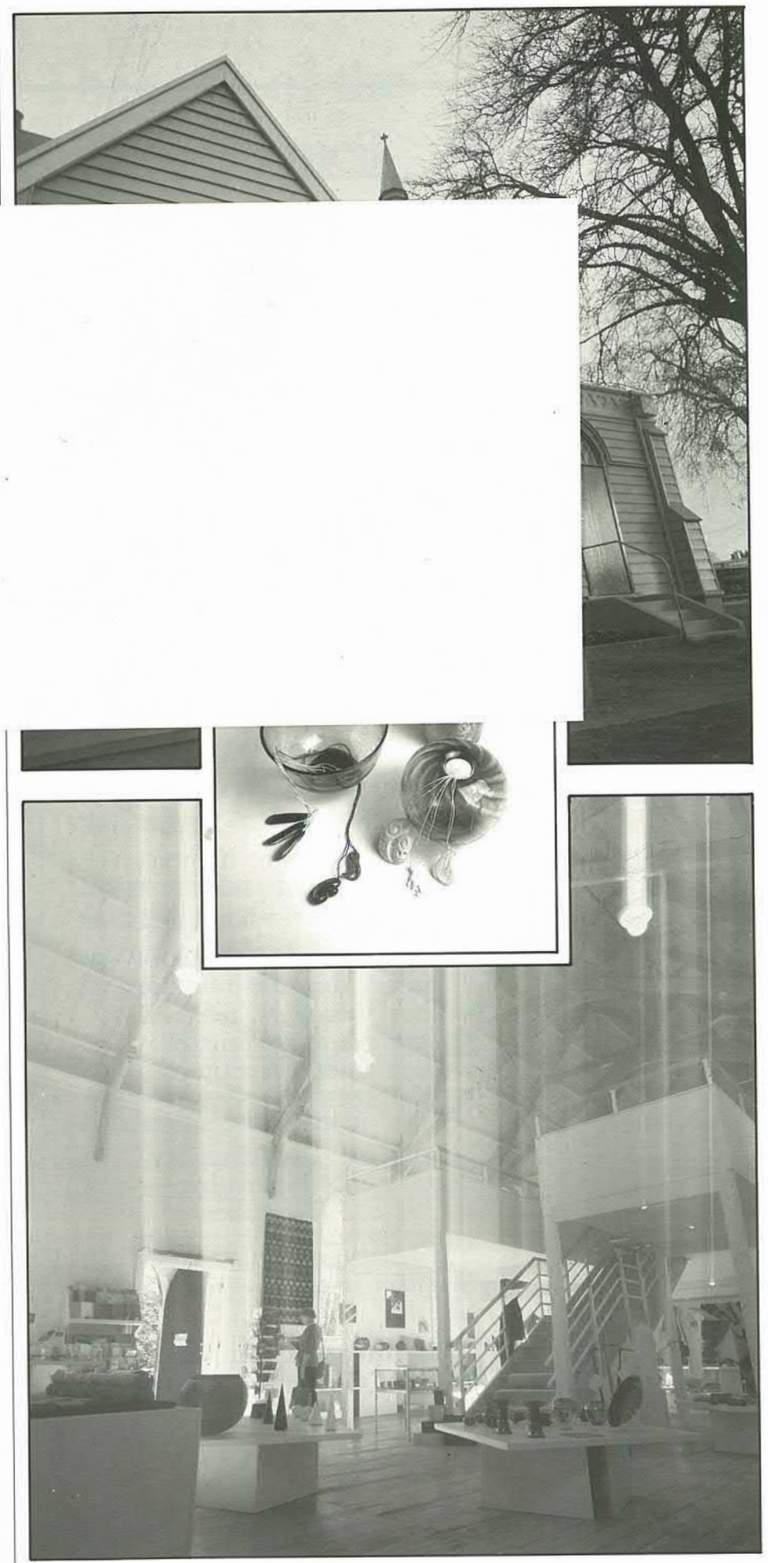
This formed the basis for the setting up of Craft New Zealand. It was recognised that the business had to be flexible and conscious of the needs of the craftspeople and of the public at large.

Craft New Zealand has a retail area of 5000 square feet and therefore is able to offer an extensive range of craft. It has plenty of room to display creatively and to focus on individual craft pieces or on a selection of an artist's work.

The 100 year old Gothic church at the northern entrance to the town was renovated over a three-month period with everyone working "full tack". The vacant church was transformed into a light, spacious and vital craft centre. Its exterior was repainted brick red much to the surprise of the locals. The purpose of the striking colour was to be fashionable and to attract and entice passersby to stop and come in.

The interior is 40 feet tall, tongue and groove walls and floors. The walls are painted a shadow white and the trusses and floorboards have been blonded and polyurethaned giving a light, fresh and low key background to the high profile crafts displayed.

People, international and domestic, seem to be slightly surprised and impressed by the quality, colour and uniqueness of the craft. To quote from the visitors' book: "Impressed — NZ needs more," "Just what the Waikato needs," "Delighted with the high standard of craft and the originality," "Lovely to see the old church used for something creative."



The stock mix has been split into media categories so that there is commitment to all types of craftwork. There are ceramics, glass, woodware, Maori art, weaving, fabric art, wall hangings, handknits, jade, paua, bone, jewellery, sculpture, silks, leather, enamel, stationery and other individual items.

Craft comes from throughout New Zealand and the artist's name and town are always written beside their work.

There is a selection of Maori and Pacifica influenced art but most of this is crafted by Europeans. There are a small number of craftspeople who provide excellent work. There has been a great difficulty in sourcing artists willing to sell their work to people in a commercial sense. Now that Craft New Zealand is open and the Maori people can see the high standard which is being set in the selection of the craft, more work is being included.

Leanne Walker, Jo O'Connor and Linda Brajkovich, all of Cambridge, staff the craft centre and have a good knowledge of the artists, of their work, are tourism minded and most importantly are friendly and welcoming to all who visit the craft centre. Pack-and-post facilities, foreign exchange and Japanese translations are provided to help the international vistors.

Importance is given to speaking with the public about the quality and uniqueness of the craft, encouraging people to believe that craft is an investment and explaining that craft is treated as art.

Looking to the future, Craft New Zealand, Cambridge, wants to do all that it can do to support the craftsperson. □

1 Exterior: Craft New Zealand. Cambridge.

2 Interior: Craft New Zealand. Cambridge.

A look at one of our newest, tourist oriented craft shops.

Craft New Zealand, Cambridge

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The concept was to promote craft, to provide a high quality outlet for craftspeople and to make the craft highly accessible to the public.

The craft centre is owned and operated by two people: Gordon Campbell, a company director of a marketing and advertising agency involved with tourism, and Barbara Sherburd of Cambridge, previously of Wellington.

A lot of thought and hard work was put in to ensure that the craft centre would be unique in its style. The owners felt there was a need to address the demand by tourists for better quality attractions and shops. International visitors were coming to New Zealand having heard of our beautiful crafts and yet were constantly being taken to souvenir shops and tourist outlets. Thus the need for a top location to ensure that tourists would stop whilst on their vacation in New Zealand.

A three-page document was printed and used when Barbara visited potential craft suppliers last year. This gave information about Craft New Zealand's concept and talked about the international and domestic tourists and the potential of a new approach to selling craft.

Also there was a questionnaire which asked the craftsperson mainly about how they presently sold their craft, what they expect of a craft centre and how their craft was produced.

New Zealand Tourist and Publicity Department, Crafts Council of New Zealand, QEII Arts Council, Maspac, tour operators, managers of tourist attractions and retailers were approached in order to assess the present situation and to find the "gap".

A concept book was prepared which gave tourist traffic figures, geographical and historical information about the area, cash forecasts, stock mix, sales information, business report, photographs of craft and general observations.

This formed the basis for the setting up of Craft New Zealand. It was recognised that the business had to be flexible and conscious of the needs of the craftspeople and of the public at large.

Craft New Zealand has a retail area of 5000 square feet and therefore is able to offer an extensive range of craft. It has plenty of room to display creatively and to focus on individual craft pieces or on a selection of an artist's work.

The 100 year old Gothic church at the northern entrance to the town was renovated over a three-month period with everyone working "full tack". The vacant church was transformed into a light, spacious and vital craft centre. Its exterior was repainted brick red much to the surprise of the locals. The purpose of the striking colour was to be fashionable and to attract and entice passersby to stop and come in.

The interior is 40 feet tall, tongue and groove walls and floors. The walls are painted a shadow white and the trusses and floorboards have been blonded and polyurethaned giving a light, fresh and low key background to the high profile crafts displayed.

People, international and domestic, seem to be slightly surprised and impressed by the quality, colour and uniqueness of the craft. To quote from the visitors' book: "Impressed — NZ needs more," "Just what the Waikato needs," "Delighted with the high standard of craft and the originality," "Lovely to see the old church used for something creative."

The stock mix has been split into media categories so that there is commitment to all types of craftwork. There are ceramics, glass, woodware, Maori art, weaving, fabric art, wall hangings, handknits, jade, paua, bone, jewellery, sculpture, silks, leather, enamel, stationery and other individual items.

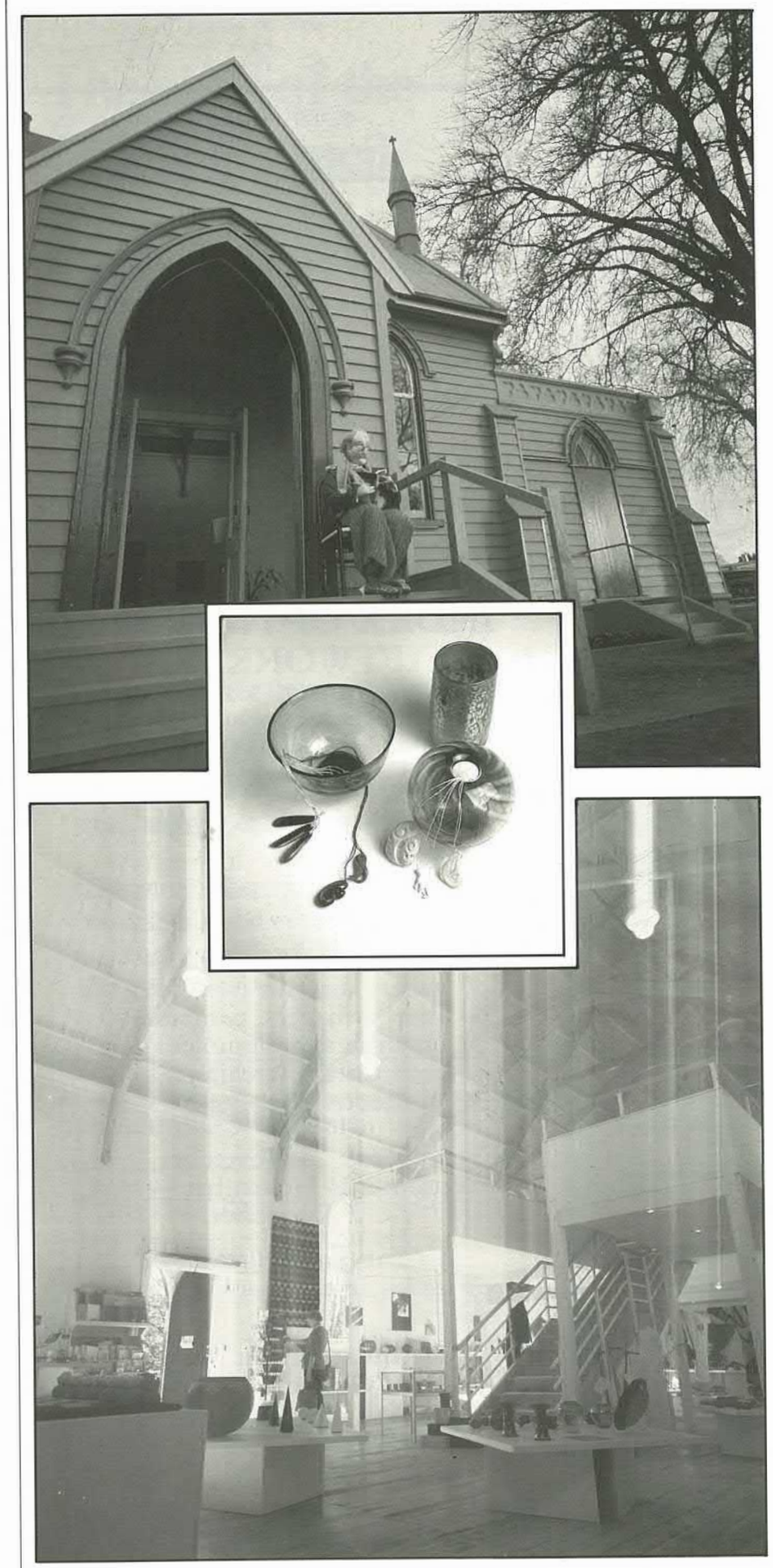
Craft comes from throughout New Zealand and the artist's name and town are always written beside their work.

There is a selection of Maori and Pacifica influenced art but most of this is crafted by Europeans. There are a small number of craftspeople who provide excellent work. There has been a great difficulty in sourcing artists willing to sell their work to people in a commercial sense. Now that Craft New Zealand is open and the Maori people can see the high standard which is being set in the selection of the craft, more work is being included.

Leanne Walker, Jo O'Connor and Linda Brajkovich, all of Cambridge, staff the craft centre and have a good knowledge of the artists, of their work, are tourism minded and most importantly are friendly and welcoming to all who visit the craft centre. Pack-and-post facilities, foreign exchange and Japanese translations are provided to help the international vistors.

Importance is given to speaking with the public about the quality and uniqueness of the craft, encouraging people to believe that craft is an investment and explaining that craft is treated as art.

Looking to the future, Craft New Zealand, Cambridge, wants to do all that it can do to support the craftsperson. □



1 *Exterior: Craft New Zealand. Cambridge.*

2 *Interior: Craft New Zealand. Cambridge.*

Annual Scheme Applicants 1986/87

Internal

Rowan Boot Jeweller	$1,700	*To work as an apprentice under Daniel B. Clasby.*
Richard Foot Jeweller	$1,500	*To relocate and re-equip jewellery workshop in order to facilitate safer, more efficient production.*
Doreen Fraser Weaver	$2,500	*To research and study the traditional methods of finishing cloth through the past centuries.*
Tony Kuepfer Glassworker	$10,000	*To refurbish existing hot glass studio.*
Ian Lambert Woodworker	$500	*Towards workshop development.*
Rose-Anne Leversedge Calligrapher	$5,000	*Grant carried over from last year to assist in fees for calligraphy and book binding course.*
Ross Richards Potter	$3,500	*For purchase of a 25 cubic foot ceramic fibre lined gas fired kiln.*
Baye Riddell Potter	$2,650	*To equip and carry out repairs and redevelopment on workshop to cater for classes and/or training programmes.*
Phillipa Steel Textile artist	$5,000	*To prepare work for a solo exhibition of textile art to be held at the Dowse Art Museum.*
Diggeress Te Kanawa Weaver	$6,000	*To erect Skyline garage as teaching school for Maori weaving*
Christine Thacker Potter	$4,440	*Purchase of electric kiln*
Geoffrey Wilson **Paulette Brooke-Anderson** Ceramic sculptors	$10,000	*To build a workshop studio and gallery on property.*

Overseas

Marianne Abraham Ceramist	$4,000	*To spend 9 months looking at European tin glazed ceramics in major collections and in areas where it is made.*
Russell Beck **John Edgar** Jade carvers	$3,000 $5,000	*To study utilisation of jade in Asian countries and in the Pacific to inspect sources of jade.*
Susan Poff Fibre artist	$1,400	*To attend the Australian Fibre Forum Textile Arts Conference at Tamworth.*
Katherine Stammers Jeweller	$5,000	*To spend six months in the USA studying advanced techniques in contemporary jewellery.*
Deirdre Van der Vossen Calligrapher	$2,000	*To attend the Digby Stuart College of the Roehampton Institute to attain a certificate in calligraphy and book binding.*
Kate Wells Tapestry weaver	$5,000	*To travel to Europe and Britain to study both traditional and contemporary tapestry weaving.*

INDEX OF NZ CRAFTWORKERS

Craftspeople are invited to apply for inclusion in the index of NZ Craftworkers.

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— to represent the highest quality craft nationally and internationally

— to provide a resource for gallery directors, craft shop managers, exhibition organisers, government departments, architects, educators.

Entries close: 14 November
Selection: 24 November — 5 December.

Guidelines for application and application forms are available from;

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

The aims of the Crafts Council

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

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

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

As well you will receive:

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

And you will also benefit from:

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

Application/Renewal Form

Name_____
Address_____
_____ Phone_____
New Member/Renewal (delete one)

☐	Individual member	$35 (incl GST)
☐	Joint member	$50 (incl GST)
☐	Craft Design Student	$27.50 (incl GST)

(Please tick appropriate box)
Amount Enclosed $_____ Receipt ☐
Craft Interest:_____

If a new member is signed up and a cheque and form enclosed with your own, discount your subscription by $5 (max 4 discounts).
Return with cheque to: Crafts Council of NZ Inc.
PO Box 498
Wellington 1

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PO Box 498
Wellington 1

Craft Loans Scheme

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

Applications are now being considered for equipment and workshop development.

Application forms available from:

Edith Ryan
Manager – Crafts Programme
QEII Arts Council
Private Bag
Wellington

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

Crafts Council N.Z. Inc.
PO Box 498
Wellington 1

Crafts Council N.Z. Inc.
PO Box 498
Wellington 1

RESOURCE CENTRE

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

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

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

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

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

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

BOOKS

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

"The Practice of Woodturning" *by Mike Darlow (Australian Publication).*
Mike Darlow has set out on an exhaustive exposé of the art of woodturning. This is an important contribution and could well become a standard text. Recommended to all with a serious interest in this craft.

"Twentieth-Century Jewellery" *by Barbara Cartlidge. Published 1985 by Harry N. Abrams Inc., New York, N.Y.*
Barbara Cartlidge is owner/director of London's Electrum Gallery. In this book she represents a distinguished roster of metalsmiths from around the world.

"Weaving Rag Rugs: *A Women's Craft in Western Maryland" by Geraldine Nira Johnson. Published 1985 by University of Tennessee Press, Knoxville, U.S.A.*
This book describes rugs and the rug weaving process, traditional looms and portraits of the weavers. It is a book that documents this authentic American regional craft. (Rev. by Janet de Boer.)

"British Craft Textiles" *by Ann Sutton, 1986, William Collins Pty Ltd, 55 Clarence Street, Sydney 2000.*
Another book by the author of *The Structure of Weaving.*

"Lustre Pottery: *Technique, Tradition and Innovation in Islam and the Western World" by Alan Caiger-Smith. Published by Faber & Faber, 1985. 246pp, 33 colour plates, 105 b&w illustrations.*
An immensely satisfying reference book, possessing all the right components of technical, philosophical and aesthetic essences. Its educational value is immense, the skilful assemblage of the text only helping to underscore the author's astonishing understanding of the subject. It is a very worthy addition to that very select collection of unforgettable publications. (Rev. by Alan Peascod.)

The following books have recently been received in the Resource Centre and are available for hire at the cost of $2.00 for up to 2 weeks.

"Craft Australia Yearbook" *Crafts Council of Australia, 100 George Street, The Rocks, Sydney, N.S.W. 2000. A$19.95.*
The third in the format of an annual critical and visual survey of Australian craft.

The emphasis is on authoritative essays and good photos. The intention is to show as much work as possible to allow readers to discern where artists in the selected media are going and to sense shifts in style and technique. Each yearbook presents different media but the very active area of ceramics, textiles and wood and glass always receive coverage.

The authors are Margaret Legge, Curator of Ceramics and Antiquities at the National Gallery of Victoria; Janet de Boer, spinner, weaver and editor of *Fibre Forum*; Helge Larsen, Head of Department Jewellery and Silversmithing at Sydney College of the Arts and one of Australia's leading jewellery designers; Michael Bogle, editor of *Craft Australia*; and Nola Anderson, noted craftwriter and critic.

"Flax and Linen" *by Patricia Baines. Published by Shire Publications Ltd, Cromwell House, Church Street, Princes Risborough, Aylesbury, Bucks, U.K.*
An account of the processes and tools involved in the production of linen from flax. The traditional methods, when the work was done by hand, are described as well as some of the improvements and machines that have been developed.

"Textile Printing" *by Hazel Clark. Published by Shire Publications Ltd, Cromwell House, Church Street, Princes Risborough, Aylesbury, Bucks, U.K.*
Two thousand years ago woodblocks were being used in the east to print both fabric and paper. In Europe it was not until the middle ages that the first printed textiles were produced. Output remained limited until the importation of Indian chintzes in the seventeenth century encouraged the development of textile printing. This book shows how the industrial revolution led to the creation of a fully fledged industry which is still developing today. Each method of printing has in turn developed, speeded up production and allowed greater versatility before being re-evaluated and then superceded. Block printing, copperplate, cylinder printing and silkscreen techniques are some of those dealt with, and the author brings her analysis up to present-day methods. Each different method has made its impact on design, output and the market for textiles. The resulting fabrics show that the history of textile printing is not just about techniques but reveals changes in the way we live.

"Scottish Knitting" *by Helen Bennett. Published by Shire Publications Ltd, Cromwell House, Church Street, Princes Risborough, Aylesbury, Bucks, U.K.*
Helen Bennett gives a concise, highly readable account of the famous Scottish industry which, while providing full time jobs for some, as a domestic activity kept many families clothed and helped pay the rent. The distinctive styles and techniques developed by home-based knitters in the rural areas and offshore islands of Scotland are still admired and reproduced today. This album covers the five hundred years since the industry began with the well-known flat "bonnets", knitted by men belonging to their own, exclusive guild. It took nearly two hundred years for the emphasis to change to producing stockings and for knitting to become a largely domestic, female craft. The author describes, with period illustrations, the surprising variety of styles which emerged, such as delicate lace from Shetland, the complex Argyll technique for tartan hose and the intricate coloured patterns of Sanquhar and Fair Isle.

ARTICLES

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.

WOOD

"Crowning Glory" *Carving Pineapple and Flame Finials. Ben Bacon (American carver) gives detailed directions with photographs and illustrations on this classic aspect of furniture carving. Fine Woodworking Mar/April 1986, pp 36-40.*

"Plywood Chairs" *Greg Fleishman cuts unique designs and makes slotted panels in plywood to make springy seating. Fine Woodworking Mar/April 1986, pp 41-43.*

"Lathes" *2 articles on lathes. Fine Woodworking Mar/April 1986, pp 44-48.*

"Dovetails for Case Work" *Strength and durability from a traditional joint. Detailed directions for various dovetailing techniques. Fine Woodworking Mar/April 1986, pp.*

Horology — Making a Wooden Clock *Detailed directions for low-tech clockmaking. Fine Woodwork Mar/April 1986, pp 58-65.*

Glue Recipes *For making glue. Fine Woodworking Mar/April 1986, p 69.*

"Walnut — The Cabinet Wood Par-excellence" *The properties and working qualities of this wood are discussed. A recipe for making walnut-husk stain is included. Fine Woodworking May/June 1986, pp 41-35.*

"More on Bandsawn Veneer" *Getting the most out of your precious planks. Fine Woodworking May/June 1986, pp 44-45.*

"Shopbuilt Thickness Sander — A Low Cost Alternative to Handplaning" *This shopbuilt abrasive sander can sand panels up to 24" wide, down to 180 grit. With 36 grit abrasive one can quickly dress rough timber to a consistent thickness. It is built using bicycle parts, pipe wood and commercially available rollers. Fine Woodworking May/June 1986, pp 54-57.*

"Ripple Moulding" *This method of creating undulating wave patterns in wood is discussed and illustrated. Fine Woodworking May/June 1986, pp 62-64.*

FABRIC & FIBRE

"Speaking Batik" *In Indonesia, Iwan Tirta's name is synonymous with bringing batik and other textiles and crafts into the modern age, while preserving the authenticity of ancient patterns and the skills involved in making them. Craft International Jan/Feb/Mar 1986, pp 10-11.*

RESOURCE CENTRE

"Frame It Yourself" *Finding the right mat or frame to enhance needlework or other fibre/fabric pieces can be most difficult. Frame shops have virtually nothing in fabric. This article gives a good detailed description with photos/illustrations of how to make a fabric frame.*
Needle Arts Vol XVII No 2 Spring 1986, pp 17-19.

Susan Jarmain plans every stage of the construction of her garments, from the placement of colour on the warp to the particular character of the complex twill she weaves. The interplay of 12 shaft twill structure combined with the dyeing of silk creates silk with a difference and a most lustrous cloth.
Ontario Craft Summer 1986, pp 12-15.

JEWELLERY

Two Californian artists apply spaceage technology to their electronic jewellery.
The Crafts Report Vol 12 March 1986, p 11.

GLASS

"Artists in Glass" *The artists in glass exhibition features thirteen panels designed by seven New Zealand artists. Christchurch glass artists Ben Hanley and Suzanne Johnson painted, stained, fired and acid-etched the glass and then leaded-up all the panels. The painters and glass artists worked closely together to create this major touring exhibition of flat-glass.*
Art New Zealand 39 Winter 1986, pp 35-37.

Stained glass artist Alexander Bekschenko talks about his involvement with art and architecture. Architect Michael Wigginton reviews the developments in glass technology.
Crafts No 79 Mar/April 1986, Special issue on glass.

An article on the New York Experimental Glass Workshop. The hub of glass activity in the great city of New York, this workshop stands alone in the world of contemporary glass art.
Glass Studio No 46, pp 54-58.

BOOKBINDING

Oriental-style binding.
Words on Paper No 9 Dec 1985, p 3.

Historical summary of bookbinding.
Words on Paper No 9 Dec 1985, pp 1-2.

Casting techniques for paper.
Hand Papermaking Vol 1 No 1 pp 16-22.

CRAFT EDUCATION

A table of areas of study and glossy photos indicating quality of work being done at the educational institutes in Australia. Compiled from the brochure "Guide to Degree and Diploma Courses in Visual Arts, Design and Media Studies".
Craft Australia Autumn 1986, pp 42-71.

CRAFT CRITICISM

"Breaking the Mould" *John Perreault believes that ceramics should be subject to art criticism that has ceramics as its subject.*
American Ceramics 4/4, pp 17-21.

CRAFT PHOTOGRAPHY

"Shooting Wearables"
Shooting wearable art presents several problems that don't crop up in photographing other crafts.
The Crafts Report April 1986 Vol 12, p 4.

CERAMICS

"Pots With a Presence" *An article featuring the 1985 Fletcher Brownbuilt Award winner and 1986 selector Jeff Mincham.*

SLIDES

The following slide sets have recently been received in the Resource Centre and are available for hire at the cost of $6.00 members and $8.00 non-members.

Fletcher Brownbuilt Award 1986.

Philips Glass Award 1986.

Jewellery, Bone and Stone Carving and Metalsmithing.
Compendium Gallery 1985.

Furniture Design from the School of Art — University of Hobart.
Slides of work made by the Head of Furniture Design, John Smith, and from students of his course.

Craft Dyers Guild: First Annual Exhibition 1985.
Selected slides of the Craft Dyers Guild of New Zealand National Exhibition at the Auckland Museum. November 1985.

New Veneers Jewellery.
A selection of slides from the Exhibition held at the Fingers Gallery, May 1986.

Woodenworks"
A selection of slides of the jointly sponsored Renwick Gallery and Smithsonian Institute exhibition of five American craftsmen: Arthur Espenet Carpenter, Wendell Castle, Wharton Esherick, Sam Maloof and George Nakashima.

GENERAL

Furniture Designer/Makers form National Body
Some twenty-five furniture makers met in Wellington in July to discuss the need for forming a National Body. During the two days they found areas of concern that were common to all whether they worked in a city or rural environment. These people are designing and making fine one-off pieces and as individual craftspeople find that there are many problem areas existing in the use and management of resources, continuing means of training and apprenticeships, for furthering the educational aspects of isolation and effective ways to market unique products. There are difficulties in presenting, to a wide buying public, individually designed and crafted furniture.

It was felt that there was an overwhelming need for a National Body so that these people would have a collective, common voice to express their needs in the marketing and educational fields. Members of this Association will be designer/makers who have quality furniture as a common bond and direction. The objectives of the Association would be to provide as designer/makers in New Zealand, a leading edge to continuing development of a high quality and innovative furniture identity.

Mr Vic Matthews is the Co-ordinator and Mrs N Brokenshire is the National Secretary.

There are many people in New Zealand who have expressed dissatisfaction with the choice of fine furniture that is available. This National Body of furniture designers/makers have targeted late 1987 for their First National Exhibition of Fine Furniture, probably to be staged in Wellington.

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NEW WORK


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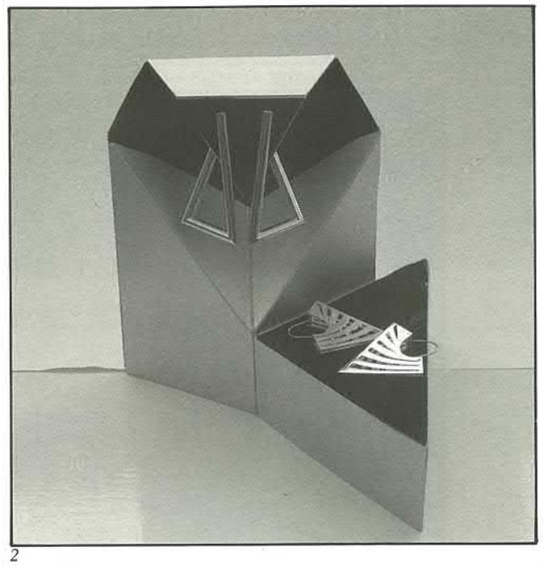
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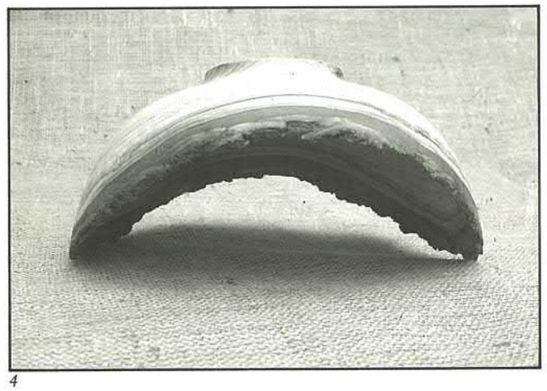
1 *Diane Woods — Stoneware Platters, 250-380mm.*

2 *Peter Deckers — Earrings, Stering Silver.*

3 *John Shaw — Chair, Oak and Seagrass to a design by Vidar Malmsten (Stockholm).*


3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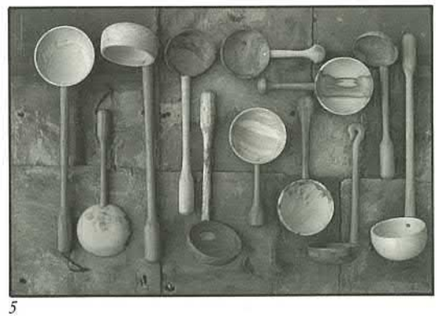
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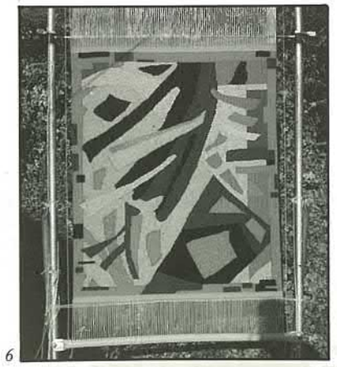
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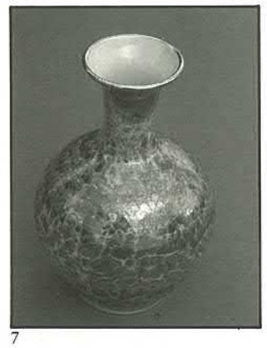
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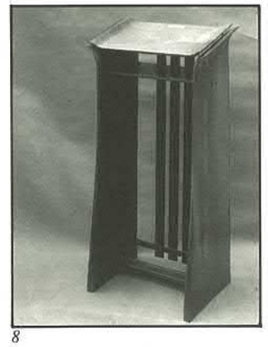
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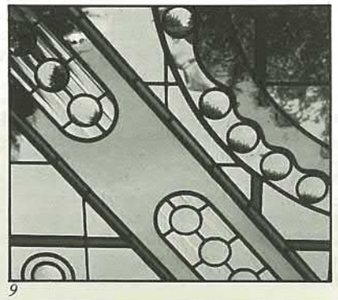
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4 *Paul Oliver — Apricot, Wood 200x150mm.*

5 *Simon King — Wooden Spoons and Ladles.*

6 *Esther Archdall — Tapestry Weaving, 650x750mm.*

7 *Chris Dunn — Green & Gold lustre decorated Vase.*

8 *Carin Wilson — Lectern.*

9 *Suzanne Johnson & Ben Hanly — Window.*

EXHIBITION REVIEW

Noeline Brokenshire reviews this annual Christchurch promotion event.

Alternative Furniture '86

Alternative Furniture '86 in Christchurch was an excellent presentation. One has to remember that this, the fourth year of the show, is not an exhibition but a presentation of crafted furniture to a buying public, a promotion exercise, so it cannot be viewed in the same way as an exhibition. However the same basic requirements do pertain — quality and integrity of craftsmanship, suitability of the article for its purpose, appropriateness of design details and the success of the total design concept. Usually the pieces presented are ones that the viewing public could ask to be repeated for them — or at least something like — so a further consideration is the price. Compared with previous years, this was the best we have seen. Certainly it was successful as a "show" since people went to see it in their thousands. Previous exhibitions have engendered continuing interest in fine crafted furniture but the upgrading of advertising did a great deal to whet the interest of the public. Visitors showed an enquiring and informed attitude to the idea of individually crafted pieces of furniture and asked searching questions about the finishes used, and how to treat them, whether the timber used was stable and the reason for this or that form of jointing. They looked with discerning eyes and judgemental attitude at each piece.

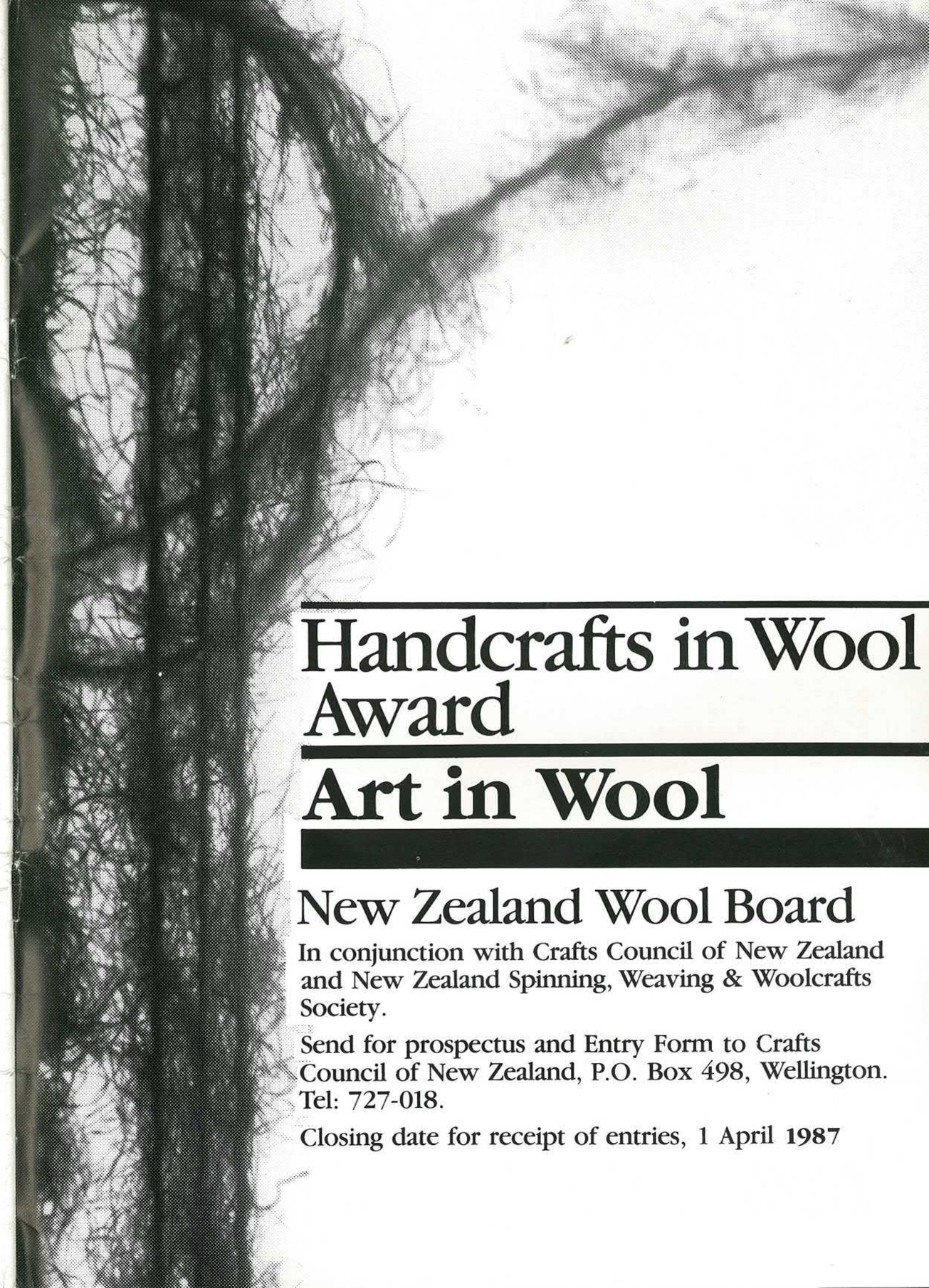
The decor and set were superb. New clear white screens with bright steel uprights gave a clean precision as background which contrasted well with the warm colour of the wood and allowed the pieces to speak for themselves. Each "unit" was defined by the area of grass matting squares and just a hint of protruding screen, so that every craftsman had a clearly defined "cell" that gave uncluttered viewing. Spotlights were strategically placed which highlighted pieces very well and all was softened with the use of reasonably tall, tubbed trees. The signs were nicely lettered in white and black and were pristine in their simplicity. Anna Thomas who planned the decor is to be congratulated on her restrained and perfect setting.

This year there has been a name change. The original show was called "Alternative — solid wood", but with the inclusion of other materials the "solid wood" has been dropped from the title. This has, of course, given a different emphasis although timber still dominates as a material. The word "alternative" is not a happy choice as it hints at something entirely different from what can be seen at the New Zealand manufacturers' show. The colonial and traditional pieces are not "different" in design — it is in the way they are made, each piece crafted by one individual not an assembly line product. Those pieces that are specially designed are very much alternatives. Three awards were given this year: the best traditional piece — Colin Slade; the best contemporary piece — Gavin Cox; best design overall — Marc Zuckerman. One new aspect this year was the selection of pieces to be exhibited at the Bishop Suter Art Gallery, Nelson. This is a first step in arranging several venues for the show so that a wider public can see for themselves what is happening in the furniture craft world. I hope this will be the forerunner of other such shows and that work by the best of our New Zealand designers and craftspeople can be taken further afield, for it deserves to be seen.

The furniture itself was of varied design but generally the standard of workmanship was excellent, certainly better, overall, than last year, but there were still pieces there that did not show the high quality of design or craftsmanship that such a show warrants. A new dimension was brought by Gavin Cox with his skilfully lacquered pieces (lacquer over particle board), one reason for the name change this year. The drawer arrangement in his chest of drawers shows a thoughtful approach and should be explored further. The use of colour in the lacquer finish will appeal to the young, modern sophisticate. Jonathan Hearn shows some promise with his rather bulky work but only his large blanket chest really came off. His design ideas need more careful thought and execution and the box with an unsecured lid was dangerous in the extreme, while the finish on his oval table was poor showing "bleeding". Neville O'Sullivan showed two elm coffee tables whose silken finished was an invitation to stroke. Garry Arthur brought warmth and humour with his carefully carved screen, a delight. John Shaw, who recently had a year with James Krenov, showed an exceptionally fine wall cabinet — quiet but exquisite. Jim Grimmett, who attended the design in wood course at Tasmania, has an extraordinary quizzical sense of humour seen in his clarinet-fashioned music stand, but his well made three-legged chairs (faintly reminiscent of Britain's La Trobe), though delightful visually, were uneasy to sit on — like the dozing monk, I toppled off! These two people brought an international flavour to the show.

It was the familiar exhibitors who made the most positive impact: Colin Slade's chairs with their immaculate finish; Mark Zuckerman's flair for design; James Dowle's very fine and comfortable chair in ash; David Thurston's two coffee tables with their solid angled legs, nice design elements; Iain Wilkinson's range of pieces, superbly made and with an exceptionally fine finish, thoughtfully and comfortably designed with a well balanced proportion given by the use of contrasted timber sizes. His cabinet was a joy to touch and a fused oak table, a difficult exercise in construction, was a visual delight. Iain's pieces were very reasonably priced.

This business of pricing is difficult, particularly at this time in New Zealand. Where a craftsman melds handcraft with the use of machine tools, particularly for repetitive elements, he can price his product lower than the craftsman who makes entirely by hand. Both should get ample repayment for their hours of labour and for the very high degree of skill involved. This makes it difficult for the handcraftsman to compete economically. These are some of the factors which must be considered by our furniture craftsmen when entering the realm of marketing; a marketing plan is a *must* at this time both for survival and for a continuing alternative to custombuilt furniture. A wider market for crafted furniture must be wooed and I believe the furniture needs to be seen and touched in many venues. The Christchurch public enjoyed a remarkable experience at Alternative Furniture '86. Every piece of furniture was worthy of examination and there was something there that would appeal to all tastes — colonial, traditional English, contemporary, trendy, serious and fun pieces.



Handcrafts in Wool Award

Art in Wool

New Zealand Wool Board

In conjunction with Crafts Council of New Zealand and New Zealand Spinning, Weaving & Woolcrafts Society.

Send for prospectus and Entry Form to Crafts Council of New Zealand, P.O. Box 498, Wellington. Tel: 727-018.

Closing date for receipt of entries, 1 April **1987**