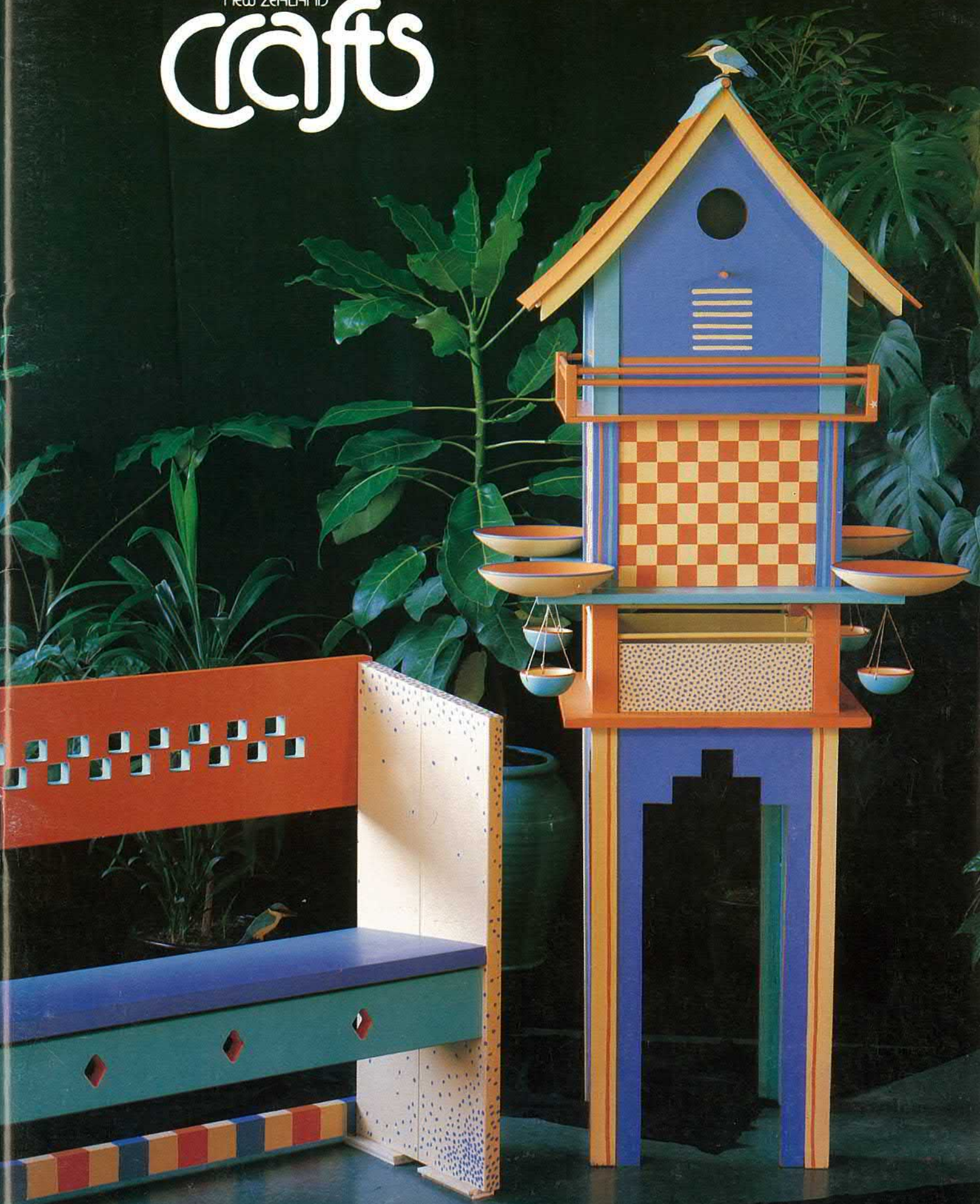


NEW ZEALAND
Crafts



Soapbox

I have recently come from England to settle in New Zealand, and am building "art/craft" furniture in the Russell area. My experiences in trying to market my work have forced upon me certain opinions, which I feel are important enough to share.

An outsider here sees in the crafts both quantity and quality, particularly in ceramics, jewellery, glassware and fibre arts. Wood turning is popular; but whatever happened to furniture? My experience so far in the North Island has shown that contemporary furniture is very "thin-on-the-ground" compared to other crafts. Why is this? It could be argued that there simply aren't enough woodworkers producing enough work. But I think that it is more a case of the difficulties woodworkers are up against.

First, there is the eternal problem of cash flow. Of all the crafts this one must require the highest initial capital outlay. On top of this, it is usually necessary to invest weeks or even months of time into one "spec" piece. This can be impossible with the high workshop overheads, and as a result you are forced to make "safe" items which sell.

Then there is the problem of timber. Many New Zealanders venerate kauri to the point where they see nothing else. Of course, it's a lovely wood, but it seems to me that kauri, colonial-style furniture has gone past its relevance and importance, to the point where it can hinder further growth. Obtaining timber supplies is also difficult. There are other species besides kauri, but compared to Europe and North America, good quality, cabinet-grade hardwoods are relatively hard to find. Those available are cut by sawmills for the joinery trade into narrow jumbled-up planks, instead of the full width "through and through" boards preferred by cabinet makers, which are then stacked as they came out of the log.

Having made the work, the woodworker has to find a buyer. New and original work doesn't sell easily, and it's even more difficult to get a price that reflects the time and effort put into it. I foot-slogged around miles of Auckland and found only one shop or gallery that would take individual pieces of furniture. ONE — and that sold almost entirely to tourists! From what I have seen of prosperity in Auckland, you certainly can't say there isn't money there to invest in quality furniture. So if somebody wants an individual piece of original furniture, where on earth does he or she go for it? But then, I wondered, would they even consider it? There are so few precedents. People seem to accept spending thousands of dollars on cars, stereos, videos and yachts, yet they fill their houses with the cheapest particle board furniture. There seems to be so little awareness of what quality furniture is, and no understanding of why one should spend a lot of extra money on it. It is not enough for the seller to extol the merits of

solid wood over 0.5mm veneer — that's just him talking you into buying his very expensive work.

Out of all this I believe two areas emerge in which action can and should take place: public awareness, and the infrastructure to bring the public and wood worker together. There have been one or two interesting woodwork exhibitions recently, but that's only a start. Because this goes beyond what craftspeople can do themselves, I would like to throw down the gauntlet to the Crafts Council to take up the issue. After all, isn't that one of its main briefs? It is not enough to just help set up craftspeople, train them, and send them abroad (where there is a danger of being homogenised into an international craft style). They have to be able to make a living from their work here in New Zealand.

May I suggest an impressive national touring exhibition promoting new approaches to wood? This could contain selected work by artists and craftspeople who have an innovative or imaginative style of work. Its aim would be to extend public awareness as much as possible, showing:

- 1) that furniture is not only functional, but that it can also be a beautiful piece of art;
- 2) why this work is such good value, considering its durability and possible future antique status;
- 3) what talented people are available here (Given such an opportunity, one's work often surpasses anything done previously);
- 4) how to commission work (This is particularly important as many people don't seem to be aware of this option or its benefits);
- 5) a general background on wood and construction techniques, and on the artists themselves (this is important since we have to sell ourselves as well as our work).

All work would be for sale. The exhibition could travel to five or six centres throughout New Zealand, and would be administered by the Crafts Council and, hopefully, funded by industry. The Council and exhibitors would have to ensure that it is seen as something more than just another craft exhibition, thus attracting more than the usual few lines of media coverage. The backing of the Council might bring the media out from behind their usual fear of giving free publicity into contributing towards cultural awareness.

Such exhibitions have been held in Britain, and I have exhibited in them. Everyone benefits — the buyer can see what he wants and where to find it, and the wood workers gain in commissions and reputations. Furniture and woodwork might then begin to take their place alongside the other crafts of New Zealand.

Please help to make it happen! (And please forgive the generalisations — they are made in full awareness of their exceptions.)

David Tsubridge.

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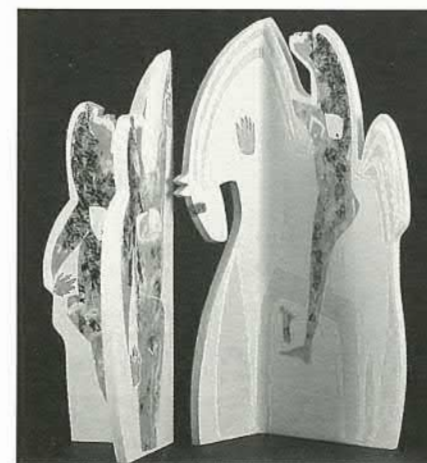
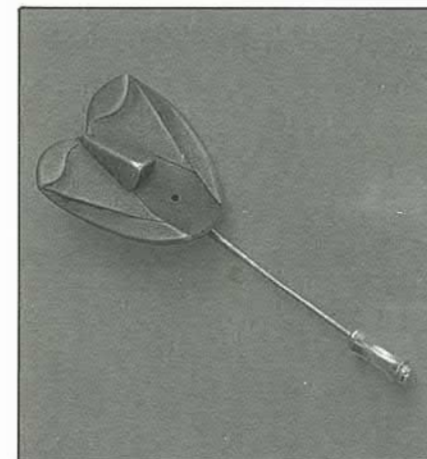
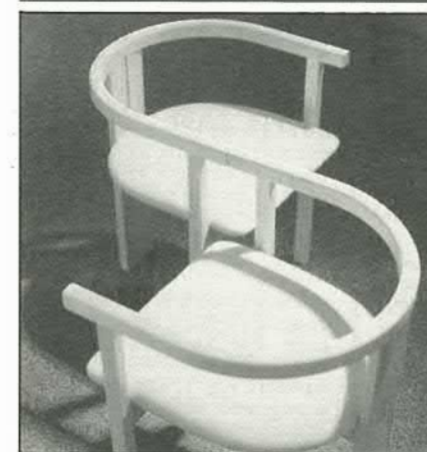
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Crafts Council Magazine No 22 Spring 1987



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Deadline for copy for next issue
15 December 1987

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LETTERS

Personal Opinion

In reply to Adrienne Matthews' letter (Autumn 1987), and leaving aside the fact that I happen to agree with Campbell Hegan's comments on exhibitionism, I would defend to the death the right of any reviewer to state a personal opinion. There would be little point to any review if such were not the case.

Would she really prefer a review which "pussyfoots" around and avoids commitments by taking refuge in so-called "description of techniques"? This latter aspect is important, but it is surely not the *raison d'être* of a review. When I read a review, whether it be of a book, a film, or an exhibition, I want to know whether the reviewer liked it or not. That doesn't mean I will like it, but at least it gives me a sounding board. Only after that do I want some details. One needs details to back one's opinions, and an overview of style, directions, techniques, etc. to give the flavour, but to give only that would be a review without a soul.

Surely New Zealand Crafts wants articles with enquiry, even dogmatism, not bland treading that avoids subjective opinion. Anyway, didn't the second half of the article give Adrienne Matthews the information she required?

Mike Spencer
Taranaki

Craft Index

I have lived a rather full life and have heard, witnessed and occasionally become involved in things which are not uplifting to the human spirit. Such are the conditions of being human. But to read in your magazine the over-coloured and impassioned thoughts of Alan Preston, a fellow craftsman, who would use for shallow political gain the suffering of other humans, is totally and utterly disgusting to me.

Within New Zealand society we have members of races who have suffered because of their birthright, inclinations, or political beliefs. Once, to be a gypsy, mentally retarded, a homosexual, a Jew, or hold other political views, meant death in a gas chamber. Does Mr Preston believe that 'culturally' to be a craftsman we also run the risk of extermination in our country? Such things are not only repugnant, they turn the pit of my stomach. This is bad taste of the highest order.

The Craft Index was set up to raise the standards of work being done in New Zealand. By writing letters of this quality, many standards have been dropped for what amounts to nothing more than a storm in a

teacup.

I, for one, do not wish to be associated with people who express themselves through the tribulations and grief of others.

Malcolm Harrison,
Auckland

This bowing and scraping after perfection which is now poisoning the aims of the Crafts Council is not only utterly misdirected but also humourless. In fact, it is ripe material for rich humour.

As a craftsman, I want nothing to do with perfecting my work, so perhaps I should now be struck off membership of the Crafts Council, let alone attempt to be a candidate for entry into its Craft Index. Do I want to belong to an institution which promotes sterile, perfect, uninspired, intellectually and materialistically-motivated, spiritually boring craftworks? The righteousness of being industrious. By one's own bootstraps, ascending the social ladder. Success for self while trampling the poor. Someone said that industry without art is brutality. What is craft without art?

Colin McCahon said, "I may often be more worried about you than you are about me and if I wasn't concerned, I'd not be doing my work properly". For God's sake, how much more human tragedy and unkindness towards each other are we still promoting in this once glorious, culturally strong, temperate land?

Barry Brickell
Coromandel

Artform

When a material is exposed and used solely as a field for artistic endeavour, it becomes an art form. It may have originally been used for the purpose of handicrafting a functional article which I would consider to be the true use of the word 'craft'.

It is with this in mind that I am referring to the article 'Index of New Zealand Craftworkers' which appeared in the Autumn 1987 issue.

To my mind, a craftsman has traditionally produced articles for use (often repetitively) and indeed has had to in order to make a living from their work. The 'artistic' factor should be built into the article in the form of good design.

If an article is badly designed, it will fail to be accepted by the public. Therefore, craftwork should be well-designed. It is in this area that craftspeople should be encouraged and educated, not the very subjective artistic area the Council appears to be directing it's members.

Howard Macmillan
Monaco

Artist Directory

In this letter I propose a contact directory for artists featured in every issue of the New Zealand Crafts.

While the work of New Zealand's craft artists is adequately presented through articles I write to address a concern that the magazine on numerous occasions has not provided important practical information to readers which would specify the artists' representatives, and from where their work may be purchased or commissioned.

In New Zealand there are crafts people of international standing. As professionals they must sell their work to buyers of New Zealand craft. Through this they receive their income which is essential for survival and their continuing artistic development.

At the Villas Gallery, we represent many craftspeople. We work for our artists to promote and market their work, but it is disappointing to see articles featuring these people which are impotent of real commercial value as they do not inform the reader whom to contact.

We draw your attention to articles (Winter 1987) featuring Richard Parker and Louise Simon, who we represent. The works photographed were from the Villas Gallery collection, yet neither article acknowledged that the work was photographed at our Gallery, nor did it inform readers whom to contact regarding their work.

Contact addresses such as "... somewhere near Kaeo in Northland" will not motivate prospective clients to locate work by an artist even if the client lives in New Zealand, let alone Australia or Japan.

Music, both classical and popular, provides an appropriate analogy. Critics review records and always tell the reader which company released the record. This information helps the reader find the recording and other work by the artist.

It is recommended that the magazine layout be amended to provide a directory section.

Tracey Crampton Smith
Wellington

We apologise to Villas Gallery for not acknowledging use of the gallery to photograph craftworks.

On the move

Your readers may be interested to know that since the article about the Handweaving Gallery appeared in the Winter issue, some of our ills have been cured. We have now shifted two doors up the street and have a street-front window which is helping business. The

exhibition space, although better, is smaller than before. Hence, we have a more rigorous selection of articles for display and less room for storage.

Lindsay Matterson
Auckland

Art in Wool

Would those responsible for this exhibition tell me why, with a fee of \$30 for each entry, the selectors could not indicate what was wrong with each exhibit that was rejected. For a fee of this amount, this is the least one should expect. How else can one learn what is required.

If it was too much of a burden to write a critique on each piece, then at least they could have been labelled with numbers, e.g. 1) hanging arrangement not good enough; 2) not well-finished; 3) design faults, etc.

I know that an announcement was made explaining the fiasco of the year (poor hanging arrangements, items not well-finished, design faults), however, these were generalisations. If a fee is to be charged, then entrants are entitled to be told individually what were the reasons for not accepting their entries.

Karin Wakely
Auckland

Political Activities

After reading Amy Brown's critique, with which I heartily agree, in the Auckland "Herald" of the Winstone's Biennale, I would also like to fire a broadside at the Crafts Council and find fault with the handling of the exhibits chosen to be shown.

I know of two artists (apart from myself) who are top in their field and were excluded by Judges (of whom two I consider to be political artistic activists promoting their own brand of expression) and submit that in the future all pieces submitted be accepted. The Crafts Council can easily handle this as proved in the B.N.Z. Competitions - over 300 pieces shown.

There is as Amy Brown says no quarrel with final judgement whatsoever but how can younger or older artists judge their own work against their peers when three-quarters of it is culled out and by whom? Again, Amy Brown has nailed it down. The Judge had to select from what was right and proper for him to select? Come on Crafts Council you can do better than this!

Terry Keenan
Auckland

Selection process

I am writing to express my dissatisfaction with the way the selection for the "Bone, Stone & Shell" exhibition has been handled.

While not considering myself primarily a bone, stone and shell jeweller, I was lured into applying by promises that the objective was "to expose our Pacific and Eastern neighbours to the talent, materials, style, non-style, diversity, range, skill, uniqueness, statement, non-statement of NZ jewellery and its makers". Sounded good!

Now I learn that my work has apparently been rejected because it does not fit into the "confines of the proposed exhibition and the judges selection process" because "of prime importance in the selection process was the panel's concern to develop an exhibition which was cohesive

in terms of the type of work exhibited, the materials used, and the standards of design and execution. . . . While many artists could not be eliminated in terms of their craftsmanship, it was because of materials or design that the work did not fall within the cohesion sought for the exhibition."

How can diversity, uniqueness, etc. be reconciled with cohesiveness and "thematic integrity" (also mentioned)? And why is cohesion so necessary in an exhibition, anyway? I feel had!

Ruth Baird
Auckland

Craft promotions

With the growing interest and development in the crafts together with the growing need for crafts-people to market their work CRAFT PROMOTIONS

N.Z. is presenting a Craft Show at the Wellington Overseas Terminal in March 1988 in conjunction with the International Festival of the Arts.

Preparations towards the show are well under way with applications coming from all over the country from crafts-people wanting to take advantage of the high public exposure to promote themselves and their work and gain those necessary sales which provide them with the means to continue. In presenting this craft show Craft Promotions aim is to bring the crafts-people and their work to the people. Success to a crafts-person is an encouragement to continue and expand his or her horizons of creativity.

The pursuit of a craft may be a 'way of life' and can mean people living and working in isolation but the realities of life require some consideration

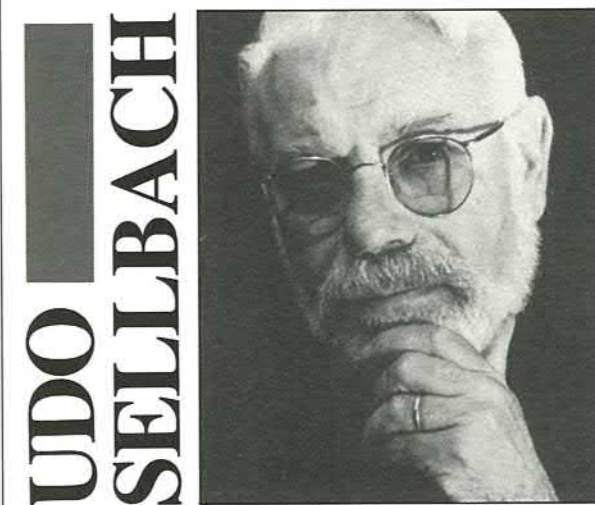
being given to marketing. The potential is greater by going out to the public than relying on the public coming to you.

Participation is by selection and individual presentation of work is expected to be in accord with the up-market, high profile promotion given to the show.

Any crafts-person interested in participating in this or future shows should write to:

CRAFT PROMOTIONS
N.Z. PO BOX 30-359
LOWER HUTT. or PHONE
(04) 664-107.

Udo Sellbach, recently in New Zealand to judge the Winstone Biennale, was interviewed by Rosemary Shannon.



UDO SELLBACH was born in Cologne in 1927. He received training in painting and printmaking at a leading German school of applied arts, the Kölner Werkshulen. Udo Sellbach's work has been largely based on the craft of printing and in particular on lithography.

After emigrating to Australia in 1955 he continued his work in printmaking and in 1960, under the directorship of Paul Beadle of the South Australian School of Art, he established the first comprehensive and integrated printmaking department in Australia. As head of the Tasmanian School of Art (1971-77) and then Director of the Canberra School of Art (1977-85), he took the opportunity to establish facilities and courses for fully professional craft training and education at these schools. Udo Sellbach is at present a freelance artist and also lectures at the Queensland College of Arts.

Rosemary Shannon: You have been in New Zealand judging the Winstone Biennale. What was your general impression of the standard of the show?

Udo Sellbach: I think the general standard was high. The individual works that I saw expressed a vitality. What I found most interesting though, was that the craftspeople came together, as a large, competent whole rather than as a range of individual craft forms and, to me, apart from recognizing the overall quality the exciting observation is that this process is taking place. In other words, the crafts are truly starting to see parallels and common aesthetic ground rather than just being seen as traditional objects.

It is very exciting because a number of things flow from this observation. Firstly, one would expect some kind of cross fertilisation, some creative influence going across one field to another. Exhibitions like this one which bring the various crafts together are a very good way in which such cross fertilisation of ideas develop. Secondly, as the Biennale is to continue it should help to establish the crafts as a whole, as a movement, and as a professional reality within the whole fabric of the cultural life of the country.

Shannon: This was a

multi-media exhibition, how does this impact on your judging?

Sellbach: Yes, there is an impact from that and its a healthy one. One does tend to become very inward looking and inbred if one stays strictly within one medium. The whole range of traditions within a medium, whether it be in wood or clay, is of course important. But what happens in creative thinking is that it often happens in unexpected ways and draws on experiences, processes and materials which enrich the tradition of whatever media it may be.

So I believe that the benefits of the multi-media show are that it generalises craft to some degree, makes it perhaps more powerful and more identifiable as a total movement rather than a small group of people. At the same time it opens up the possibilities of influence which didn't or wouldn't exist.

Shannon: In the process of judging, what are the major criteria you are assessing, and what are the qualities you are looking for?

Sellbach: The criteria that I use are based primarily on the way in which the material is handled in the first instance. I look for the way that material is understood, the way it is handled to express its own potential qualities, its own

charm or its own strength, its own seduction as well as its own imitation. The craftspeople understand the material, an understanding which is not just intellectual but right down to the fingertips. In other words it shows the sensitivity through constant handling. The ability to make that material free and speak and loosen-up from constraints is what I look for.

Next I look for the quality of form that has been put into the object. This is the tensions that are raised in the form and shape, a kind of resolution that happens within it, the simplicity that has come through the piece itself, the warmth of handling, the touch. Thirdly, I'll look for detail and detailing. In other words, at the finer points of construction, of joining; the way things are smoothed over if they are to be smoothed, or if they are rough, the way they are rough, and why they are rough and how these fine points functionally impinge and/or contribute to the piece as a whole. So the third point is the one that joins up with the functional use of the object and the quality of construction. There's a fourth point which I believe is important, and that is the overall innovation; a sensitivity and an awareness within the craftspeople of other art forms, craft forms, and media.

There has been a tradition to look at craft as something that stands in the shadow of the fine arts and has less creative possibility. This is quite untrue because great creativity can survive in the crafts. The tradition of craft is much more than simply repeating the processes, techniques and patterns of the past. It is going beyond this that adds to the images. It is this past point that will help to lift the craft beyond what is perceived to be some kind of well-meaning, therapeutic or part-time hobby for people who do a good day's work elsewhere and then indulge in some kind of creative pastime. I believe that the crafts are a very important part of our cultural life and that is becoming better understood.

Shannon: In your opening speech at the Winstone Biennale you mentioned excellence as an aspiration which craftspeople should attempt to achieve. Could you perhaps expand on this and indicate how the craftsworker can achieve this objective?

Sellbach: What I mean by excellence and open-endedness (open towards excellence) is a view which regards the creative process as one that has no final resolution, no final answer. In other words a quest, an ongoing concern for improvement. Now if we use this concept and apply it to the craft then we are talking about a process or a vision of excellence which carries with it this very beautiful important background of tradition – tradition that goes back centuries in terms of style, perfection, performance, quality and so on. What those people

did and what we will have to do to prepare our next generation, is to remain linked to this tradition.

To find excellence is to develop one's own thinking and work through to the next work. Not everyone is capable of doing this. There are people within the crafts movement throughout the world, who combine this search and constant quest for achievement and quality in their work, and who establish standards which they themselves are responsible for. These people actually show the way and that many others who may not be necessarily gifted enough to do it in this way are then the followers and the backup to give these few people a kind of support. It is essential that we look at craft as we do at other arts.

Shannon: You are probably aware that Craft Design courses have recently been established throughout New Zealand. Could you perhaps outline your philosophy regarding craft education?

Sellbach: I've given some considerable thought to this and other matters since being in New Zealand. Firstly what I feel ought to happen is that perhaps through the initiative of the Crafts Council and with co-operation from other private or government agencies, some kind of national craft policy might be developed. There needs to be a cohesion building on from the Winstone Biennale. Something that puts a conceptual framework behind the crafts as a whole movement rather than as individual media. Now is the time, since this exhibition demonstrates that people and the crafts movement in New Zealand have reached the point of a larger consciousness. Such a policy has to be developed by starting off with an agenda which deals with the whole question of the status of the crafts, and the relationship of the crafts to other creative or economic activities and forces within the country. Crafts have to be put quite firmly next to the arts, architecture, design and other productive creative forms and forces in the community.

The second issue is education, which is the greatest and the most practical issue. So far a great deal has happened, but it's based mainly on the efforts of very few individuals and one or two organisations. What is required to give craft full relevance within the community is to see it as part of the education system as a whole. And that means at all levels of education from the earliest level on through to tertiary stages and into the university system. Craft has to be integrated and seen as a realistic option. This is a major undertaking and I know that you have made a start in this direction. I am very concerned that what's been started ought to be followed through in a consistent way.

I believe that a policy should first be developed. Part of that

policy should be a complete analysis of community needs, educational needs, possibilities and provisions, and the facilities required which will provide for full professional development in all the crafts. It is important that what is happening in craft education is not stopped short. It should provide for the open endedness, the striving for excellence. These factors should be provided within the education system. Inclusive in the education curriculum should be the industrial side of the craft and that might include such things as the legal situation with regard to copyright and with regard to taxation and a host of other things such as safety, and health. These matters should also be part of a national policy.

Finally I would suggest that the promotion of the craft is an ongoing concern and should be looked at very carefully. We should start to emphasise and promote the crafts for what they potentially are, namely as substantial elements within the economy of a country.

Now if one looks at these four main points as providing platforms for the development of the craft, then one starts to build on what the Winstone Biennale is doing. Namely, the vision of the crafts being more than a hobby, the vision that the crafts can be competitive in the same way as other arts. Education is essential to all of that. I believe that the greatest task ahead is to look very seriously at education to ensure that the professional requirements of the craftspeople as an economic and cultural reality of the country can be realised.

Shannon: What do you consider are the major factors which determine a successful craft education programme?

Sellbach: It is important that when we talk about the education of craftspeople we take our ideas from the craft and the craftspeople themselves. Behind the philosophy and the curriculum of craft education, has to stand productive, creative craftspeople. I think this is the very first and most fundamental condition of all. It is very easy to hand these things over to educators and people who are very professional in that kind of field, they have a role to play, but the idea and vision has to be extracted from the knowledge and experience of the craftspeople themselves. They are the core of any realistic craft development. The second point is that we have to look at commerce and the educational expectations which the community has. It is important that the curriculum as a structure answers the needs of the community.

Shannon: There is much controversy on the question of craft and whether it pushes the boundaries of art. Indeed you have mentioned, and I quote: "leather, glass, textile, wood, silver and ceramics are equal partners with painting, sculpture, and printmaking in the European tradition of

artisanry and craftsmanship". Could you expand on this?

Sellbach: I think there are two views. One is rather old fashioned and no longer quite realistic. That is the view that the crafts are an inferior form of the arts. Inferior because they deal with repetitious patterns, that they lack the innovation and surprise of the new form and the challenges which the fine arts are expected to provide. What we've observed in the last 25 years is that the old fashioned notion is no longer true. In fact, artists have started to look again at craftspeople and work hand-in-hand with them and they have learned from them. Craftspeople have themselves needed to move into the domain of the fine arts, so that the division which was always an artificial one, which had been the gap between the superior arts and the inferior crafts, is no longer true. Just as much creativity, new ideas and new solutions are today exercised and produced in the crafts as they are in the fine arts. It has meant that the creative impulses which are the basis of all artistic expression can be found in the crafts nowadays as readily as they can be found in the fine arts.

Shannon: In New Zealand there has been resistance from fine arts schools to incorporating crafts media studies into fine arts degree courses. You have had considerable success in Australia in breaking down these barriers. Have you any suggestions as to how we might do the same in New Zealand?

Sellbach: How you break them down is difficult to say without being there. I have a deep belief in the intrinsic equality and relationship between art and craft and their interdependence and have always stressed that point. I have found that the best artists have never quarrelled with me on this point. The next thing is to prompt the people into seeing where the openings are, where an institution is ready for change, for taking on something new, or where new policies allow for new initiatives. That is why I believe a national craft policy is so important because it can become the voice which will emphasise these priorities. □

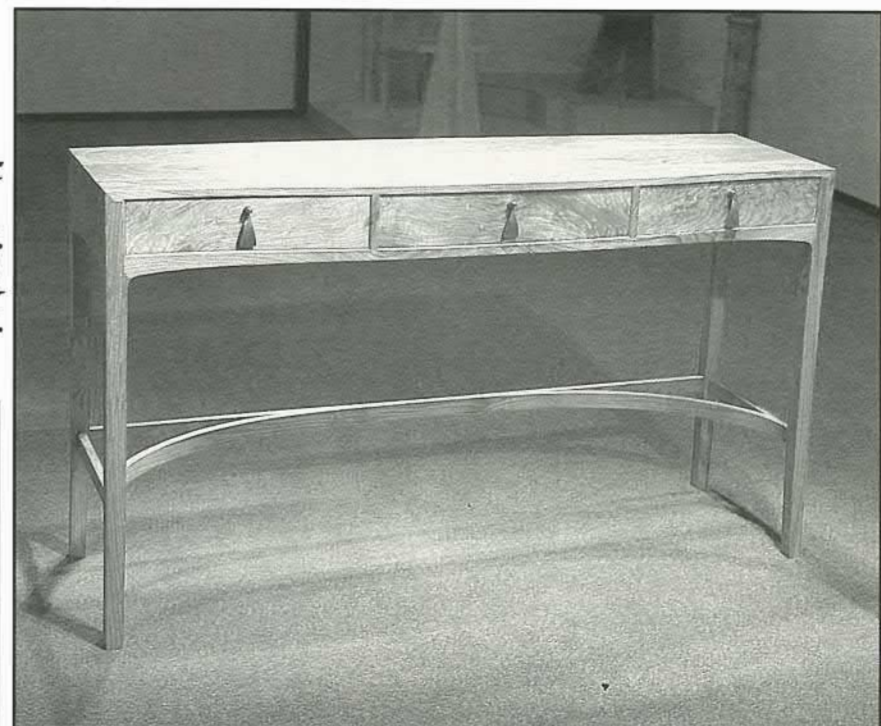
EXHIBITION

Designed for living. Bob Bassant reviews a recent exhibition at the Crafts Council Gallery

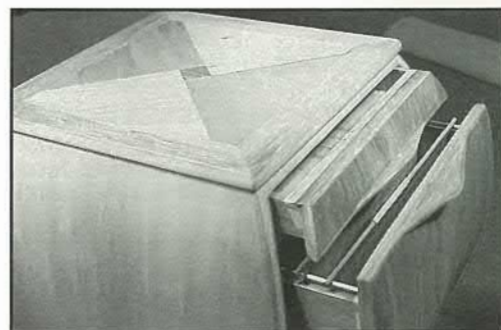
DESIGN FOR LIVING



Vic Matthews
Side/Hall Table
N.Z. Grown English
Walnut & Ash Handles:
Forged Gilding metal by
Peter Woods.



Ilana Becroft – *Filing Cabinet*,
Filing Cabinet – Detail



Photographs Ian Hutchison.

The *Design for Living* exhibition held at 22 The Terrace during the month of August provided considerable food for thought. From Vic Matthews' classically refined hall table to Roland Siebertz' trendy corner installation, the range of handmade and individually-crafted furniture and companion works was rich and varied.

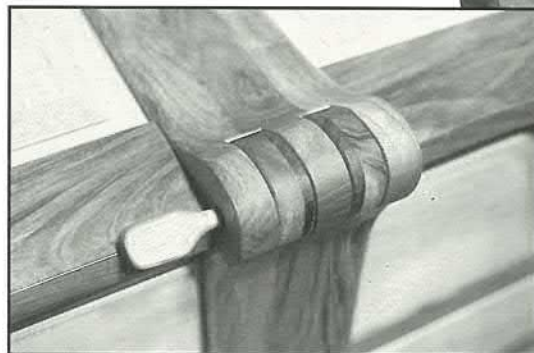
There was an air of professionalism about the exhibition as an exhibition. Expertly installed and documented, each individual display was accompanied by a portrait photograph of the maker and a printed statement which together considerably enhanced communication.

It's therefore rather surprising that not more of the works were sold – perhaps 'yuppydom' hasn't woken up to the fact that fine handcrafted 'one-off' furniture and companion pieces are as sound an investment as paintings and prints. But then I can't say I am particularly impressed with the amount of publicity and media exposure granted to exhibitions of that kind, so who's to blame? Also, how does one discriminate between a \$6,000 wall-hung desk and chair (John Shaw) and a lovely rocking chair based on traditional lines for only \$800 (Graham Sutcliffe). For the casual observer or the interested potential buyer, it must be rather confusing. The possible solution could be opening up a hornet's nest – should there be some sort of pricing policy established for mixed exhibitions of this kind?

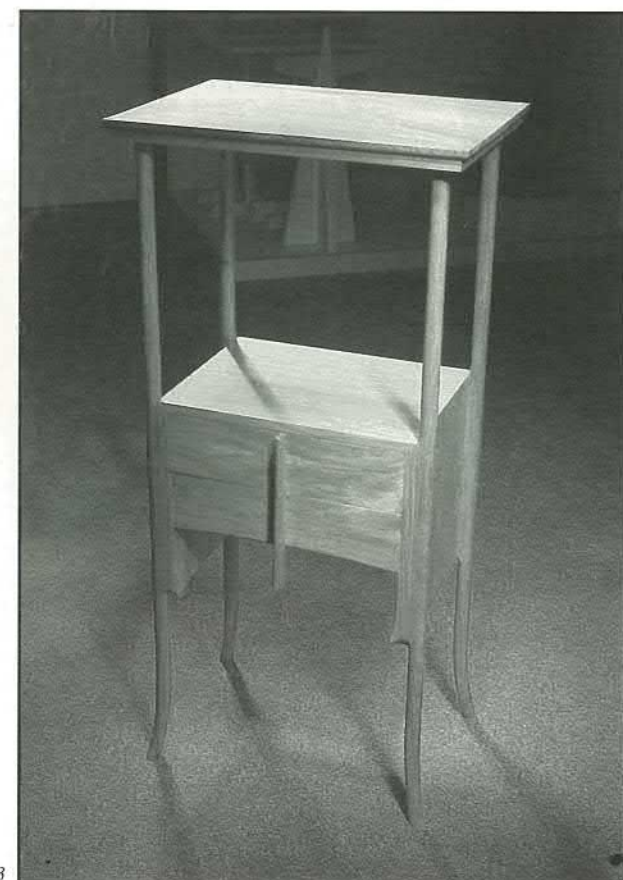
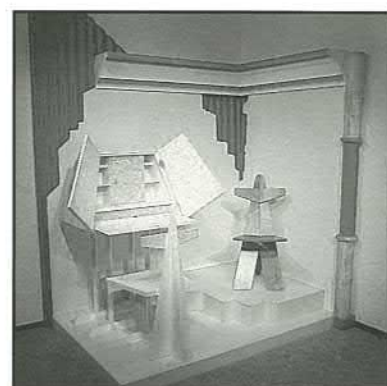
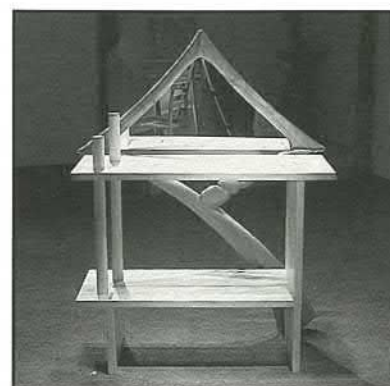
On the matter of discrimination, I found Humphrey Ikin's statement about his "interest in furniture with an industrially-designed tone" rather curious in relation to his last sentence, "my primary motivation is the search for a New Zealand vocabulary in the Crafts". Is he suggesting the two are mutually exclusive? Certainly all works, whether they have an

Jonathan Hearn
Blanket Chest with Drawers.
Walnut, Sycamore, Native Red
Beech.

Below: Detail



1. **Peter & Karen Hight**
Taranaki Side Table
Hinaiu, Walnut, Elm.
2. **Roland Siebertz**
Corner installation
Free standing Obelisk.
3. **Peter & Karen Hight**
Display Cabinet. New Guinea
Rosewood, Indian Rosewood Mangrove.



industrially-designed tone or whether they are inspired by or find their starting point in earlier art forms of the Pacific Region, should be subject to a modern interpretation of visual logic. You cannot turn the clock back or deliberately discriminate for the sake of Art/Craft versus Industrial Design.

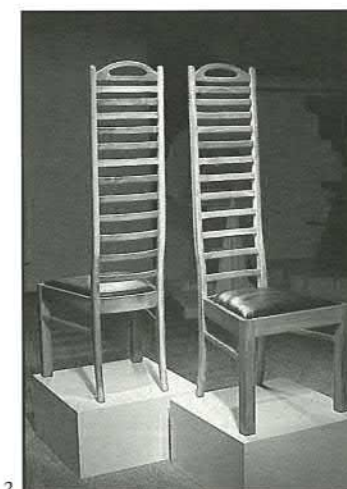
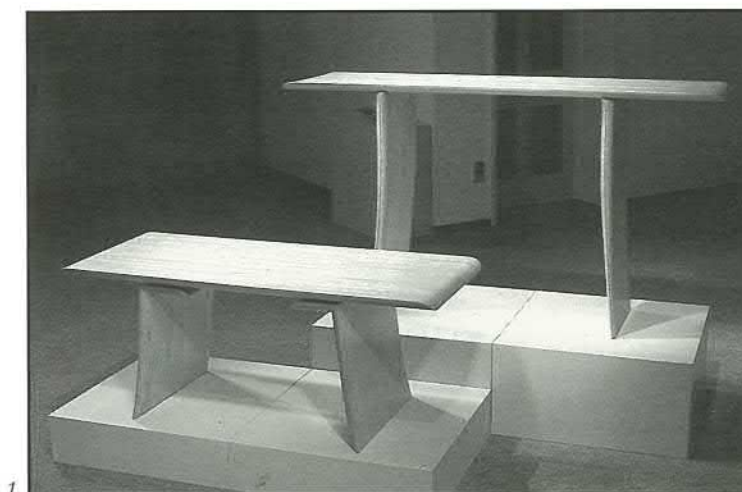
This brings me to that age-old hoary again, I know, but let's get our thinking straight. Away with the myth makers! Remi Couriard from L'Etacq Studios also adds to the confusion by talking about limited editions – limited to numbers or artisan involvement? Certainly machine finish is apparent and I don't object to it or any mechanical aid to production for that matter – but \$4,000 is too high a price to pay for a limited production number, even though it is superbly constructed, finished, and made of elm. When Couriard talks about "traditional styles brought to simplicity", is he talking about the same thing Humphrey Ikin is when he talks about furniture with an industrially-designed tone? Take your pick and put your price on it! I really wish some craftspeople would get their thinking sorted out. What about this quote? "The part of my emotional self that this (work) embodies defines my work as an art form." No name mentioned.

Certainly history will decide for us the place of a particular piece in the Art/Craft/Design hierarchy. You can't decide that for yourself, not with all the will and emotional involvement in the world.

In spite of some of the statements, the majority of works showed an honesty of intent, a respect

for materials, a high standard of workmanship and conveyed a sense of three-dimensional stability and space in a truly sculptural sense. I mention these factors as plus points, possibly already too much taken for granted (if not neglected) in favour of a desire to be original and/or 'creative' at all cost.

Despite all the pervading seriousness, some delightfully whimsical works stood out, especially James Grimmett's *Toothpaste Tube Mirror*. Grimmett says, "I am particularly interested in natural and organised shapes used in a sculptural way and perhaps a humorous yet practical way. Something able to create a smile or a pleasant feeling that gives spiritual and emotional warmth in this technically advancing throw-away society. If I can pass on some of the warmth of wood, and in some small way make the world a more individual personal place,



where people can live together in harmony, then I'll be happy."

Ilana Becroft's curvacious filing cabinet is not to be overlooked in this respect either. She "seeks to combine the practical need of filing with a curving, aesthetically pleasing design"; add to that her craftsmanship and whimsy.

These two pieces were quite in contrast to the pretentiousness of the *Taranaki Side Table* by Peter and Karen Hight and the McIntosh-Memphis-Athfield inspired corner installation by Roland Siebertz. *Design for Living* by its very definition included furniture for living, and furniture should be subject to standards imposed upon it by ergonomic demands. Siebertz pieces in his corner installation were ergonomic disasters – and aesthetically? Gestaltwise.

Some furniture, Rietveld's chair for example, can be seen and appreciated as the embodiment of a tradition-breaking philosophy and, as such, can be excused for not measuring up to the ergonomic standards expected in *Design for Living*. Siebertz is no Rietveld, and the only evidence of some kind of philosophy on his part is derived from what could be heard and seen some ten years ago all over Europe. His corner installation lacked the kind of honesty and integrity evidenced elsewhere in the exhibition. Vic Matthew's hall table in New Zealand-grown walnut and ash, by contrast, epitomises craft and classical elegance. This work has a timeless quality, defined by immaculately stated proportions and the subtle tension of the curved linear has to be seen to be believed. The entire piece carries an incontrovertable authority. Matthews hall table is a benchmark of craftsmanship and aesthetic excellence against which most of the works on display could be measured.

Peter & Karen Hight's display cabinet, in contrast to their aforementioned side table, stands out for its light and graceful neo-classical proportions. Made of exotic New Guinea and Indian rosewoods and manganoe, the work also delights through its exquisite detailing and open sculpture feel.

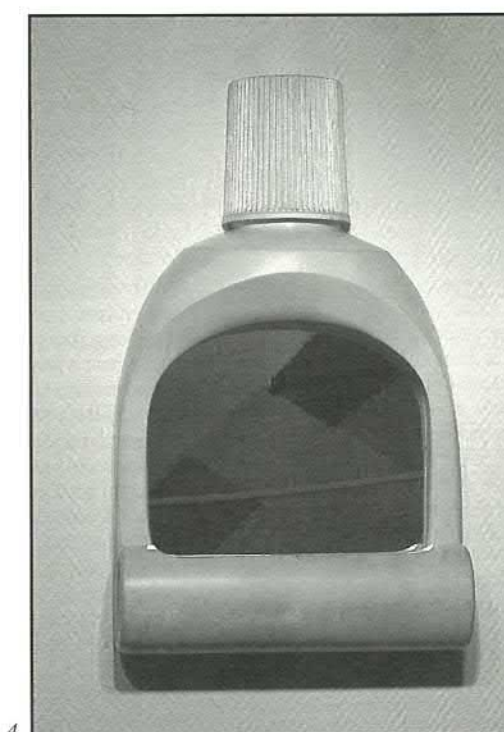
I found Colin Slades low-slatted back dining chairs infinitely more successful than his table which had a curiously dated look, reminiscent of a 1950s TV screen table top. A circular top might have been more successful.

Jonathan Hearn's blanket chest with drawers is a strong, alive-looking piece with fine detailing in hinges and closures all made in wood.

1. **Marc Zuckerman**
Entrance Table
Heart Rimu. African
Mahogany Inlay.
Coffee Table.
Heart Rimu.

2. **Charles Bagnall**
Pair Ladder Backed
Chairs.
Black Walnut.

3. **Humphrey Ikin.**
Pair of Chairs – Tawa



4. **James Grimmett**
Toothpaste Tube Mirror.
Tasmanian Huon Pine.



Jeremy Bicknell
Dresser

Charles Bagnall's aim is "to create something that comes from inside and not fabricate some designer's drawing". Unfortunately, intentions alone are not enough. In his ladder-backed chairs in black walnut the heavy, almost clumsy front legs contrast oddly with the refinement of the actual ladder back, which in itself barely sustains the tension of the upward curve. A designer's awareness in terms of weight/scale and proportion would certainly have been an advantage.

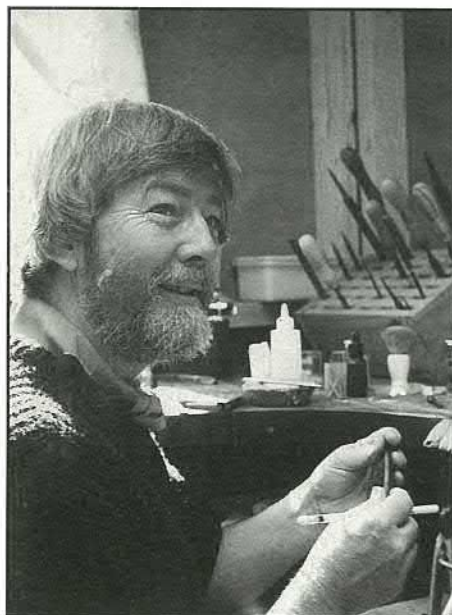
Marc Zuckerman's entrance table and coffee table, for instance, display these qualities convincingly. Here is superbly balanced form with the subtle curvature on top edge and supports retaining the linear tension all the way. Witness also the detailing; the dark inlaid strip on the edges of the supports, and the brass inserts between top and supports which seem to lift the top and give the whole structure an open quality.

Contrast all this with the bold strong form so beloved by the two Wairapa craftsmen Derek Melser and Jeremy Bicknell; the latter with a greatly underpriced two-tone dresser. Here's one example where someone could benefit from a pricing policy or structure.

The bottom line of it all is that this exhibition is yet another step forward toward the realisation of some of the more precisely expressed sentiments in the craftworld. □

Eleven pieces of furniture were sold from this exhibition totalling \$15,320. Ed.

GAVIN HITCHINGS: PROFILE



Photographs: Ans Westra

Beginnings:

It begins in England really. My knowledge of jewellery and jewellery making was non-existent at that time but I was interested in decorative art forms. I remember going to buy a piece of jewellery for somebody and discovering that even in London it wasn't possible to get anything satisfactory or satisfying to me (pre 1964). All the jewellery I seemed to come across was based on the totally traditional modes such as diamond and gold rings, pearls and necklaces. That thought always stayed with me and it is important because the things I like to give to people need to have some quality, some value which is other than the traditional and mass produced.

It wasn't until I got to Nelson and met Jens Hansen that the possibility of actually making it myself occurred to me.

Development:

So I started with Jens on a part-time basis and seemed to be spending all my waking hours - when I wasn't earning my money at the DSIR - learning how to make jewellery. I have to thank Jens for the opportunity of being able to do that and for the kind of training he gave me. It wasn't a very strict or structured form of

training but one open to experimentation. It was very much a case of 'lets see if we can do it', rather than 'no, you can only do it this way' and that's really when the bite took hold. The possibilities from that point on were endless.

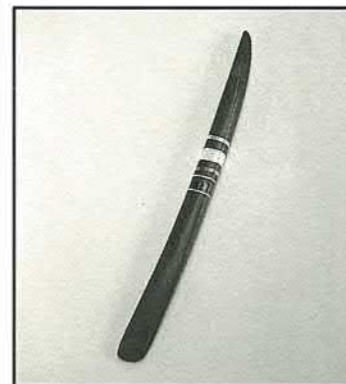
Obviously it takes quite a while before one becomes expert in handling the particular materials and using one's tools. One needs to move them about, to play and experiment. I really didn't start to develop any personal modes of expression until I left Jens and started working on my own. That gave me time to explore without any outside influences. Forms, structures and materials started taking on a new meaning. I continued to work in this way for five or six years but in that time I discovered that it was possible to be lonely working on one's own and it was also stultifying not having someone leaning over your shoulder telling you it could be done some other way, which is always useful.

Eventually Jens and I amalgamated our workshop and equipment and became a joint venture. That arrangement lasted until the beginning of 1986 when I began teaching at the Nelson Polytechnic.

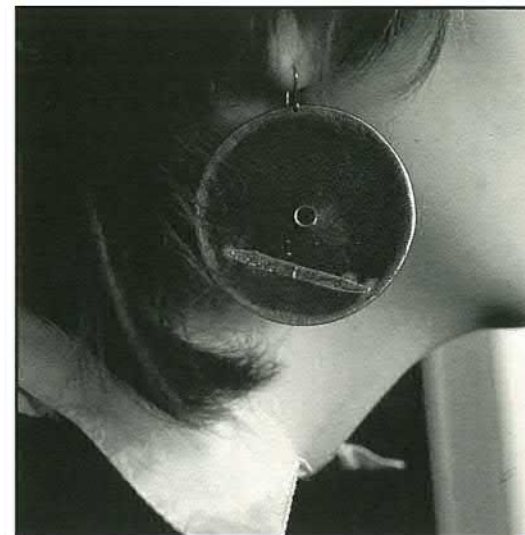
1. Disc Earring
Forged, reticulated patinated silver, gold
2. First Banana Brooch
Patinated copper, silver solder, brass
3. Brooch/ Object
Ebony, Bone, Poly Resin, Copper, Silver
4. 3 Brooches
Silver with copper inlay
Acrylic and polyester resin inlay
Etched, patinated copper with silver inlay



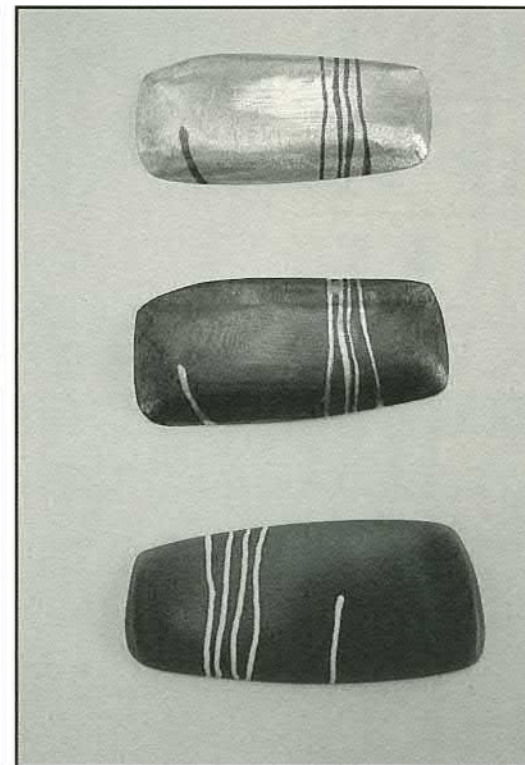
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While I was working on my own I was successful in a national competition organised by the Jewellers' Association of New Zealand. That experience gave me an insight into what other people were doing and more than that; it gave me confidence to know that I could hack it with other jewellers out there and I felt pleased as it gave me a base from which to develop in other directions.

Following that I applied for a QEII Arts Council grant to give me time to develop some expertise in ways of using plastic compounds in jewellery making, in particular acrylic and polyester resins. I had used polyester resins in my scientific work in England many years ago.

The public response to work in plastic has not been very great although there has been some interest. There is still a stigma to things plastic, that's one explanation.

Another is that the work wasn't good enough or relevant enough to be attractive.

I used polyester resin and acrylic in forms that were related to landforms in New Zealand; rock formations, pools, headlands, and so on. I became dissatisfied with that approach. It was a bit too obvious for one thing and I wasn't sure it was a good avenue to pursue in terms of being decorative jewellery. It starts to become a cold intellectual concept rather than something I think jewellery should be, that is decorative, wearable and imply other qualities as well.

I was still doing that when Herman Junger from Germany gave a workshop in Nelson. This was a turning point for me. I came to realise that there was something else to be said with decorative forms and elements which go beyond the simply visual aspects; that of the amuletic and

talismanic qualities. So following his workshop I have attempted to be conscious of the need to include something of that nature in my work or rather to be aware that its possible. Its not always possible to impose it. Sometimes I feel these qualities will only come with time, with the growth of traditions. But it very much influences me at the moment. I feel I can't go back to those old forms. I felt the need to reduce elements from my work and concentrate on a minimal form. This isn't always easy to do as it's always tempting to overdecorate. I'm seeking single simple objects, simple repeated objects whatever but uncluttered. Any markings I include in my work I hope will take on a greater significance by being isolated within a plain form. The materials I prefer to use are silver and gold. They're what I started with. I perhaps understand their use better than other materials. But I also like to use other materials such as wood and plastic and I try to approach them in the same way as I approach silver.

My use of a particular material is purely intuitive but my basic love would be silver because of its immense possibilities in terms of textures, forms, surface treatments - they are endless. There is never a stopping point with silver only new starting points.

I'm now back working on my own but I'm not really alone because of my contact with people at the Polytechnic. I'm involved in developmental processes in the teaching role and this involvement feeds me spiritually and intellectually. The ideas flow thick and fast. I find it a questioning process at the same time. I also take enormous enjoyment out of watching other people's ideas taking shape. Working with colleagues who tutor in other materials is utterly stimulating, the common thread between us being the concepts, the ideas.

The Future:

I'm privileged in my position now because I have a little time to develop quietly without having to worry too much about the dollars coming in. I don't have the market place pressure dictating. I feel over the next two years or so I hope to develop distinctive features that will identify my work. I'm not aiming for that but I would expect it to happen and I would expect fairly radical developments in myself as a result of the teaching experience.

Richard Nunns

Gavin Hitchings was a recipient of the 1987 Nat West Art Award 'Beyond Craft' recently held at the Academy of Fine Arts, Wellington. □

The Winstone Biennale cements a relationship between Winstone and the Crafts Council of New Zealand which began some years ago with *The Bowl* exhibition and continued with the *Great New Zealand Box Show*, and the exhibition *Winstone Ties That Bind* held in 1985.

The Winstone Biennale represents a milestone both in terms of the long history between Winstone and the Crafts Council and because the exhibition which was mounted in Auckland in August represents a turning point in the development of craft in New Zealand. Indeed, Udo Sellbach, judge for the exhibition, indicated that this multi media exhibition should form the spring board for craft being accepted as a fully professional movement.

In his review of the exhibition Campbell Hegan clearly demonstrates that the Winstone Biennale was as richly rewarding as the relationship which allowed it to happen.

WINSTONE CRAFTS BIENNALE

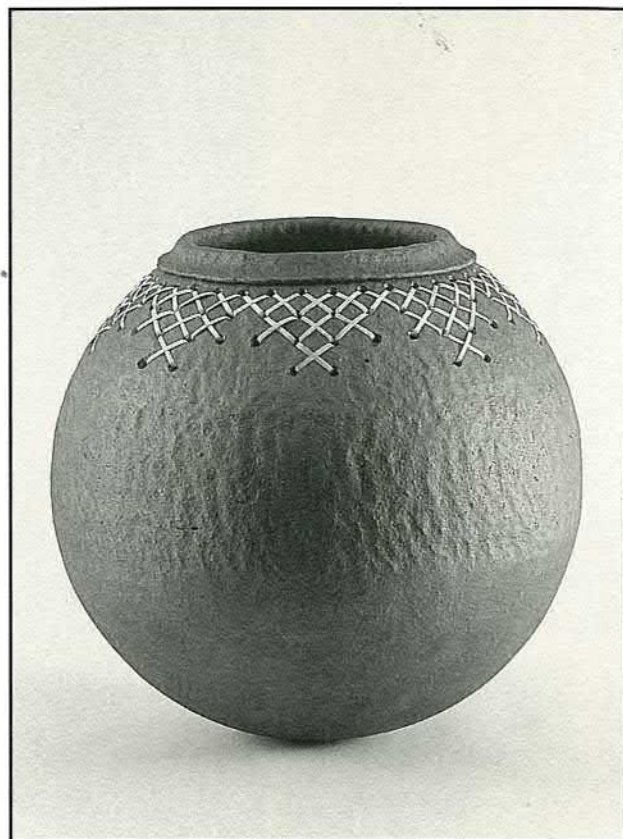
Held at the Auckland Museum 28 August-13 September 1987

The last open multi media crafts show on this scale was organised by the Crafts Council at the same venue about 12 years ago. The quantum leap in the standards of the best work since then is quite extraordinary.

There were nearly 300 pieces in all media submitted for selection and of these 62 were accepted for exhibition. Once again, less proved to be best although the impact of the show would have been lifted even further by the elimination of another 10 or 12 works. The variation in the standard between the best and the least was too great.

Warwick Freeman received one of the merit awards for his superb paua bead necklace. Freeman has been one of the central protagonists in the recent redefining of this beautiful material for use by craft jewellers in New Zealand. He is constantly exploring new ways of using paua and has a unique sensitivity to the possibilities of the material. This piece is exquisite in its conceptual simplicity. The material has been handled with confidence and restraint. One of the difficulties with paua is its inherent seductiveness. Freeman knows when to stop and how eloquent this shell can be when allowed to simply speak for itself.

Alan Preston's "Breastplate" utilises a ceremonial object that has its roots in the Pacific Islands' iconography. It is a form that he has worked with for some years and has achieved a high degree of aesthetic refinement. He utilised a readily available material, (mother of pearl) and imbued it with a quality of great preciousness and ceremonial weight. The form is very direct and strong and contrasts superbly with the coarseness of the deftly woven magi magi from which the plate is suspended. Another necklace by Doug Marsden has an intensely intimate quality. The



Catherine Anselmi
Smoked Clay Vessel with Kiekie Stitching.

carving is superb and the tiny pieces of black coral contrast effectively with the whale ivory. The work appears to glow internally.

Alan Brown's "Exploring The Edge" is among other things a dazzling display of virtuosity. The work speaks eloquently of two cultures, the Maori and European in the language of objects of great importance to both cultures - cutting/digging/shaping implements. There is conjunction of the cultures suggested in the neckpiece. The five objects are contained in a superbly crafted box (Whaka Huia). All of the materials, wood, stone, metal, and fibre have been handled with consummate skill. This is multi media work at its best.

The premiere award was given to Ann Robinson for her cast glass bowl. This work has something of the crusty relic quality of the early Roman cast glass. It's rife with contrasts of texture and tension. The rim, highly polished and giving a glimpse into the heart of the material contrasts effectively with the heavily pitted and rugged internal surface. The vertical flutes on the exterior lift the form powerfully. The colour of the glass is an icy blue and yet the work has great warmth. The scale is slightly larger than life which emphasises the considerable presence. It is an impressive technical achievement and demonstrates a strong commitment to the development of an idea and technique. The base point at which the bowl meets the surface on which it sits needed further resolution. The controlled tension of the piece was lost at that point. However, it was a most deserving award winner from a glass artist with a remarkable record of achievements.

Robert Middlestead's fused and slumped glass bowl has presence beyond its modest scale. The

surface, a series of beautifully articulated red lines on a black ground was most alluring with a texture (the result of the slumping process) not often associated with glass. The polished rim where the red stripes softened and moved during fusing made an inviting counterpoint to the tight graphic organisation of the main body of the work. The heavy grinding at the base detracted from the piece. Sadly, there are a number of glass artists who fail to give sufficient consideration to the feet of work. Perhaps there is something to be learned from a few of their colleagues in the clay media.

The wall mounted glass panel by Linley Adams had a casual quality that belied its tightly organised design. Lead sheet has been used in a most innovative way and the surface colour has been applied in a spontaneous gestural manner. This effectively complements the highly organised structure that is inevitable in leadlight construction. The wooden element from which the main body of the panel is suspended works very well. However, the cord connecting the two parts has been poorly arranged. In multi media work all of the elements and materials are completely interdependent and therefore equally worthy of consideration.

There were only five fibre works in the show. Yet another indication of the dearth of opportunities for advanced tertiary studies in the

fibre area. This, in a country so rich in raw materials for fibre arts! Malcolm Harrison received a merit award for his quilted fabric applique work, "Ballad of a Negro Sailor". The background colours are quite subdued, even sombre and yet the work has extraordinary vitality and energy. The graphic elements are vibrant and seem to thrust into the space beyond the edges of the work. It is a strongly narrative piece. Each of the six panels with its own tale to tell. The whole work has strong graphic coherence, consideration drifts easily between the whole and the parts. It's immaculately crafted, the large scale adding to its joyful exuberance.

The rag rug by Beatrice Cross was a delight with a tautness and organisation more often associated with tapestry than rag construction. Like Harrison's work, this is a fairly busy piece and yet quite harmonious. The use of colour is adventurous and lends a playful quality to the work.

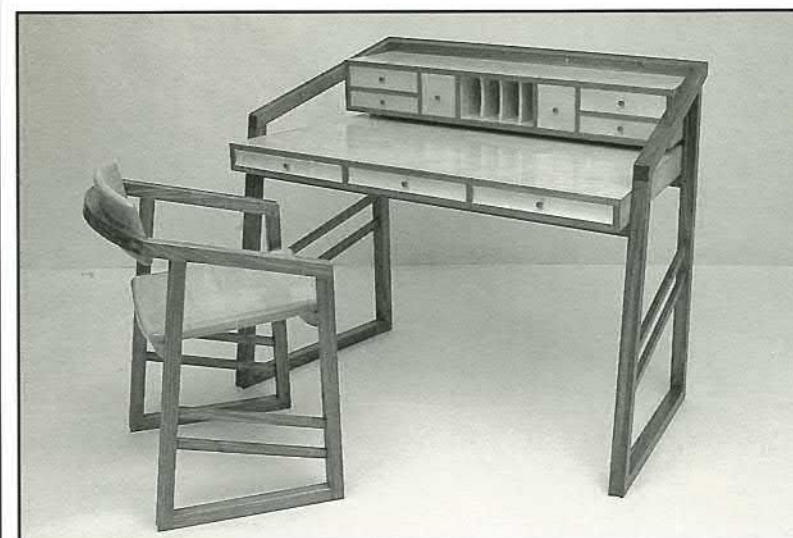
Pat Wilkinson's tapestry, "Desert Lightning" has a deceptive casualness. Graphically very simple, it utilises primary colours that resonate with shimmering intensity and considerable warmth. In contrast to the relaxed informality of this work, Kate Wells' tapestry, "Formula for Mozzarella" is highly organised and has a very formal sophistication. A contemplative piece with strong graphic unity, the subject comprises a series of seemingly random images rather like the unfolding of vaguely connected dream segments. Yet there is a restful clarity in the work and colour is used with subtlety and elegance.

Basketmaking of the type that goes beyond the functional with some degree of abstraction is in its infancy in New Zealand. Willa Rogers from Nelson was the sole contributor in this medium in the exhibition and what a fine contribution it was. Owing something of its origins to the forms of a birdnest or perhaps the kina it is a work of great appeal. Sensitive constructed from Torrey pine needles and a waxed linen thread one is irresistibly drawn to the centre. The arrangement of the materials in a spiral creates the feeling of constant movement and yet it has a quiet repose.

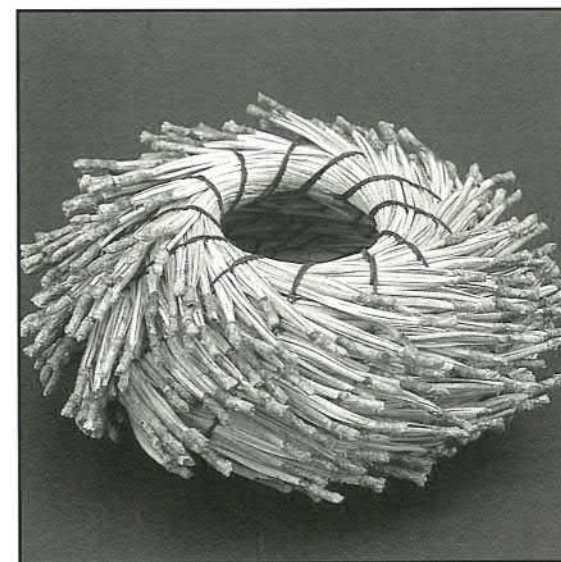
Considering the structural complexities inherent in the designing of complicated pieces of furniture, the lightness of touch achieved by David Trubridge in his desk and chair was a delight. There is refined angularity in the forms. The drawers and working surface give the appearance of floating delicately within the frame. This effect is enhanced by the effective use of contrasting kauri and black walnut timbers. The extremely comfortable chair achieves the same effect and incorporates angles complementary to those in the desk design. The curves in the drawer fronts, frame and chair nicely reiterate each other. This is a work of poise and elegance and whilst referring to traditional design elements it is satisfyingly contemporary.

J. MacPherson's hall table with its tight feisty design is a sort of over the top indulgence in materials. It's a work with a great sense of humour. All THAT for one tiny drawer! This sort of humour is too rare amongst New Zealand's contemporary furniture makers who perhaps have a tendency to take themselves a little too seriously.

Another work with strong reference to Maori/Polynesian crafts is Humphrey Ikin's metre long wooden dish. It is a work of great subtlety. Its upper surface beautifully worked by the very delicate (only just) carving. The golden



David Trubridge
Writing Desk and Chair in Kauri and Black Walnut.



Willa Rogers
Basket. Torrey Pine Needles and Waxed Linen Thread.



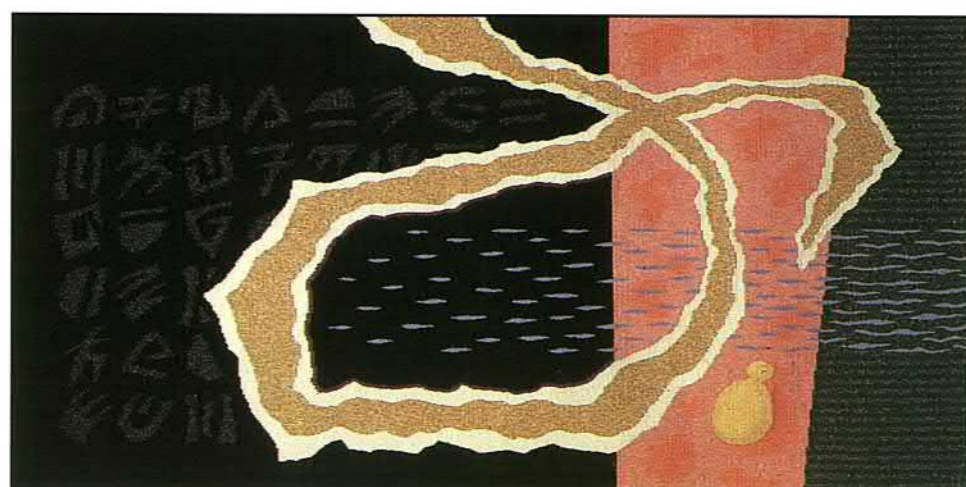
1. **Malcolm Harrison**
"Ballad of the Negro
Sailor"
Quilted Fabrics.

2. **John Crawford**
"Red Hand Riding
School"
Two Pieces Terracotta
and Enamels.



3. **Kate Wells**
"Formula for Mozzarella"
Woven Tapestry

4. **Robert Middlestead**
Fused Glass Bowl.

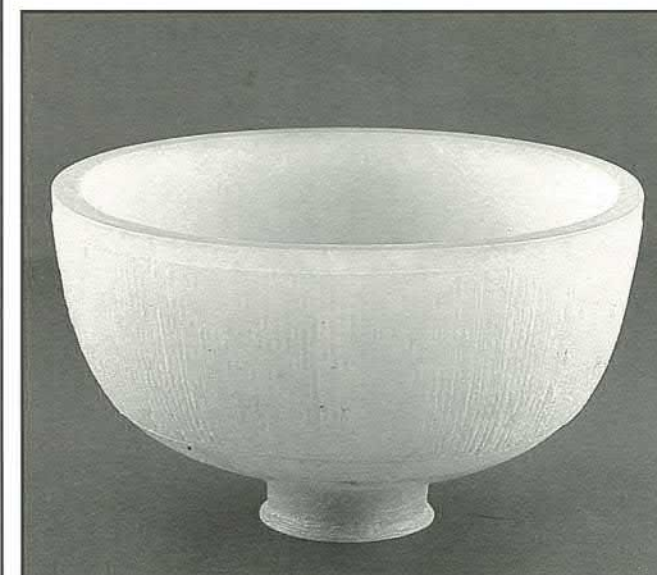


oiled colour contrasts vividly with the unoled dry greyish underside. The treatment of this surface provides elegant contrasts, being lightly scratched and marked. The articulation of the edge with a fine bevel brings the whole work satisfyingly together.

Hugh Parsons' "Firewood No. 1" kanuka bowl was another witty piece. With something of the going, going, gone fossil quality, it provides a beautiful and quite seductive surface quality as well as a glimpse into the internal tensions and distortions of the live tree that it once was.

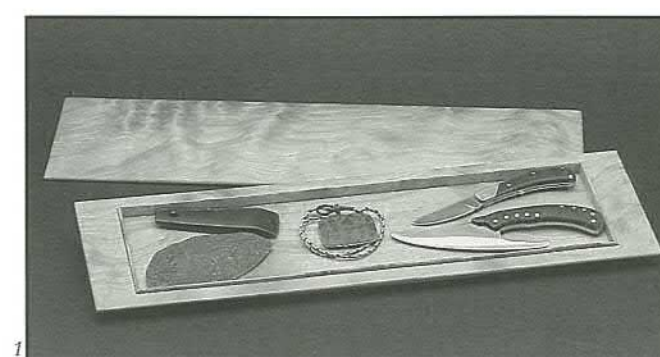
John Crawford submitted another witty clay piece entitled "Red Hand Riding School". A highly sophisticated work owing more to the Mediterranean than the outer reaches of the West Coast from whence it came. One of the appealing qualities of this work is that it demands that you move around it. Being a highly complex arrangement of two dimensional surfaces on three dimensional planes, the relationship between the elements constantly changes. The painting has been done with lots of vitality which is emphasised by the spontaneous scratching through the enamel surface. Another work with considerable vitality is Marilyn Wiseman's exquisite box. The wood fired pale clay gives the pot the appearance of glowing from the inside. The decoration flows easily from one surface to the next. The red enamel which shimmers on the glazed surface articulates the design beautifully. It is a work of generosity.

How unfortunate that Chester Nealie's marvellous anagama bottle was so poorly displayed at below waist level. A work where the surface considerations so obviously predominate



needs to be able to be moved around. This is a quiet pot that deserves time spent with it and a little more breathing space. The sassy lug gives a lift to what is essentially a fairly sober form and it makes an interesting connection between the rim and the main body of the vessel.

One of the few potters to successfully integrate elements of Maori decorative arts into their work is Catherine Anselmi. The handling of the clay in this piece is quite outstanding. The pot is elegantly poised and has extraordinary generosity in the swelling black form. The gently rolled over rim terminates the shape perfectly with the tuku tuku addition integrating with the form in an unselfconscious way. The real problem with the incorporation of Maori imagery and design in European work is that the treatment is so often



superficial. This work, though achieves a synthesis more successful than any I've previously seen. The work has heart.

The ceramics constituted the largest number of exhibits and whilst there were some very fine works amongst them, the lesser pieces, although competent, just too insignificant for a show of this stature. The tail was too long. In a lesser way the same could be said of some of the turned wood.

On the whole, the show looked very impressive with a richness of scale, texture and colour that is one of the advantages of multi media shows. With only six months lead time it was a tribute to the country's craftspeople that they were able to mount a show of this standard and diversity in such a short time.

There are two years to prepare for the next one and this will probably encourage a major contribution from the craftspeople of other countries. Winstone Ltd should be congratulated for their vision in offering this generous sponsorship and helping to create what will doubtless become a major event on the international exhibitions calendar. □

1. **Alan Brown**
"Exploring the Edge"
Blades and Pendant.

2. **Alan Preston**
Breast Plate - Mother of pearl,
MagiMagi, Vau.

3. **Ann Robinson**
Casa Glass Bowl.

Recently in Auckland the bare top floor of a dilapidated old Queen St building, rented at low cost, was transformed into a calico draped cavern to display a collection of innovative furniture designed by a group of alternative designers. It was the launching of the First Annual Artiture Show.

The opening night was packed; a collection of exotic young people, exotic older people, artists, architects, professional men and women and business people. It was the place to be that Friday evening! And the audience were elated with the display which was still being completed as the guests arrived – that in itself added to the sense of intensity and excitement.

The designers of the furniture were mostly designers whose previous work had been in another design medium. The exhibition proved the universality of design, how if one has the ability to think creatively and laterally and is prepared to research, then any field of design is open. Training and ability in one design discipline can be transferred to another. They were united however by one goal. They all wanted to design furniture that was art, not constricted by the necessity of the pieces having to be a commercial proposition. They wanted to create furniture imbued with a more human quality – not a new desire. Ettore Sottsass, the guru of Memphis has talked about bringing art and furniture together. Memphis also set out to make us question our assumptions about what furniture should be, about making new connections in design. Artiture is in no aspect an imitation of Memphis but it does have a similar motivation behind it.

Peter Rogers is a dealer in Art Deco and Fifties furniture, Marilyn Sainty and Diana Firth are clothing designers. Jan Hewitt is an architectural student, while Mike Tree is a furniture designer. Biz Dempster is a watercolour artist whereas Paul van Omnen has been involved in photography and industrial design. Carin Wilson is a craftsman in wood and a furniture designer and Michael Glock is an interior designer who has also designed furniture, but always with an alternative approach.

Peter Rogers displayed Verdigris table lamps with shapely milk glass bulbs. He had also designed a delicate round occasional table with a metal tripod base, finished with a "New York acid rain patina" supporting a ground glass top.

Marilyn Sainty had a lattice backed couch with seat cushions in a natural linen. This had the lightness achieved by Charles Rennie Mackintosh. A tall elegantly curved chest of drawers was made in pale tawa, while steel and kauri had been combined to make a strong light highstool. Marilyn had also designed two armchairs finished in grey metallic lacquer. One the "Lily" chair had the delicate curving lines of the Art Nouveau period whereas the other

Carin Wilson *Royal Pain in the Arse Chair*



ARTITURE

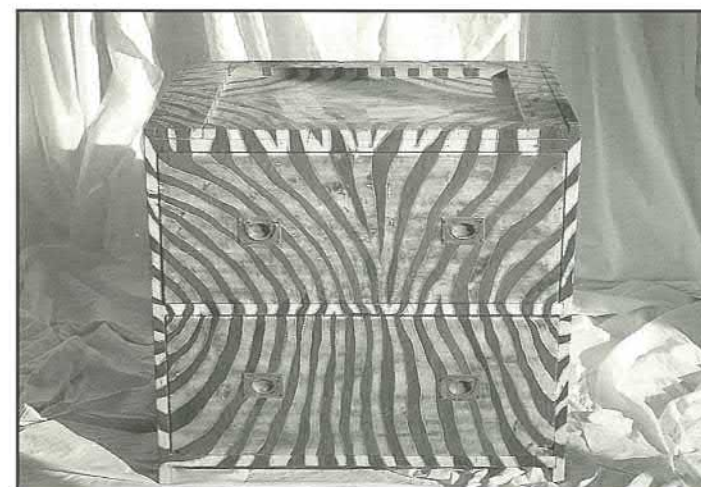


ARTITURE

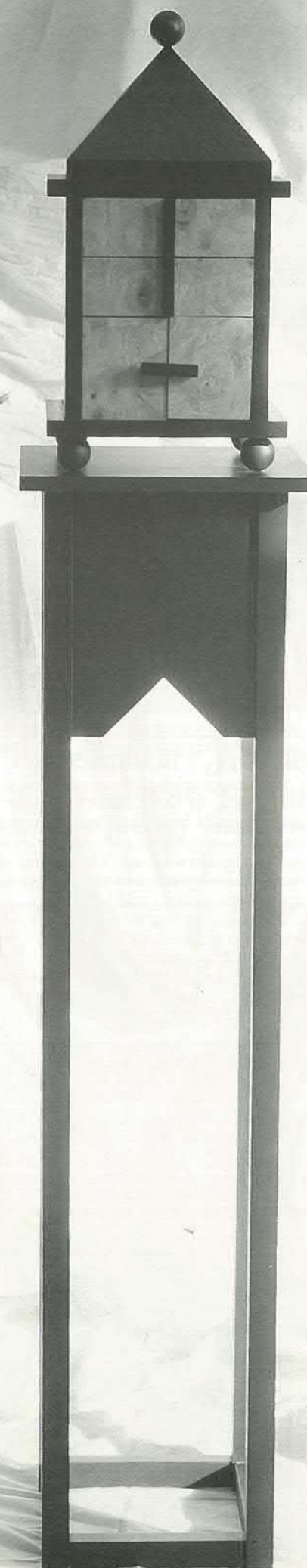
armchair related to the later Art Deco style with finely grooved high arms.

"Bird Folly" was the name Diana Firth gave to her colourful bird houses. These inspired both by her love of bird life and her deep concern for conservation, also owe inspiration from the colourful shrines she saw on the roadsides in Bali. Made of plywood and tanalised pine they are finished in acrylic exterior paint with wonderful geometric patterns in brilliant colours. Some have hanging dishes to collect water from the sloping roof and feeding bowls. They can be used in a garden or as a decorative feature in a conservatory, or bathroom or entrance hall or any room in a house. A few handpainted in brilliantly coloured patterns completed her display.

A transition from watercolour painting, to hand painting a simple two drawer chest in a strong zebra inspired pattern was made by Biz Dempster. She also painted a folding screen in a strong rich jungle design. Hand painted screens are a very old form of art and are very versatile as well as decorative in a home or business situation.



1. Marilyn Sainty
Lattice Couch.
2. Biz Dempster
Zebra Drawers.
3. Jan Hewitt
Wooden Box with Walnut Veneer.





Jan Hewitt displayed a small elegant wooden box in walnut veneer on a tall stand. It answered all our wishes from childhood to have a small box with drawers to keep jewellery, special trinkets or personal mementoes in. She had also designed a solid oak cupboard with frosted Georgian glass, a lacquered chair with cushions and a table finished in lacquer and with aluminium base. This could be alternatively made with steel and a veneered top.

An imaginative table suggesting the Waitemata Harbour in its shape made in lacquer and glass was designed by Mike Tree. He also had a dining setting consisting of a shaped oval lacquered top on a double tawa base. The chairs, small scaled, with square spindles in the back and in the sloped arms were in tawa and leather.

Making a strong statement was a coffee table by Paul van Omnen. It had a dark Welsh slate top supported by concrete legs which have been moulded and cured and then finished with a diamond core cut which gave an interesting texture. The legs have been given a light stain to

make them black. Another long coffee table has a polished stone top supported on a glass base. This column base has been made of rough cut laminated glass squares glued together, creating a visually beautiful effect.

Michael Glock used an intriguing play on positions – negative surface for dining table and a logarithmic spiral surface for the other. Both were in glass and metal.

Challenging our attitude to furniture was a chair wittily entitled "The Royal Pain in the Ass" by Carin Wilson. He also had on display two very elegant, ergonomically satisfying chairs, one in tawa and handstitched black leather, the other with a black lacquered frame and red handstitched leather. The "Royal Pain" took the design of these chairs but extended it into an art form. The laminated timber back was shattered and the seat was formed of sharply jagged laminated strips with a sculptural appearance maybe subtly indicating the New York skyline or an ancient ruined city. To me it was the 'tour de force' of the exhibition – a brilliant piece.

The designers were delighted with the response and feel there is in today's climate a definite demand for specially designed furniture of 'one offs' or if not completely one offs a limited edition, each piece having a subtle difference maybe in colour or finish. A pioneer in this field, over a hundred years ago was Charles Rennie Mackintosh, Scottish architect and designer, who created sculptural chairs for particular positions. Frank Lloyd Wright also designed 'one off' pieces for rooms in homes he planned.

This exhibition, the First Annual Artiture Exhibition, will certainly be a continuing yearly event and the planners hope to encourage and encompass a wider range of talent for Artiture II. Frequently a person feels inspired to design a piece of furniture but lacks the incentive, or chance to display it if made, so Artiture has hopefully set a ball rolling which will gather size and momentum. We can only hope that future exhibitions will have the inspiration and verve of this first one. □

Nanette Cameron

Photography: Max Thomson Robin Morrison

Top L-R: Mathew Von Sturmer; Joan Atkinson; Hamish McWhannell, Pauline Bern, Roseanne Bartley; Helen Holmes.
Front: Romy Gartner, Rose Fox, Frances Battersby.

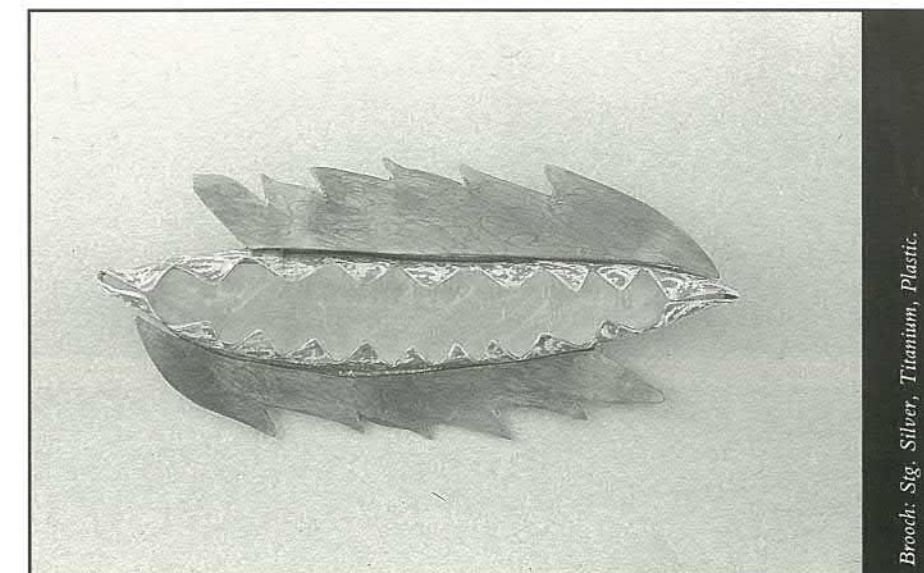
JEWELLERY UNLIMITED



Jewellery Unlimited is an Auckland collective of contemporary jewellery designers formed early this year. We banded together to enable us to exhibit our work in galleries throughout the country with more frequency than would be possible as individuals. GROUP STATEMENT

At present there are nine members in the collective, however, this is flexible, depending on member's other commitments. We felt the benefits from forming the collective would be not only the increase in dialogue and support from each other but also from the public and other established jewellers.

To date, we have had three exhibitions in the Auckland area plus one at the Villas gallery, Wellington.



Brooch: Stg. Silver, Titanium, Plastic.

Helen Holmes

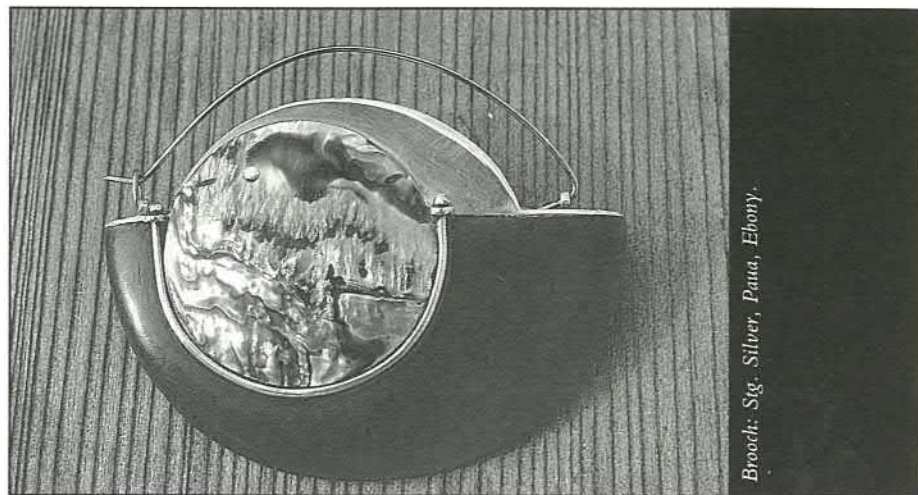
The main aim for me in jewellery is to come up with an end product that shows some of the excitement in the initial idea and the fun in making it. I like to try and combine incongruous materials and shapes and still come up with something that has a unity and presence.

Roseanne Bartley

I began carving bone and setting it with paua as a hobby about two years ago, then a year ago I began working in a contemporary jewellery studio as well as working part-time.

At the moment I am interested in learning the qualities of different materials, their possible combination and the techniques required to work with them.

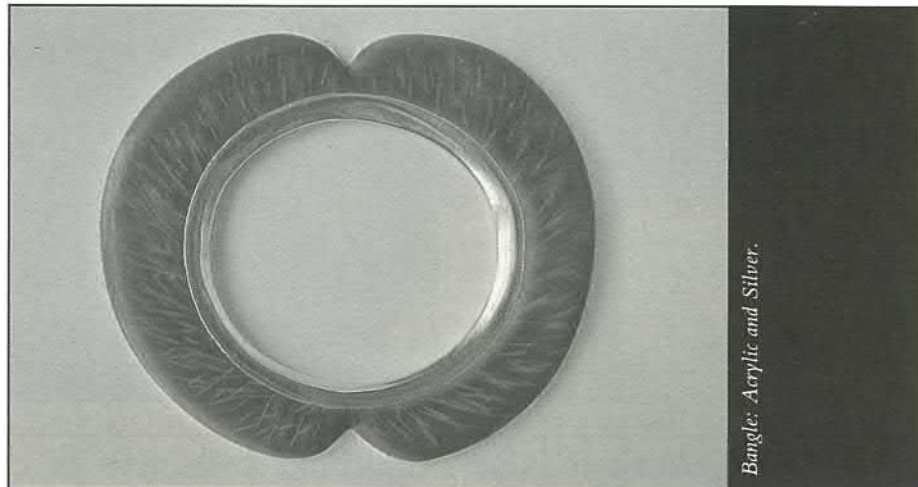
For me creating jewellery challenges my emotions, my intelligence and my ability to create something with strength in design and harmony of materials that will stimulate sensory both visually and physically. I intend to continue and extend myself with further study because I feel excited by the possibilities but frustrated by the lack of my technical abilities.



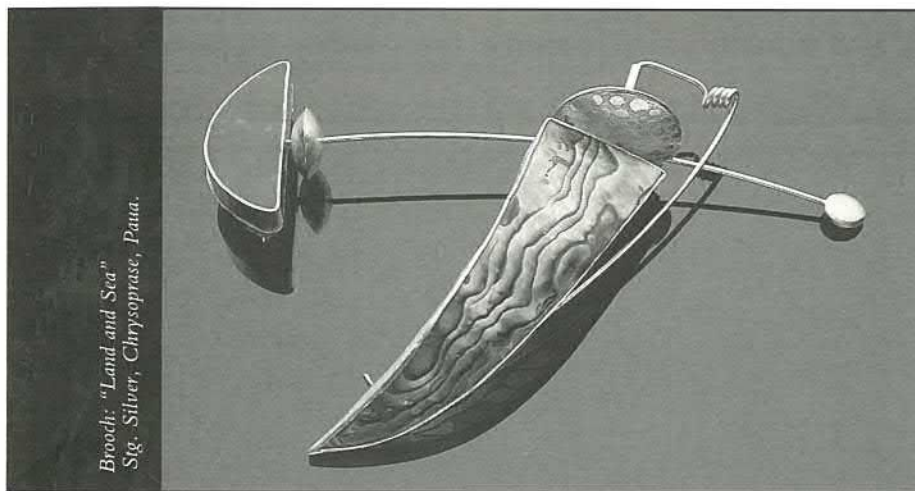
Brooch: Sig. Silver, Paua, Ebony.

Mathew Von Sturmer

I've been working for two years after having trained for six months with Warwick Freeman and then two months along-side Kobi Bosshard at 'Fluxus'. I work full-time and currently occupy a workshop on Quay St in Auckland. My experience living in the Hauraki Gulf provides much of the stimulation for my work.



Brooch: Acrylic and Silver.



Brooch: "Land and Sea"
Sig. Silver, Chrysoprase, Paua.

Joan Atkinson

I am interested in exploring the boundaries between jewellery as personal adornment and sculpture. The work I am making is concerned with relating good forms to the body in a variety of ways.

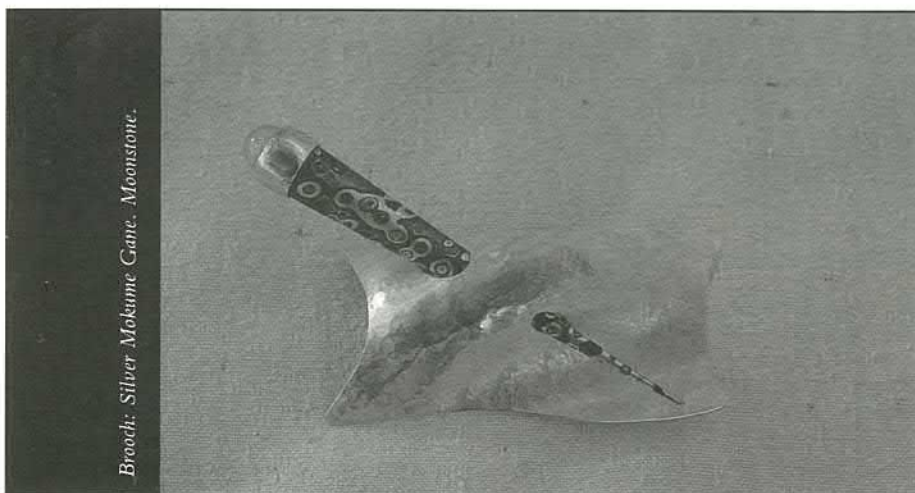
I have been using textured, etched and folded silver forms, combining these sometimes with shell, stone and ebony. Currently I am working with marble, granite and textured silver and am experimenting with 'wrapping' or 'tying' forms together.

Design, form and good workmanship as well as development of ideas and achieving some harmony of these is important to me. I don't ever want to become complacent in my work.

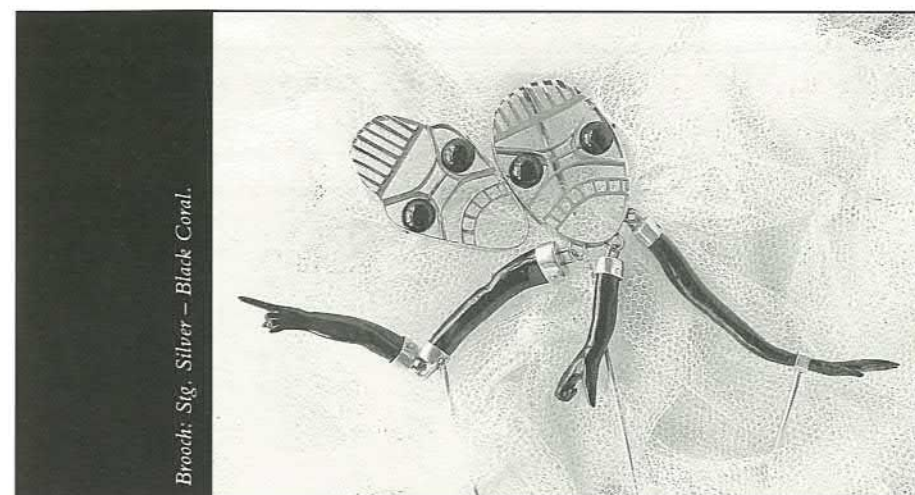
Romy Gartner

Jewellery has always been fascinating for me as a means of body adornment enriching people's individual appearance and giving them the possibility to express their own taste.

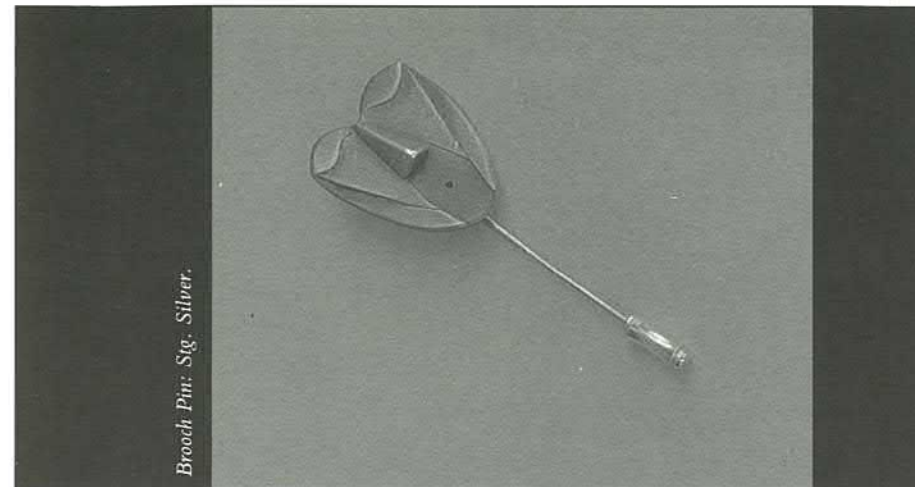
The reason for making jewellery myself was the fascination of shaping a piece out of plain sheet metal, in using special techniques and the vast variety of other materials which can be combined with it. At the moment the main characteristic of my work is using repousse and lamination techniques together with stone, slate and shell.



Brooch: Silver Mokume Gane, Moonstone.



Brooch: Sig. Silver - Black Coral.



Brooch Pin: Sig. Silver.

Rose Fox

I have been a jeweller for about seven years and was trained by manufacturing jewellers in Auckland.

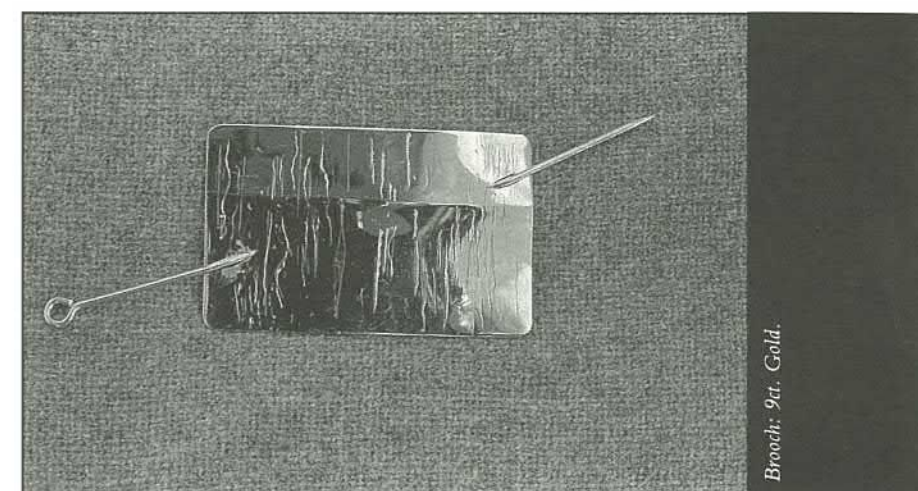
I have been self-employed for two years and owned and operated a jewellery studio and workshop in Broadway, Newmarket.

My interest in jewellery is primarily because of the sculptural effects involved and created and because it is intended to be worn and used and is an expression of the wearer's personality.

Pauline Bern

I work with simple abstract three-dimensional forms which usually encroach on the space around the body. I am interested in the variety and subtlety achieved by combining different coloured metals and textured surfaces and often use contrasting materials such as a beach pebble with 22ct gold, or inorganic/organic materials.

I enjoy the process of mystery of transforming plain metal and rock, wood, shell, into an object of emotional or intellectual interest; the challenge of solving the technical and design problems involved in each piece, and the idea of the subtle communication between the maker and the wearer.



Brooch: 9ct. Gold.



Brooch: 22 ct. Fine Silver - Shikado lamination, Ivory.

Frances Battersby

I deal with simple ideas in my jewellery, usually organic designs or narrative pieces.

I live on a ferry and the sea has a great hold on my imagination, not just the water itself, but the reflections (day and night), the atmosphere, the movement, the subtle danger, time and the sea's counter-rhythm to life on land, the moon's presence and the animals and plants that thrive in an environment so alien to me.

As a sculpture student I am being exposed to all types of construction, from bronze and aluminium casting to glass blowing, which have enormous potential for jewellery. I enjoy wiring found objects, stones, wood etc. with metals. My jewellery is still an experiment, perhaps the only cohesive thing about it is its variety.

Hamish McWhannell

Well I'm not really a jeweller. I make things out of metal, at the moment silver, and some of these can be worn as jewellery. When I started doing this work eighteen months ago, being a jeweller was my aim, but jewellery seems to have a lot of limitations, so I'm not sure whether one day I'll be an all out 'jewellery maker' or a 'maker of objet d'art'.

Alive and well in the marketplace. Wendy Laurenson describes one co-op's formula for success.

Below: Michael Block

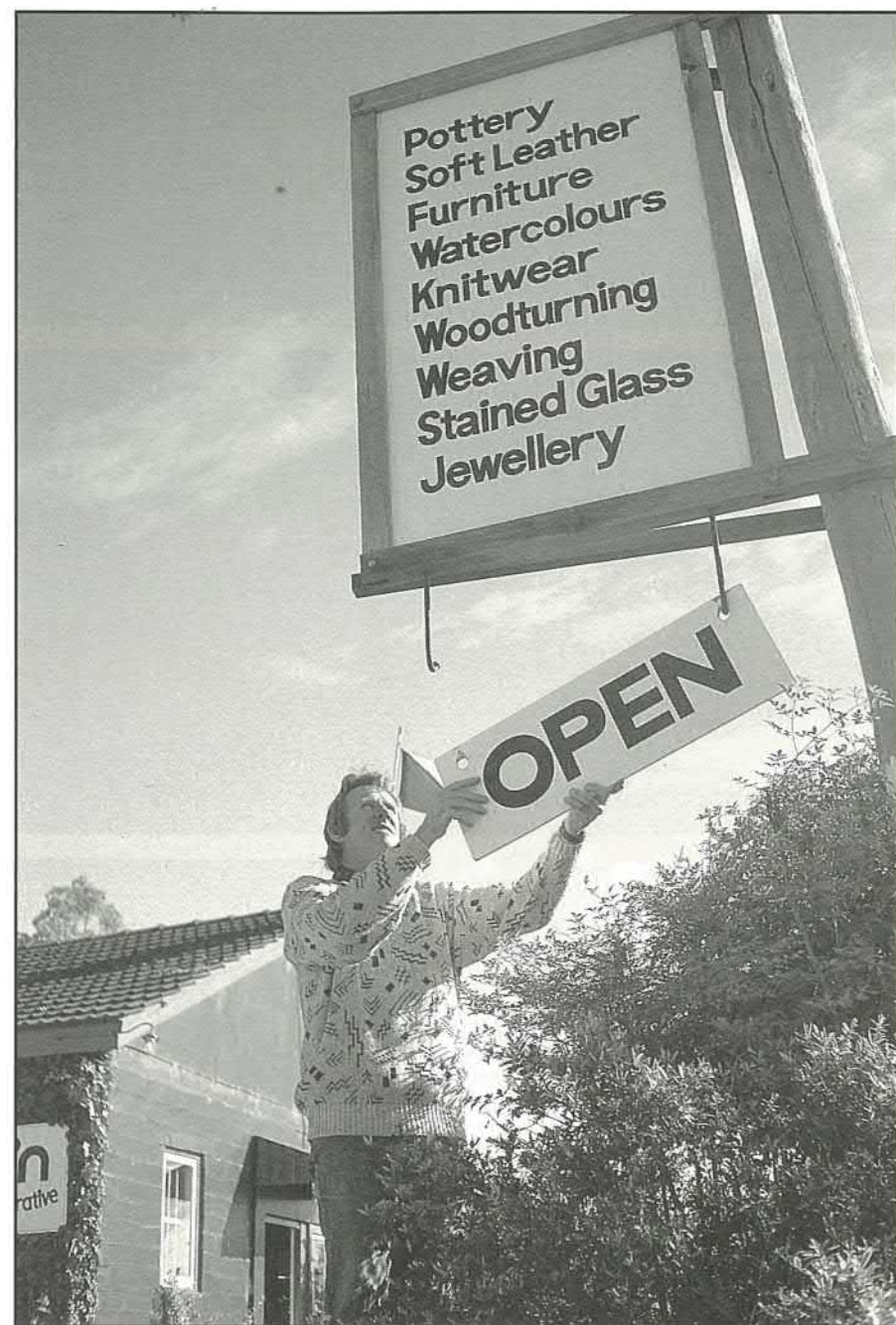
Right: Harvey Jones putting up the sign.



Origin Art and Craft Co-operative

Getting established in the craft market isn't easy – even less so when you live 12 kilometres down a dusty road or 3½ hours from a major city. However, eight craftspeople in Northland have done it through their own co-operative outlet near Kerikeri. They lease a building, staff it one day a week each, share expenses, and sell direct to the public. A recent sixth birthday and an ever-increasing turnover are testimony to the fact that they are doing something right.

Co-operatives were a "buzz word" in the 1960s, short-term realities in the 70s and usually dead in the 80's. Many failed. Lofty ideals gave way to personality clashes, administrative



imbalances, or lack of money. The members of Origin Art and Craft Co-operative say their success lies in their *raison d'être* and their emphasis on quality. Origin was born out of necessity, and three of the founder members are still part of the team today because the co-op continues to offer them the best way of making a living from their craft. They are involved in order to market their work, and they know that what they get out of the co-op equates directly with the effort they put in.

Six years ago, an artist, a potter, a weaver, a furniture maker, a stained glass worker, and a soft leather worker had a common problem. Each had been selling work throughout the

country as well as supplying the limited number of local craft retail shops. High mark-ups, uncertain display space, inconsistent communication, and transport difficulties outweighed results. If they could control retailing, they could better control their income. All wanted to sell direct, but didn't want the interruptions that selling brings to production. The answer was to sell their goods co-operatively.

Buy to sell co-operatively required a well-located site. An old wine shop on State Highway 10 near Kerikeri was available, so a few weeks of painting and scrubbing saw the creation and opening of Origin in May 1981. The building stands alone

on a main highway so the members had to persuade the travelling public to stop. They painted it purple, flew a flag and have clear road signs with plenty of off-road parking. Now their six-year track record sells itself. While members built up stock, the shop was open only weekends and public holidays, but as production and reputation grew so did hours. Origin is open 7 hours, 7 days a week and is well placed to serve a passing tourist and local market in the Bay of Islands. Each member serves a day in the shop, which means there are no staff costs and they are able to get direct feedback from their work. Harvey Jones, potter, points out that most potters only see a finished work briefly before it is packed off and away. "I get to see a pot far longer. I see it on the shelf, can study it and live with it. I also see which sells, and those that don't, sit and stare at me. I can work out what's right or wrong with them. The demand too is immediate. If I see empty space I know I have to produce."

Only the display and selling is co-operatively based. Each member runs their own production business from their home, studio, or workshop. Members enjoy their shop day as it gives them a chance to assess their work and display. Each member is responsible for their own area, but these overlap substantially and are updated or amended to suit product changes or space requirements. No one oversees the overall shop layout, but all members are aware of it and they often get complimentary comments from customers. Part of the reason, according to weaver Joyce Keniwell, is that the shop isn't cluttered with "knick-knacks". The only goods on display are those of the members and a few selected commission sellers whose work must win majority approval, with quality being the main criterion. Rent, power, packaging, and administrative expenses are split evenly between members and are supplemented by a 25% take on commission sales; all income is apportioned daily to individual members. What you sell is what you get.

Communication is critical to the success of Origin. The co-operative structure was laid down in a written constitution and at regular monthly meetings, members air any grievances and allocate monthly earnings. Any new proposal must have a majority vote to be passed. The members are individuals with a wide range of ages, interests, and life styles; but there is no one dominant personality, no boss. Lorraine Hayman, stained glass worker, says that even though people are there primarily to make money, a solid social aspect of the co-op has developed. Members enjoy the mutual support of other craftspeople facing similar advantages or problems.

Membership has changed several times during the co-op's life. Founder

1. Eva Barnett.
2. Joyce Keniwell
3. Muriel Wright



members each committed a small capital sum to invest in building renovation and shop fittings, and new members now pay several hundred dollars to buy a share in Origin. The share can be sold if a member chooses to leave. The co-op's size is perhaps another key to Origin's longevity. Joyce Keniwell feels, "It is small enough for each of us to have a real part in decision making, and big enough so no one is over burdened

with duties. There is a sense of belonging – of being part of a family – but it's not so small that things get petty or full of personality conflict".

The day-to-day tasks of running the co-op have tended to settle to appropriate members – someone does the bookkeeping, re-orders packaging supplies, keeps the outside of the shop and garden tidy, is responsible for domestic chores, or compiles the roster. Although all of the members agree that the attractions of the co-op include having a centralised outlet and showcase and social and mutual support, their own production businesses don't have such a common base or location.

Lorraine Hayman, one of the founder members, travels 45 kilometres from a farming valley near Taipa to the co-op each week. Lorraine is self-taught in copper foil stained glass technique and sells lampshades, terrariums and mobiles for an income base which is supplemented by larger domestic commissioned sales for doors or windows. What started as a hobby in Australia, grew into a business when she and her husband arrived in New Zealand in 1979. Lorraine was teaching courses in Kaikohe and Kerikeri, as well as supplying pieces for exhibitions and Northland craft shops when she was approached to discuss the concept of a co-op. She is still part of the team and says the shop has taught her discipline. "If my stock is low in the shop, my sales drop off, plus I don't want to let the others down. I have a commitment to myself and to them." Lorraine has recently moved her workshop from a spare room at home to a shed in nearby Totara North which gives her time to work free from interruptions from her young children and the telephone. Her output and sales have increased dramatically and now that she is fully confident in her techniques, Lorraine plans to concentrate on being more innovative with her designs.

Jeff Cleghorn makes free-standing kauri and rimu furniture in a workshop conveniently placed across the road from Origin. Also one of the founder members, Jeff moved from the Wairarapa eight years ago and has supported himself from his furniture sales. Before Origin, he too was transporting and sending stock all over the country, but found it frustrating and uneconomical "I was very dependent on the retailer to display and promote my work, and if they didn't, I either wouldn't know, or could do nothing about it. With my product I was limited by who had sufficient space. People tend to use furniture as a shop prop, so customers see it as such." Jeff was looking for somewhere to set up his furniture the way he wanted it seen and without interrupting his daily production. The timing and location of the co-op were perfect, and now the shop is his only sales outlet, providing him enough

income to develop a macadamia nut orchard. The shop screens out the lookers from the buyers, leaving only those seriously interested to make the trip over the paddock to his workshop for further discussions.

Muriel Wright, another founder member, is one of Origin's best sellers. She makes soft leatherware – handbags, cushions, clothes, and quilts from patches of soft calf and lamb hides. Muriel's business has grown with the shop. From a spare bedroom in her home near Kerikeri, and with the help of three industrial sewing machines, Muriel disciplines both her time and output to ensure she keeps at least 50-60 bags in stock – but it's no production line. "I make one bag, cushion, or garment at a time. The feel of the leather dictates the bag's shape and size." Muriel's raw material is expensive so by using patchwork pieces, waste is minimal. She is also aware of balancing the changing forces of fashion against the legacy of leather as a timeless craft medium. "I use base designs and colours, with a few fashion colour highlights to place them in the current season."

Eva Barnett has the same quandary with her knitwear, particularly with the current resurgence of interest in bright fashion colours. She has concentrated on homespun, perendale cross and merino wool which she knits into her own sketched patterns. Eva works from home on a small farm near Kaikohe, and has been with Origin from the outset. Initially she was asked to knit selected patterns for the shop and was paid per jersey, just as she had been for twelve months previously by Southerly Sweaters. When Origin advertised for another member in 1983, Eva decided to put her hobby on a more solid footing, and she now employs two spinner/knitters from Dargaville to supplement her own stock. Although she is still reluctant to plunge headlong into bright colours that may be fickle fashion trends, Eva is now working with selected shades in mohair. She has been approached to send work to the USA, but turned the offer down to avoid production pressures. For Eva, the shop is as much a social contact as a business proposition, and she has no doubt that it is a success primarily, "because of the people in it. When you work out the hourly rate for knitting, I'm definitely not in it for the money".

The co-op's newest member – he joined mid-1985 – is the most distant. Terry Woods is a wood turner who lives and works in the remote peatlands behind Ahipara where there is no power and an unreliable access road. Terry shares a workshop in the bush with two other woodworkers and machines powered by a diesel generator. Native timbers, especially kauri heads and burls from fallen logs, are the raw materials for his large platters, bowls, mirrors, and coffee

Jeff Gleghorn



tables. But with no phone and 1½ hours travelling time, contact with the shop is not so convenient. Terry's contact with Origin was made when he lived in Kerikeri and was selling through outlets in Auckland, but available land further north prompted his move. Terry, his partner, and young daughter have travelled weekly to Kerikeri, but distance and access have meant that although he has retained his membership, he has now suspended his shop duty and has gone onto a commission sales basis.

Joyce Keniwell joined Origin in 1985 just prior to Terry, and has been weaving for over 15 years. Five years were spent in a community in Scotland, where they had a weaving studio and where Joyce broadened her self-taught skills by working with people from all over the world. One of the techniques was weaving fine overshot patterns in cotton and on her return to New Zealand she tried to get exhibitions to show the technique, but without success. Four years ago, the weaving member of Origin needed a break and approached Joyce to help her with cushion covers. Within a few months the other member pulled out, leaving Joyce a chance to establish her own business. The cost of joining made her hesitant initially, plus she wasn't confident that she could support herself or that she would stay in Kerikeri, but she took the plunge. For the first year she also sent work off to other outlets, until she found that the difficulties outweighed the advantages. Origin gave Joyce the opportunity to see which works sold and she admits her production is primarily market-led. "I can't do the cotton work that I really want to do commercially, so I'm now busy just trying to keep up production with the yarn and fleece weaving."

Harvey Jones makes pots partly from market leads, and partly from

his own preferences. He has been selling domestic ware through Origin for three years and says that selling direct is the only answer. Harvey sold wholesale to shops in the north and as far south as Wellington until he started making and selling his work from his home on a small orchard. Three years ago when a member left, Origin put an ad in the local paper. Harvey knew of the shop's reputation, applied, submitted work, and was accepted. He says the shop has been responsible for a dramatic increase in both his sales and production. "It also gives me the freedom to experiment with new ideas without the constraints of some small-minded shopkeeper who wants the pots to blend with the wall hangings. If they don't work, it's my decision to reduce prices or whatever is needed to quit them." Harvey buys his clay, mixes his own glazes, and fires in an L.P.G. kiln based in his studio at home overlooking the Kerikeri inlet. He shares his craft with another co-op member which he sees as an advantage. "Having another potter's work in the shop provides stimulation for me and a good range for the public."

The other 'potter', is husband and wife team Michael and Betty Block, who live and work on ten acres complete with a large garden, rocks, and donkeys grazing down to the inlet. Michael and Betty have been potting for 25 years and concentrate on domestic ware made from clay they mix themselves. When Michael first learned pottery, there was no option but to dig and mix clay, and still mixes his own because he finds it easier and more predictable. The Blocks sold their work through local Kerikeri craft shops, a bookshop, and at New Vision gallery in Auckland. Within that time, Michael says tourism and local markets have probably doubled, and the number and standard of potters has increased. "To survive from making pots now, you have to be good and that usually takes time." Michael has a pride in his domestic ware. "The expensive ceramic art available now is fine if you can afford hundreds of dollars, but there will always be a place for good domestic pots. Over the centuries what has survived are the ordinary pots that are a pleasure to use and to handle daily." Michael and Betty joined Origin five years ago and say the key to the co-op is its people. "The organisation has a solid base, but there is a lot of flexibility. All the written constitutions in the world won't hold something together if the people involved aren't compatible." □

ARCHITECTURAL PORTFOLIO

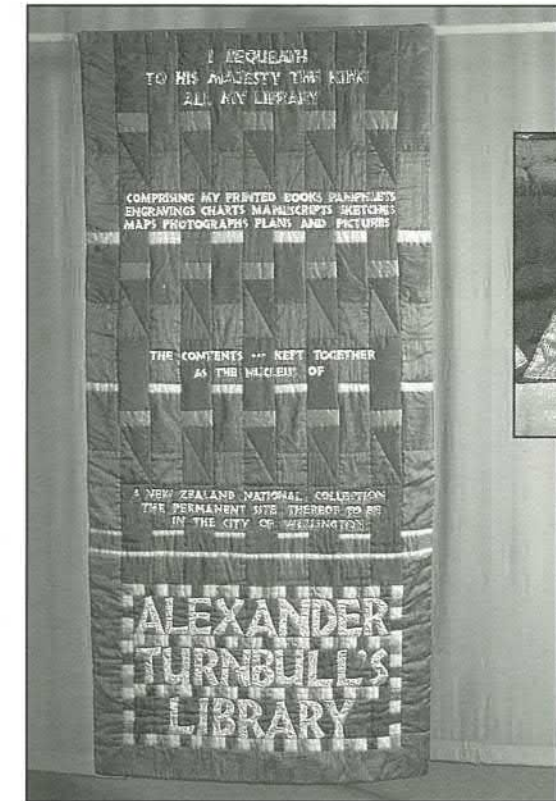
A BANNER FOR THE TURNBULL LIBRARY

Margaret Clarke Textile artist

To mark the move of the Turnbull Library to its permanent home in the new National Library in Wellington, The Friends of the Turnbull wanted a banner of contemporary design in strong colours and rich materials that would clearly identify the Turnbull and could be used at special functions.

Margaret's design is based on drawings of the exterior of the National Library building, and the text is based on the second codicil to Alexander Turnbull's will. The colours were chosen to blend with those found in a William Morris carpet design that had been commissioned for the original Turnbull Library, but never made. The artist executed the work with the assistance of *The Wednesday Night Group* – Thelma Read, Flora Macdonald, Adrienne Howard, Shirley Dixon, Peggy Nattrass and Frances Stone.

The banner was presented to the Library at a special function on 14 September, 1987, and hangs on a marble-faced wall outside the Turnbull Room, visible from the main foyer of the National Library.



Commissioned by: The Friends of the Turnbull Library
Size: 190 x 90cm

Materials: Patchwork, quilting, appliqué and stitchery of pure silk, silk damask brocade, gold kid leather and gold embroidery thread, worked over dacron wadding, backed in calico and lined with heavy cotton

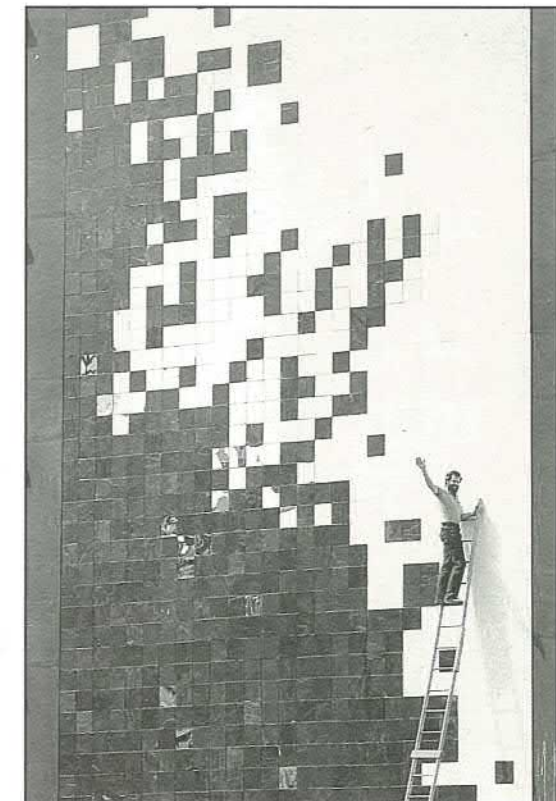
"QUICKSILVER"

Paul Johnson Sculptor and Painter

An executive of the Board of Superannuation Investments approached Paul directly regarding the commission for their headquarters in Wellesley Street, and asked him to submit three designs. No design parameters were imposed by the company, and the final design was accepted without modifications.

Stylistically, "Quicksilver" consists of overlays of the map of Aotearoa, allusions to the surrounding cityscape, and images of the New Zealand Beech butterfly. The overall effect refers to contemporary computer-generated imagery, while the butterfly motif represents hopefulness.

The contract provided the artist with a fixed fee to organise and oversee the installation, and material and labour costs were passed back directly to the commissioning authority. The wall relief was completed in February, 1986. Since then, Paul has been asked to redesign the foyer area of the building, carrying the materials and imagery of "Quicksilver" on to the walls in the area that provides access to the building's 12 floors.



SIL House, Auckland

Commissioned by: Board of Superannuation Investments Limited
Size: Six storeys of a 12-storey building, approximately 70 sq. metres

Materials: 616 black slate and 139 mirror-finish stainless steel tiles, each 300 x 300 cm; mortar, adhesive

Amy Brown profiles Jeanette Green – feltmaker par excellence.

Cloak "Maiden From the mist arising"

Photograph: Graeme Tidman.



Photograph: Russell Jackson.



Wearable Works of Art

To this writer, Jeanette Green is New Zealand's best felter. There are felters who do beautiful work, no doubt some of them introduced to felting by her, but there are few who treat the craft as a sculptural medium and who have achieved the breakthroughs in felting that she has achieved. Jeanette has led; others have followed. Attention to detail with emphasis on technical "know-how" has given her a certain freedom within the craft, and has helped make her an outstanding craftswoman and artist.

Like many craftspeople, Jeanette began felting by chance via a handful of other crafts, some of them also chance happenings rather than deliberate choices. Her educational background was in science teaching – a formalised training ground far from the freedom that she finds in felting. But in many ways, this training has

been responsible for her attitude to the craft: the need to watch and know what is happening, and analyse why it happens in a particular way.

Her interest in crafts began when she took her children to play centre where, she says, she had as much fun as the children. She went to a batik class, and then learned screenprinting, spinning and weaving. Her enjoyment in spinning had a lot to do with the dyeing processes that were taught. She also studied weaving with Wilhemke "Willie" Calvin who passed on some knowledge of felting to her class. Thus, Jeanette Green's affinity for felting was born.

"From the minute I began doing it I loved it. I liked the freedom of design as opposed to the structured work I'd been doing. I did a couple of pieces and plucked up the courage to ring Ruth Castle who was organising an

Arts Council fibre exhibition. She came and had a look and suggested that I put them in. I didn't know whether I wanted to sell them, but wasn't sure that I didn't want to sell them if anyone wanted them. I put what I thought were outrageous prices on them, put them in the exhibition, and they were sold. I suppose that was the real beginning of it. If people really do want to buy what you make, that's incredible for your confidence, especially if you're as untrained as I was."

Since that exhibition 6 years ago, Jeanette has never stopped learning about her craft, extending her knowledge and stretching her horizons. Shortly after the show, she had the opportunity to attend a workshop by a Swiss artist who had a different approach to what she'd been doing. This began a technical breakthrough in her work, ultimately changing completely the method she had been taught and substituting her own discovery of soap jelly as the medium between wool batts and the interlocking of wool fibre into felt. In the past, she used detergent and water; prior to that, treading the wool batts in the bath – both crude and messy procedures that placed limitations on what could be done with wet wools. Jeanette's tests and trials with soap jelly meant using less water, giving her the possibility of moulding, shaping and sculpting the felt-forming fibre. She persisted with these experiments, entered a piece in the 1983 Wool Festival and, to her surprise, she won the Web Award.

"I was still at the stage where I was surprised that anyone would want to buy my work; I'm still a bit like that. I have little confidence and tend to think that my success is all a bit of an accident. It's as though I'd never realised that that part of me was there because of the way I was educated. I was confident in that formalised direction, but to start in another direction where I'd had no formal training at all was quite different. I think I still suffer from that, and still find myself thinking, 'what am I doing here?'"

As she presented herself with challenges, she kept on noting and documenting her successes and failures, so that if a piece of work was successful in either colour or shape, she was able to repeat it, or use an element of it in the next piece. Jeanette uses her work as reference points, always working towards something else. The medium dictates what she's going to do, and within these confines, she stretches the barriers and keeps altering the parameters. The increasing demand for her work has created some problems. She found that since she was selling work so fast, she was unable to use it as reference for future work. There was insufficient time for reflectiveness and future design

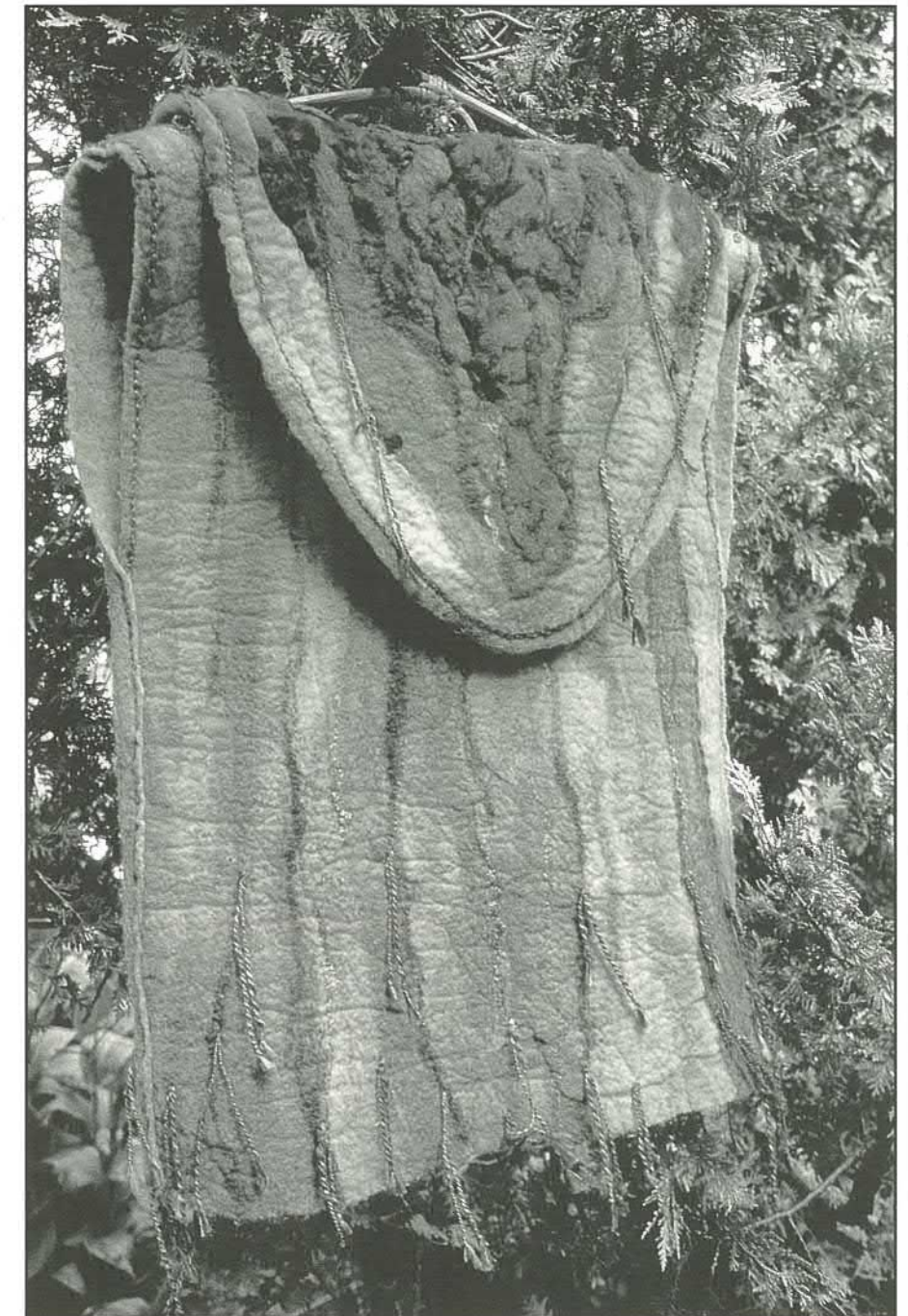
change. She is solving this problem by keeping back more work.

Almost all of her garments are seamless, and she is now working in three dimensions. Her beautiful jackets, capes, berets, boots and collars are seen by many people as the ultimate in wearable art. Jeanette views her clothing as sculpture. She says that people who wear her work are the vehicles for display. Her work can be described as wall hangings in motion; sculptural works that are transported by people. Certainly a Jeanette Green felt is a wonderful object to own and enjoy. She does all of her own dyeing, and may use hundreds of colours in a single piece.

Watching her work on a huge wool batt of colour is akin to watching a

masterly painter at work. She melds, moulds and strips-in flashes of colour that will appear as so much soft and enduring beauty when felted. Her intention is to move towards even bigger pieces; larger-than-life wool sculptures that suggest growth and movement.

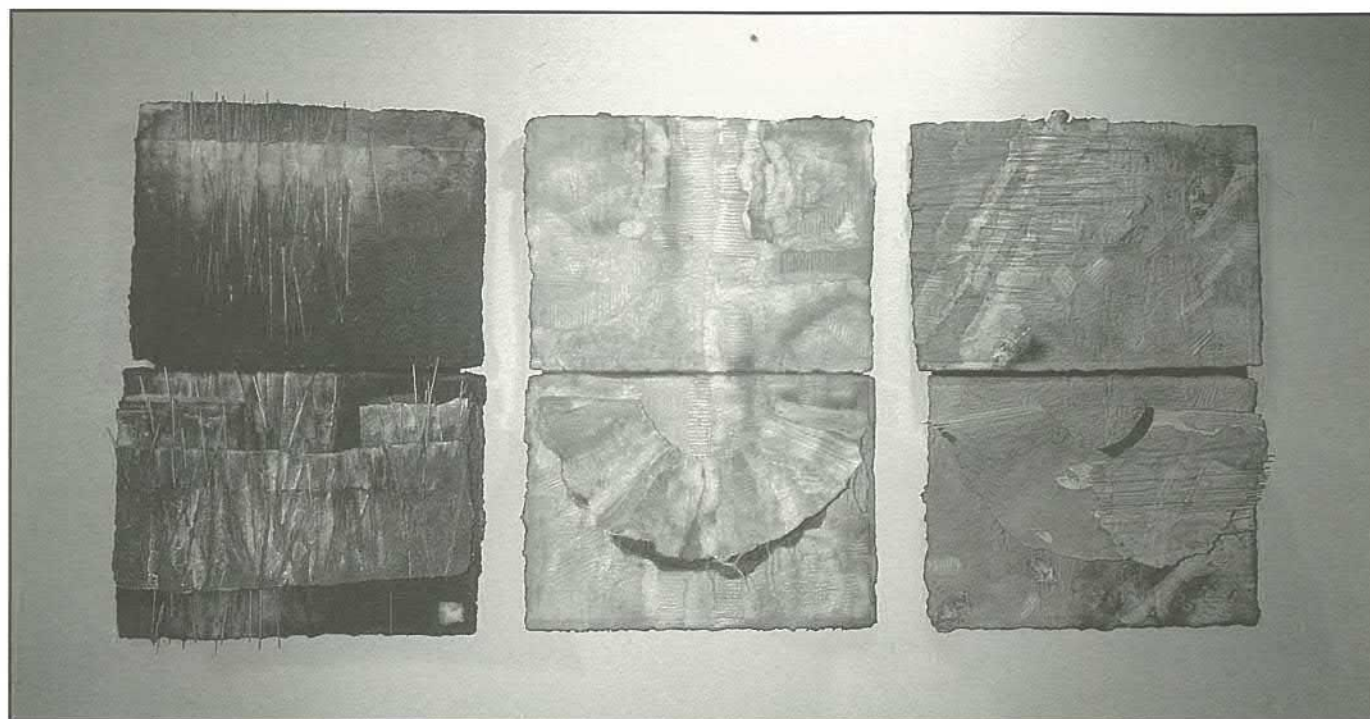
As a tutor at Carrington Polytechnic, she stresses technique and technical information first, but at the next stage she sets challenges that must be solved by the student. She doesn't want to just teach how to do it, but to pass on the joy and challenge of solving problems and increasing understanding. This particular philosophy is one that has made Jeanette Green a formidable master of her craft. □



Vest: Silk & Wood.

Photograph: Graeme Tidman.

What is happening to paper? Adrienne Rewi outlines the First Australian Paper Conference.



Jenny Toynbee Wilson (N.S.W.) Aust.

Presentation Series - Formed by laminating Paper sheets, Inserts and dyeing.

Paper - that new-old medium

Perhaps one of the most significant points stressed at the First Australian Paper Conference, was that paper is being released from its conventional role as a surface for print, or paint, or as a container for goods, to become an exciting contemporary art medium in its own right.

The last decade has seen a revival of interest in handmade papermaking techniques and the conference was conceived to fulfil the need for an exchange of ideas among craftspeople, artists and those working in associated fields. Almost 150 people of varied disciplines from all over Australia and as far afield as the United States, Scotland, Canada and New Zealand, attended the four-day conference held in Hobart, Tasmania, in May this year. Papermakers, artists, art students and teachers, bookbinders, fibre artists, paper marblers and printmakers made up a lively gathering.

The Tasmanian School of Art, a faculty of the University of Tasmania, was an appropriate venue for the

meeting. The Papermill, (formerly Jabberwock), housed within the new centre for the arts building, was the first institutionally based handmade papermaking workshop set up in Australia and it remains the largest. The Arts Centre itself was opened in 1986 in the refurbished structure of an old jam factory. Many of the original structural features have been retained, making it a fascinating and inspiring environment.

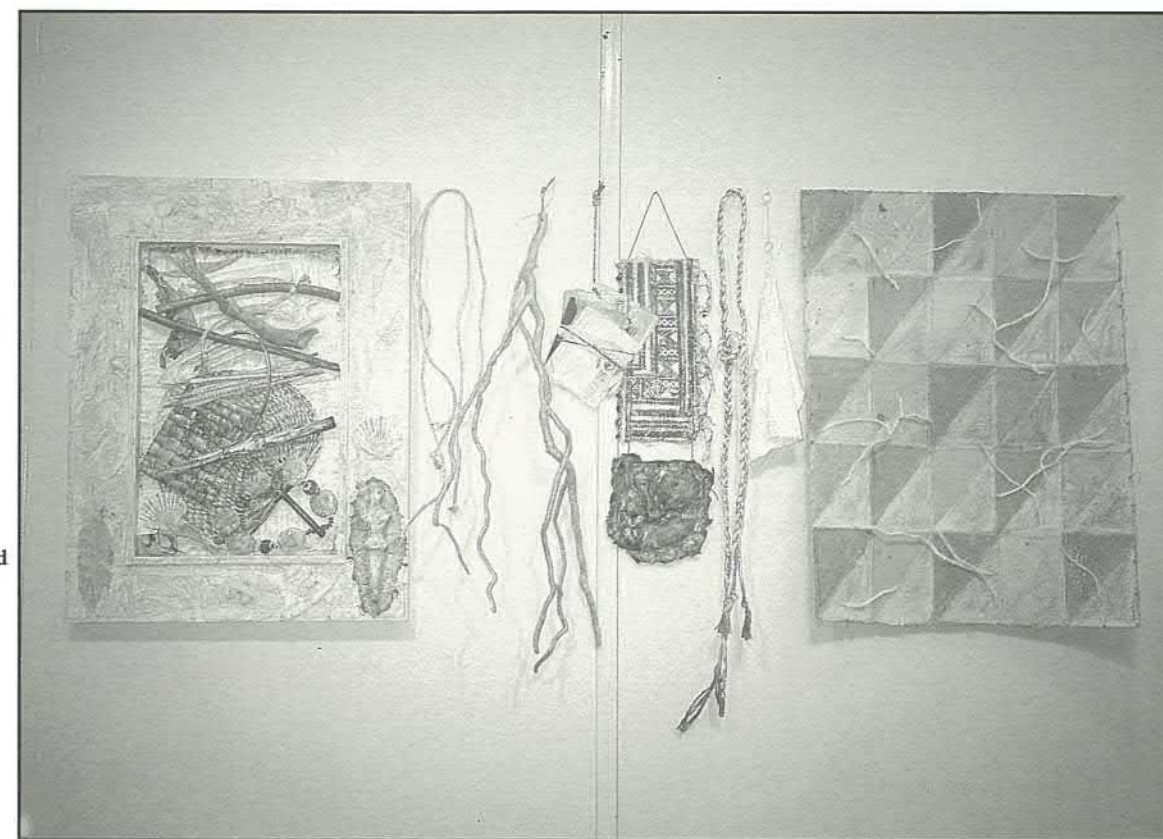
The conference format included lectures, demonstrations, audio-visual presentations, discussion groups and informal sessions. Delegates were also able to gain 'hands-on' experience in their favoured area of interest. Key speaker, Timothy Barrett, Director of Papermaking at the University of Iowa in the USA, generated a great deal of interest with his comprehensive lectures on Japanese papermaking. Fred Seigenthaler, papermaker/artist presented excellent coverage of the 1st International Biennale of Paper Art 1986, held at the Leopold-Hoesch Museum in

Duren, Germany.

Virtually all aspects of papermaking were covered in the lectures by other main speakers: Sherry Cook (NSW), a classroom approach to handmade paper in art education; Rod Ewins (Tas), bark cloth/tapa and the origins of paper; Ruth Faerber (NSW), paper casting and hand-forming bas-relief works; Inga Hunter (NSW), colouring handmade paper and beyond; Ray Lefroy (W.A.), practical demonstrations on the running of papermaking workshops; Kathy Nix (ACT), discoveries in plant fibre papermaking; Jacki Parry (Scotland), papermaking in the United Kingdom; Gaynor Cardew (ACT), slide demonstrations of body-casting; Maggie Carey (S.A.), coverage of an intensive tour of American papermills, funded by Crafts Board of Australia Council; Kathleen Rowley (Hawaii), large scale paper constructions; Judy Silver (NSW), paper as an art medium; Margo Snape (NSW), traditional and contemporary watercolour marbling; Jenny Toynbee

1. Carole Shephard
"Gifts for the Journey"
Multi Media.

2. Susan Warner-Keene
"Mixed Signals, middle distance"
Formed by hand carving, dying, soaking and inlaying paper.



Wilson (NSW), exploring paper as an art medium; Charles Turner (Tas), preparation of fibres for papermaking; Helen Waddington (ACT) and Michael Lester (Vic), professional contemporary bookbinding and artists' books.

The diversity of experience among the delegates was readily apparent. Often isolated by large distances in Australia and elsewhere, papermakers have had to develop individual techniques and methods, and there was a strong spirit of willingness to share this information throughout the event. The in-depth programme was guaranteed to stimulate and inspire, as all people working in the creative arts periodically need to recharge their ideas and energies.

Two exhibitions were staged to coincide with the conference. "Paper Plus: Artists' Books and Designer Bookbinding" was organised by Anne Virgo of the Arts Council Gallery of ACT. This exhibition presented a fine and innovative display of Australian works aimed to develop an awareness of the book as an art form. Our mass-produced culture has taught us to read books at the expense of really "seeing" them and it is this invisibility that many artists and bookbinders have consciously chosen to reverse by producing books that are significant aesthetic statements.

Many of the bindings in "Paper Plus" showed unsurpassed technical excellence and a strong emphasis on the creative use of paper as a component of cover design, illustrating that contemporary designer bookbinding admits craftsmanship based on centuries of acquired skills, as well as innovations in technique and aesthetics.

The tremendous variety of expression made this an exciting exhibition, with books developed in more traditional formats with sequential content, through to sculptural forms.

The second exhibition, "Paper Present", brought together exciting paperworks by artists and craftspeople from Australia, USA, Canada, the UK and New Zealand, the latter represented with works by Kate Coolahan (Wellington); Carole Shephard (Auckland); and, Mark Lander (Christchurch). The diversity of work in the exhibition showed that paper as an art medium has sparked the imaginations of artists worldwide,

and many are challenging the boundaries of traditional applications for its use. Works were formed from handmade, re-cycled or cast paper, and papier mâché, with paper as image, and paper as sculptural forms. Clearly the limitless potential of this versatile and ancient medium is being well tested. It is being cut, torn, sewn, crumpled, glued, painted, cast, beaten, dyed, cooked, tied, sprayed, burnt, woven, vacuumed, laminated, embossed, layered, embedded and textured - physically manipulated in every conceivable way, yet retaining that curious and subtle character that sets it apart as a vital medium.

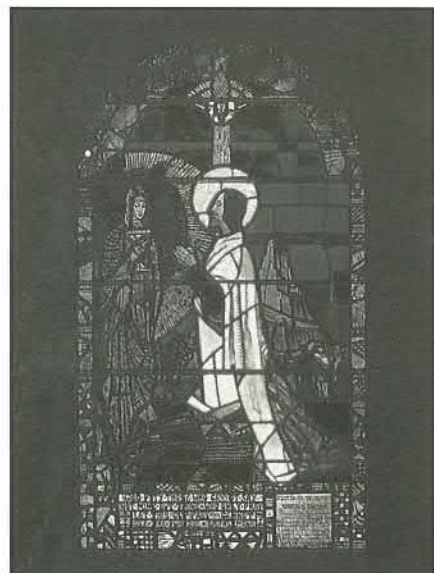
A highlight of this exhibition was a representation of almost 20 Canadian works of art selected by Alayn Ouellet. Most of the artists in this section of the show already had international exposure, but emerging artists were also included. Their works were highly innovative and sophisticated.

In summing up the conference overall, it seems appropriate to close with the words of Judy Silver of NSW, artist, papermaker, art critic, broadcaster and lecturer: "In little over a decade, the use of paper as an art medium has fired the imaginations of artists the world over. No longer seen as just a support, it now stands alongside other image-producing media and has become an independent means of expression. It has become image, idea and object . . . Such an ancient medium has found a new life in contemporary art all over the world. A whole new freedom is beginning and the best work is still to come."

Treasures in Karori

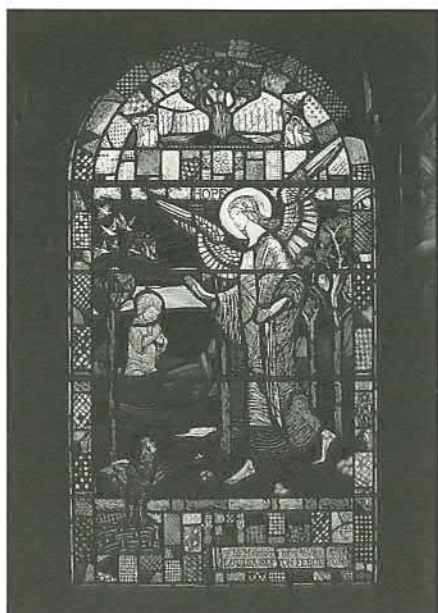
The chapel attached to the Wellington Karori Crematorium opened in 1909, contains New Zealand's single most important set of imported, twentieth century stained glass windows. In terms of illustrating overall stylistic development, they are the most significant set of An Túr Gloine windows outside Eire and Northern Ireland.

An Túr Gloine (The Tower of Glass), was a Dublin co-operative, purpose-built studio set up in 1903 chiefly by the painter Sarah Purser and Edward Martyn, a play-wright and patron of the Abbey Theatre. The founding of An Túr Gloine was a consequence of the Irish Revival and the Arts & Crafts Movement in stained glass that was led by Englishman Christopher Whall. An Túr Gloine was run on the principles expounded by Whall and followed by the London stained glass firm and co-operative Lowndes & Drury, founded by Mary Lowndes and Vic Drury in 1897.



Hubert McGoldrick "Gethsemane" 1939.

Martyn initially asked Whall to conduct stained glass classes at the Metropolitan School of Art in Dublin, but as he was unable to leave London, Whall sent his pupil Alfred Child who became the manager of An Túr Gloine and stayed until his death in 1939. Purser made few windows herself and her role as the main shareholder was largely administrative and supportive. With the exception of Michael Healy (1873-1941), the principal artists had all graduated from Child's courses at the School of Art. They were Beatrice Elvery, Wilhelmina Geddes (1887-1955), Evie Hone (1894-1955), Hubert McGoldrick (1897-1967), Catherine



Wilhelmina Geddes "Hope" 1914

O'Brien (d. 1963) and Ethel Rhind (d. 1952). O'Brien became secretary and manager of An Túr Gloine in 1940 but in October of 1944 after Purser's death, the co-operative was formally dissolved. O'Brien took over the workshop until c1962.

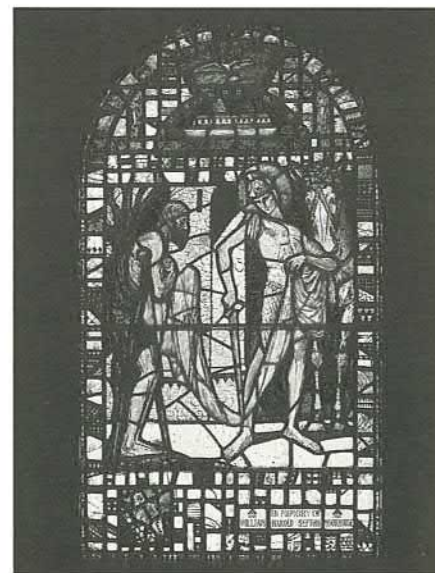
Many An Túr Gloine windows are now recognised as among the greatest achievements in twentieth century stained glass. Their treatment is strongly grounded in Irish legend, religious tradition and the realm of the imagination. Stylistically the work looked back to the highly-wrought, Irish illuminated manuscripts and carvings made centuries earlier and broke new ground by presenting traditional subject matter in an unconventional and innovative way. An Túr Gloine and Arts & Crafts artists reacted against the mainstream, formula-based and mass-produced work that many studios were turning out. Instead, they sought to make individual, unique works.

All except one of the six Karori windows commemorate members or close relatives of William Ferguson's family. Ferguson (1852-1935) was born in London and studied at Trinity College, Dublin. He later became engineer and secretary-treasurer to the Wellington Harbour Board. Ferguson ordered the first four windows in the chapel and may have known a member of An Túr Gloine. The most likely candidate is Purser whose family was connected closely with Trinity College. Made over a period of 25 years, these six windows were designed to harmonise with each other. The National Gallery of Ireland holds the An Túr Gloine *Work Journals*

(which record the Karori windows), share register and minute book. To date, designs for three of the Karori windows have been found but no cartoons. It seems probable that these were destroyed in a fire at An Túr Gloine in c1962.

Faith and *Hope* were designed and made by Wilhelmina Geddes in 1914.⁴ The original designs, which differ from the finished works, were discovered and exhibited recently in London.⁵ *Faith* and *Hope* are extraordinarily rare, early works and are probably Geddes' seventh and eighth windows. She is represented by only two other windows outside the United Kingdom and Ireland. One made in 1919 is in the Governor General's Chapel in Ottawa. The other is a 1938 memorial to the Belgian King in St. Martin's Cathedral, Ypres.

Geddes was invited to join An Túr Gloine by Purser in 1912. She had a monumental and highly individual



Micheal Healy "Charity" 1930

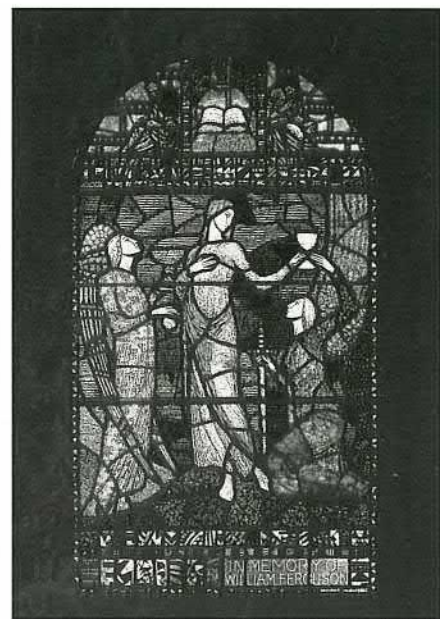
style from the start of her career. Geddes' figures are strong and confident and became more so as her work progressed. Her iconographic sources were eclectic and included features of Romanesque sculpture and Medieval stained glass. Geddes' depiction of drapery often reflects the closely chiselled effect of clothing in Gothic sculpture.

Faith commemorates Jane Ann Moorhouse, the mother of William Ferguson's wife, Mary. It shows the Angel of Faith with a sword and lantern walking purposefully through a dark forest inhabited by wild beasts and a raven. A woman following her refuses to be side-tracked by a



red-haired woman (possibly an enchantress), holding a dandelion. Above the figures are scenes from the life of Moses. As in many of Geddes' windows there are small incidental details in the borders, including goblin faces and mysterious birds and beasts. Geddes often incorporated a Biblical reference to give a clue to the window's subject matter but neither of these windows has one. *Hope* commemorates Louisa who died as a child and was the daughter of William and Mary Ferguson. Carrying flowers, the Angel of Hope waits for a small girl in a boat to reach the shore. Doves fly above the child's head. In the upper section of the window, child angels play in a garden.⁶

In 1925 Geddes moved to Lowndes & Drury in London where she rented a studio until her death in 1955. In 1933 Evie Hone whose glass work later received great acclaim, went to learn the craft from Geddes since she



Michael Healy "Wisdom" 1937

had found Child's teaching and views unsympathetic to her own highly original ideas.

Charity, Love and Wisdom were designed by Michael Healy who was a member of An Túr Gloine from its inception, and worked there for the rest of his life. Healy executed a large body of work but apart from his three Karori windows, very few were made for locations outside Eire and Northern Ireland and most of these are in North America.

Charity, designed and made in 1931, depicts St. Martin of Tours as a young officer giving half of his cloak to a beggar and above, the Ark in the Flood. The window commemorates William Moorhouse M.B.E., Mary Ferguson's brother and son of Jane and William Sefton Moorhouse, a former Superintendent of Canterbury and Mayor of Wellington.

Executed in 1931, *Love* is a memorial to Mary, William

Ferguson's wife. In a paradisaal garden two angels stroll, one carrying a flaming torch and sceptre and the other strewing golden dust.⁷ This window attests to Healy's great skills as a colourist and acid-etcher. The flowers and the tree feature unusual juxtapositions of brightly coloured glass in a manner which could be viewed as one of the distinguishing characteristics of Irish stained glass. Clarke and Hone are well-known for their superb manipulation of colour, but Healy has received less attention.

Wisdom executed in 1937 is among Healy's last works. Commissioned in memory of William Ferguson, it is the only window of the set that is signed. In the bottom right corner Healy acid-etched in Gaelic: Miceál ohéaluidé An Túr Gloine Dublin '37 Ireland. Healy did not usually sign his windows and on the few occasions that he did it was in Gaelic. In this window *Wisdom*, assisted by an angel with a goblet and flask, passes a cup to a kneeling figure with a sword. At the top, two figures sit reading on either side of an open volume with Chapter 8:4 from the Apocryphal *Book of Wisdom* written on it. The jewel-like effects on the drapery, wings and background have been achieved through deep and extensive acid-etching on flashed glass (glass with two layers melted together; one is coloured and the other can be clear or coloured). While Clarke is known deservedly as one of the most accomplished acid-etchers of glass, again Healy's mastery is not widely known.

All three of Healy's Karori windows are characteristic of his work in the year that they were executed and show his stylistic development in the 1930s. Healy does not appear to have executed any other versions of *Charity, Love or Wisdom*.

The last window of the set, entitled *Gethsemane*, depicts Christ's agony in the garden. In the distance Judas leads the soldiers to capture Christ. This window was made by Hubert McGoldrick in 1939 and is a memorial to James MacRae and Percival Parr. McGoldrick joined An Túr Gloine in 1920 and worked there until 1945. His work is more angular in style than that of Geddes and Healy and the treatment of the angel with the cup in *Gethsemane* strongly resembles Clarke's style.

In 1984 these windows, in a vandalised and weathered condition, were removed and restored in Dunedin. They have been reinstalled in the Karori chapel with clear, protective poly-carbonate screens placed across both the interior and exterior surfaces.⁸ The Karori chapel currently has a 'C' classification by the Historic Places Trust. It is hoped that these windows will come to be recognised widely as the national treasures that they are and some form of preservation order placed on them. □

Acknowledgement is made to these people who generously supplied information from their research on An Túr Gloine work: David Caron, Dublin; Peter Cormack of the William Morris Gallery London; Dr Nicola Gordon Bowe of The National College of Art and Design and Dr Michael Wynne of The National Gallery of Ireland, Dublin.

Acknowledgement is also made to Fr. F. M. Bliss, Ron Flook, L. D. Galloway, Hilda McDonnell and Joan McKenzie of Wellington; and Alistair MacRae, Hawera.

Notes

1. No definitive history of An Túr Gloine or comprehensive list of windows executed there have been published, but the Irish Academic Press is soon to publish a gazetteer of An Túr Gloine work.
2. See Peter Cormack, **Christopher Whall 1849-1924: Arts & Crafts Stained Glass Worker** (London, 1979). Catalogue of an exhibition held at The William Morris Gallery, London, 17 Nov. 1979-3 Feb. 1980.
3. Harry Clarke (1889-1931) was the only other well-known, contemporary, Irish stained glass artist who did not work at An Túr Gloine, but he was connected with some of its members and Lowndes & Drury. A considerable body of literature about Clarke has been published. See the bibliography in Nicola Gordon Bowe, **Harry Clarke** (Dublin, 1979). A monograph and catalogue of an exhibition held at The Douglas Hyde Gallery, Dublin, 12 Nov.-8 Dec. 1979.
4. Dr Gordon Bowe considers Geddes' Karori works to be pivotal in her career and is currently writing a biography of the artist. The Arts Council of Northern Ireland is to mount a centenary exhibition of Geddes' work in 1987.
5. See Peter Cormack, **Women Stained Glass Artists of the Arts & Crafts Movement** (London, 1985). Catalogue of an exhibition held at the William Morris Gallery, London, 7 Dec. 1985-2 Mar. 1986, exhibit J.5, p. 20. Fiona Ciarán, "Windows to look up to" **Listener** May 17, 1986, 42-43. Nicola Gordon Bowe, "Women Stained Glass Artists" **Irish Arts Review**, 3 (1986), 66-67.
6. The National Gallery of Ireland holds sepia, studio photographs of **Faith and Hope**. The latter shows a small flame (from a candle?) on the boat prow. This segment of glass had been destroyed and a copy of the photograph did not reach New Zealand in time for this detail to be replaced during restoration (see note 8).
7. The National Gallery of Ireland also holds a drawing that is probably a sketch design for **Love** as it is entitled in the An Túr Gloine **Work Journal 2**. In **The National Gallery of Ireland Illustrated Summary Catalogue of Drawings, Watercolours and Miniatures** compiled by Adrian Le Harivel, entry 18,401, p. 272 is described as "Two Angels of the Resurrection".
8. Slug-gun pellets were embedded in the leading, some glass portions were completely missing and the windows had buckled. Stained glass artist Paul Hutchins and the author worked on the windows at Miller Studios in Dunedin. The Wellington City Council which maintains the Chapel appropriated funds for the restoration. The General Electric Corporation of America generously responded to a petition for assistance by donating the protective Lexan screens in recognition of the set's international significance.

MYSTERY OR COMMON SENSE?

MARKETING

If you have stopped at this article, chances are you are in the business of creating and selling crafts, or you may have an interest in becoming involved. What constitutes marketing and why do you, as a business person, need to be familiar with the concept of marketing? This article is designed to provide some general background on what marketing is all about.

The Marketing concept

It is not so many years ago that marketing was viewed as a function not too dissimilar from selling. However, companies and small business operations have become increasingly aware that in addition to good sales techniques and aggressive advertising which sell products, *an awareness of how to satisfy customer needs is essential for success*. You might say that this is all very well for the production line business, but the same principle applies to all product and service areas, including crafts. After all, it is the customer who decides whether the quality, size, colour and shape of the piece is pleasing.

Marketing is then a system of business activities designed to:

- * produce the product
- * price the product
- * promote the product
- * place the product (distribution)

The marketing concept is a philosophy, an attitude, or a course of business thinking; marketing itself is a process, or a course of business action.

Although much of the craftsman's time is devoted to designing and producing the product, it is essential that factors such as price, promotion and distribution are considered and developed into an integrated plan if the business is to flourish. The effective blending of product, price, promotion and place, (known as "the marketing mix"), together with an understanding of customer wants, the competition and other environmental forces, can result in a successful marketing system. The components of the marketing mix are defined and discussed below.

The Product

Managing the product includes planning, designing and developing products you feel right about and which are appropriate for the market. You need to regularly assess whether existing products need changing and whether you need to add new ones. You must also be prepared to take the responsibility of stimulating a demand for your work and maintaining the quality of your pieces.

Identification and packaging are other aspects affecting the product. Identifying your work, whether it be by a swing tag or adhesive label, a signature, or whatever you choose, is a vital part of promoting your product. Packaging your work should be a major concern. Attractive packaging can enhance your product and provide direct benefits in terms of further promoting you and your work, increasing the ease of handling and reducing damage losses. For those of you whose target is the tourist market, careful attention to packaging is a must. Visitors from North America, Japan, Europe and Australia have an expectation that the craft work they purchase will be packed in boxes or containers ready for presentation and secure for travel. Packaging itself can be seen as a work of art - sometimes of equal merit as the craft piece inside.

Price

It is important to determine a base price for your product and then establish policies for discounts, freight payments, packaging and other price-related factors.

Promotion

This is the component used to inform and persuade the market regarding your product. Advertising, personal selling, exhibitions, gallery displays and trade shows are major promotional activities. Given the level of competition in the marketplace, product differentiation, inadequate market information and non-rational purchasing behaviour, promotional activities are essential.

Place - Distribution

The distribution channels for craft are relatively direct in New Zealand. There are few wholesalers handling craft, and most craftworkers tend to sell direct to galleries or retail outlets. The choice of outlet, however, can be critical to the success of your work. Look for factors such as reputation, location, exhibitions programme, competition, display features and financial stability when making a decision regarding who should handle your work.

Having assessed all these factors, how do you determine the marketing mix? In any business enterprise it is vital to identify your objectives. These may be to make a certain number or type of pieces per year and achieve a percentage of sales through commissions. Whatever your objectives are, they should be attainable and measurable.

Once you have set your objectives,

you will need to analyse each of the components of the marketing mix in relation to them. You should commence with a careful quantitative and qualitative analysis of the market demand for the product. The market can be defined as a place where buyers and sellers meet and function, where goods or services are offered for sale and transfers of ownership of title occur. This concept of a market also implies a demand for a product. Given this basic concept it should *not* be assumed that the market is a single, undifferentiated, homogeneous unit.

Market Segmentation

For the craftworker it is especially important to determine what segments of the market are appropriate to particular items. It may be that large decorative works should not be distributed through retail outlets but should be placed in the hands of a gallery or agent who has channels into the corporate or interior design market. By carefully identifying your market segments and tailoring your marketing programme to fit those segments you will be in a position to:

- * channel money and effort into the potentially most profitable markets;
- * design products that really match market demands;
- * determine promotional tools which will be most effective in those market segments.

The development of the marketing programme is an essential component of your business. It is equally important to evaluate the results of the programme in the light of your objectives.

While the above factors provide only a general outline of the marketing concept, it is hardly mysterious. Rather, it must be considered as applied commonsense, carried out in response to research and within a structured framework which allows for objective assessment.

Rosemary Shannon

Suggested further reading in marketing:

Fundamentals of Marketing, William J. Stanton. McGraw-Hill Book Company.

Basic Marketing, E. Jerome McCarthy, Stanley J. Shapiro. Richard D. Irwin Inc.

Strategies and Programmes Marketing Management, Joseph Guiltinan, Gordon W. Paul. McGraw-Hill Book Company. □

The dependent exhibitor

There is a great interdependency of people involved in the stimulating and lively activity of producing craft in New Zealand. There are the creators who seek to make their living at it; the shops, galleries, government buyers, dealers and fairs who sell it; and the countless thousands of lookers and buyers, on whom both the creators and the sellers depend for the final transaction. The creators range from the mediocre to the gifted and talented artists whose work is a joy to behold and a privilege to own. The buyers range from the non-discerning to highly-discriminating collectors, with a vast majority being people who like to look, want to learn, and who occasionally buy a piece they've fallen in love with. Somewhere in the middle are the people who endeavour to make a living out of selling craft.

Varying attitudes towards the craft product are reflected in the kinds of operations that they run: from combined craft/gift shops with lower cost articles but high turnovers, to co-operatives selling the work of craftspeople involved in the co-op; from craft galleries stocking a wide range of quality crafts, to the dealer gallery which exists to sell craft art in limited editions or one-off pieces to a discerning number of clients and collectors. All of them are needed and have their niche in the marketplace. If you're a craftspeople who wants to sell what you make, you'll need a middleman seller who will display your work to a buying public in one of the ways mentioned. Sometimes you won't want to sell it, but you still want people to see what you've made.

At some point, every craftspeople gets 'starry-eyed' about having an exhibition. This usually arises because you've completed a piece of work that really captures what you're trying to achieve. It's a long way from one good piece of work to sufficient exhibition pieces. Twenty pieces completed doesn't equal twenty exhibition pieces – unless you're supremely lucky! The exhibition should be a personal benchmark, a statement of intent, a sign of distance travelled, a culmination of hard work and a fulfillment of personal criteria that were laid down before embarking on the frustrating, often nightmarish and downright agonising voyage of discovery towards opening night. You could be accused of masochistic tendencies.

The exhibition also provides another interesting set of personal transactions which interact at many levels. The first is the personal aspect between the craftspeople and the gallery owner, who decide mutually that one may benefit the other. In this respect it would be a good idea if the gallery owner has a good sense of humour and is not highly volatile because there will be plenty of frustrations for both parties. It would be nice if you didn't end up hating one another. There are also personal connections between the gallery owner and the buying public. The owner is stating that he or she considers the work worthy of showing and advertising. So if you don't want them laughing behind their hands and pointing at you in the street, it's in your best interests to make sure it's a good show. The public is no longer gullible. Further personal transactions flow between both buyer and gallery, and buyer and craftspeople which stimulate everyone. Finally, there are transactions between members of the public who are just looking and learning about that particular craftspeople or that craft. They may buy the work on another occasion. And if they have enjoyed looking and learning, they will probably come back to look and perhaps buy work from another exhibition. When they ask, daringly, what it all means and how is it done, don't look bored and tell them to put any interpretation on it that they like, because they'll do just that. Don't say, "It would take too long to tell you."

An exhibition of a slightly different kind is the public competition or award. These are usually sponsored, thankfully, and we should consider them the showcase of exhibitions. The work is selected, and for that reason it should comprise the best that can be seen. That is not always the case. Too often the work is boring and tired and hasn't reached out to anybody; it should not be considered the public's fault if it remains unsold. Or it may be so daring as to be considered ahead of its time, in which case you'll have to wait for an enlightened collector, or a swing towards your new style. So craftspeople who enter awards and competitions must consider that their work is first-rate. It should be the best that they are capable of, and should not look like some leftover from a garage sale. Be prepared to be measured against your peer group, and don't grumble and

complain at the judge's decision. Of course, if the whole group is not doing 'their personal best', it will be reflected in the show. There have been a number of exhibitions in the last couple of years, where the best thing in them has been the judge's speech.

But let's get back to the private exhibition, agreed to between gallery owner and either one exhibitor or a small group sharing a mixed media show. We have all seen exhibitions that have either insulted our intelligence or left us with the "why did they bother" feeling. The following criteria for both exhibitors and gallery owners might help to make exhibitions more interesting and benefit the important interdependency of creator, seller and buyer.

- The work should not have been seen before, unless it is so avant-garde that it can stand more viewing, or unless it's in a retrospective show.
- The work should have put the craftspeople on his or her mettle; it should have extended them.
- Ideally, there should be progression from the last exhibition. No tired re-runs.
- Shoddy workmanship is out.
- The work should be innovative, even daring, even if it is not entirely resolved. Feedback from viewers could be the impetus needed to follow through.
- The work should not insult the viewer's intelligence just because it's in an exhibition.
- Adequate display space and good lighting are essential. The work should not be crowded cheek-by-jowl with its companions.
- Two good pieces are better than ten mediocre ones.
- People who are "just looking" may be nervous and intimidated being in a gallery. They may still like to learn about the work. Don't treat them as unnecessary clutter.

Ideally, if the exhibition doesn't fulfill at least half of these points, then it shouldn't be called an exhibition. Call it a display, a sale, a 'look-see', or a bargain day, but don't describe it as an exhibition. An exhibition denotes quality and specialness. Don't downgrade the word. A successful exhibition doesn't necessarily mean it has to be a sell-out. Selling doesn't always mean 'wonderful'!

Good exhibition galleries like *Compendium* in Auckland, and the *Villas Gallery* in Wellington

are booked up at least 18 months in advance. Both of these galleries are interested only in promoting excellence in craft. As their philosophies seem to be markedly similar, a look at some of their basic criteria might help other gallery owners, both public and private. (I'm not suggesting, by the way, that these galleries are the only good ones around – so don't be offended if your gallery wasn't mentioned.)

- Their goals are:
- To promote, focus attention, and give support to top New Zealand crafts through exhibitions;
 - To follow through with stock to market and create a need and desire for people to purchase;
 - To have full communication at every level, including physical and design requirements, providing props and layouts;
 - To constantly seek out promising craftspeople and promote them;
 - To insist on high standards in design, execution and finish;
 - To be a sounding board for the craftspeople and the buying public;
 - To make it clear to the craftspeople what is expected and what they can expect from the gallery;
 - To plan well in advance;
 - To be knowledgeable about what is sold;
 - To keep main street hours and be prepared to show privately outside those hours;
 - To point out that exhibition pieces are what is important – not just a question of filling space;
 - To expect the best and be prepared to pay good prices to get it.

DIPLOMA IN CRAFT DESIGN

NATIONAL AIM AND OBJECTIVES FOR THE DIPLOMA IN CRAFT DESIGN

The Government has approved the establishment of two year full-time Diploma Courses in four polytechnics; Carrington, Nelson, Waiariki, Waikato, to commence in 1988.

Tutors from the four new craft design diploma courses and the Department of Education representative, met at Waiariki in August to develop national objectives for the diploma in craft design and determine common selection criteria for all courses. They discussed evaluation procedures that accord with the purpose, process and outcome of the courses and investigated a mutually agreeable and workable content structure. They also addressed issues that will effect the implementation of diploma courses and finally and equally importantly looked at ways to support each other.

AIM

For students to pursue excellence in craft design and to make a significant contribution as artists and craftspeople to the cultural and economic life of New Zealand.

OBJECTIVES

This will be achieved by students learning to –

- think creatively and develop innovative ideas;
- acquire the knowledge and skills to design and produce work in selected media;
- apply professional attitudes and skills in the management and promotion of craftspeople and their products;
- understand the cultural origins and mana associated with art craft and design in New Zealand and other countries;
- critically evaluate craft work.

ELEMENTS COMMON TO ALL DIPLOMA COURSES

Individual programmes will be designed to accommodate each student's requirements. However all courses will include the following:

1. Drawing – expressive and technical.
2. Art and Craft history, customs and cultural values.
3. Business studies and professional development.
4. Individual projects including research methods, tutorials, project negotiation, recording and documentation.
5. Work experience – 12-18 weeks over two years.
6. Media studies specialisation in ceramics, fibre/textile, wood, flat glass, jewellery, contemporary Maori art.
7. Related studies such as photography, Maori studies, graphics.
8. Design studies and applied design.
9. Te Reo (Maori language is integral to the contemporary Maori art course.)

SELECTION CRITERIA

The diploma course will build on the sound foundation of the 11 two-year certificate courses in craft design courses. At diploma level entry will be competitive but like the certificate courses acceptance will **not** depend on academic qualifications such as Sixth Form Certificate. The

major consideration will be proven ability to produce quality work, commitment and enterprise. Admission to each of the four diploma courses will be open to students from any craft design certificate course. All other candidates must clearly demonstrate above average ability to win a place ahead of students from certificate courses.

GENERAL CONDITIONS

The principle of open entry as for the certificate courses was reaffirmed. The key factor being the applicants potential to achieve excellence in all aspects of craft design.

Candidates can apply to any one or all diploma courses. In the case of students from certificate courses, acceptance will be conditional on satisfactorily completing the certificate in design.

All candidates have the right to be represented at interview by an advocate who can speak in support of their application and on their behalf. Costs to attend the interview must be met by the candidate.

In the event of hardship, by prior arrangement applicants may be interviewed for any or all courses at a diploma centre nearest to their place of residence.

SELECTION

All four diploma courses intend to co-ordinate selection procedures to ensure consistency and to minimise delays.

SELECTION REQUIREMENTS for all diploma courses

1. completed application form;
2. curriculum vitae;
3. referees reports;
4. other supportive documentation;
5. portfolio professionally presented showing evidence of craft design including drawing, process and completed works (photographs are acceptable);
6. interview with supporting advocate of the applicant's choice;
7. evidence of ability to undertake personal investigations;
8. evidence of design knowledge and skills;
9. attendance at a two day residential workshop if required.

EVALUATION AND ASSESSMENT

Year I – attendance

- ongoing assessment of sketchbooks (diary) folder (working drawings, notes etc)
- end of year exhibition for each student
- self assessment – verbal (two tutors)
- – visual
- ability to meet deadlines.

Year II – ongoing as above with more emphasis on presentation of work concept, process and development.

There will be regular informal discussion and negotiations between student and tutors on all aspects of their work including new developments.

CRAFT FUNDING POLICY FOCUSES ON EDUCATION

The QEII Arts Council 'Craft' funding policy has been redirected to underpin and support the new developments in craft education. For the first time in the history of craft art in New Zealand, Craft Education Design Courses are being taught in 11 polytechnics throughout the country, and the Arts Council have chosen to support initiatives linked to those courses. These initiatives are designed to address the concept of excellence, to raise standards, to ensure senior artists are given professional and creative advantages, and students are exposed to excellent tutoring.

In recognition of the need to improve standards and establish productive links with the Craft Education Design Courses, the Arts Council has introduced two new programmes. The Craft Design Development Programme embraces a Tutor Training Scheme, intended to provide gifted practitioners with teaching skills; a Craft Enrichment Education Scheme, which helps national associations to bring major practitioners to New Zealand to work with tutors in advanced training workshops; and a Major Creative Development Scheme, which offers craft artists study grants or grants which enable them to take time off for refreshment and creative development. Senior craft artists will also be offered residencies at polytechnics. Students who emerge from the Craft Design Courses as graduates need studio workshop or 'nest' situations to go to, and the New Craft Artists Programme was developed with this in mind. It offers an Access Studio Workshop Scheme, which encourages master craftspeople to extend their workshops to cater for graduates, and a new Craft Artists Promotion Scheme which gives young artists grants for equipment or helps them establish themselves in the market place.

In addition to these major new initiatives, funds have been allocated to the Venture Capital Scheme which replaces the Crafts Loan Scheme, but fulfills the same purposes – finance for equipment and workshop development. Council will continue to fund Short Term Study Projects in New Zealand and overseas, and the International Programme is in sharp focus as New Zealand craft art is to be sent to major exhibitions in Australia, the Pacific Basin, Faenza and Japan.

Most importantly the Arts Council has worked closely with its new client the Crafts Council of New Zealand.

CRAFT DESIGN DEVELOPMENT PROGRAMME

Scheme 1: Major Creative Development Scheme

This scheme offers a number of substantial grants to established senior craft artists, for refreshment, enrichment and prolonged study, or time out to explore their own creativity.

To be eligible for support, craft artists must have a national reputation, demonstrated a high level of professional competence, and have the creative ability to produce innovative works.

The general aim of the programme is to encourage artists to study, especially design, abroad, or within New Zealand for personal development, but also to prepare them to tutor in the Craft Design Courses.

Applications are considered three times a year by the Craft Panel. The closing dates are: 3 October 1987, 8 March 1988, and 3 October 1988.

Scheme 2: Craft Artists in Residence

The aim of this programme is to create new working conditions for professional artists; provide artists with security of employment for an extended period of time and the resources required to develop their work; and allow communities to engage with the ideas and aspirations of practising artists.

Artists' stipends of up to \$1,500 per month for periods of from two to twelve months are available under the programme.

The implementation of the scheme is the responsibility of recipient polytechnics running Craft Education Courses. These institutions are expected to match the Council's contribution by the provision of a studio, housing assistance or accommodation, materials, travel expenses and other services.

Applications for funding under this scheme will be assessed by the Craft Panel once a year. The closing date is 3 October 1987, 3 October 1988.

Scheme 3: The Craft Tutor Training Scheme

The standard reached by graduates of the Craft Design Courses depends very largely on the standard and type of teaching they receive. Senior craft practitioners form the core of the teaching strength in these courses and they must have education opportunities, which will enable them to facilitate learning at the highest individual level.

Polytechnic Principals and Heads of Department, Craft Education. Information Officer, Crafts Council of New Zealand and Manager Craft Programmes will liaise.

Applicants must apply through their polytechnics or be nominated by their polytechnic. There is no application form. There are no closing dates.

Scheme 4: The Craft Training Enrichment Scheme

It is Council's intention to extend the advanced training workshops concept. National craft organisations, the CCNZ, the Education Department and QEII Arts Council are working jointly to bring world experts to New Zealand for extended periods, to tutor in a number of national centres.

All polytechnics and national associations will be consulted and asked to provide specific timetables and other information, in order that a nationally co-ordinated programme may be organised.

Council has set aside a small sum to assist with this programme, but it is envisaged that the Education Department will substantially fund it.

Craft tutors should apply through their polytechnic. There is no application form. There are no closing dates.

The Information Officer, Crafts Council of New Zealand, an Education Department representative and the Manager, Craft Programmes QEII Arts Council are the co-ordinators.

THE NEW CRAFT ARTISTS PROGRAMME

Scheme 1: New Craft Artists Promotion Scheme

The aims of this scheme are to assist emerging craft artists and graduates from Craft Design Courses, – with potential, to purchase workshop equipment; to establish themselves in the market place, by assisting with their first important exhibitions at recognised galleries and exhibition spaces.

A limited number of grants of up to \$1500 will be available in 1988/89 to assist with such costs as materials, freight, promotional material, gallery charges and so on, or to enable the purchase of essential/basic workshop equipment or tools.

There is no closing date. Applications will be comparatively assessed by the Arts Council and its advisors throughout the year.

Scheme 2: Access Studio Workshops

This scheme is intended to provide master craft artists with incentives to

extend and fully equip their studio workshops, so that they may cater for the working needs of several craft graduates, and the work experience needs of craft education students.

Successful applicants must already run efficient, studio workshops, and have demonstrated nationally that their own work is design orientated and innovative.

It is envisaged that three or more such workshops will be funded up to \$10,000 each during 1987/88.

Applications are considered by the Craft Panel. Closing dates are 3 October 1987, 8 March 1988 and 3 October 1988.

SHORT TERM STUDY PROJECTS

This scheme is to assist established craft artists to engage in short term study/travel within New Zealand or abroad. These projects for up to 3 months, are worth up to \$3,000. Grants are awarded for research, advanced training, attendance at conferences, workshops or special events, a promotion of New Zealand craft abroad.

Grants are intended for artists who have attained a substantial professional reputation; artists who will share the benefits of their study project, and artists interested in gaining design experience.

VENTURE CAPITAL SCHEME

Under the revised Venture Capital Scheme Council will give capital grants of up to a maximum of \$5,000 or 25% of the cost of an approved project, whichever is the smaller. These grants will be subject to (a) the balance of funds being obtained by the applicant from a reputable source of funds on satisfactory terms, and (b) the Arts/Crafts Council consultant deeming the project worthy in artistic terms.

It is intended to assess applications for the Venture Capital Scheme three times a year. Applications will close on 16 November 1987, on 15 February 1988, and 17 August 1988.

CRAFTS COUNCIL OF NEW ZEALAND

The Arts Council has worked closely with its new client the Crafts Council of New Zealand to nurture craft artists; to develop sound marketing and sponsorship policies and to negotiate the education issues with the Education Department. The craft budget contains an allocation of funds to maintain the Crafts Council. □

Further detailed information on any of the Craft schemes may be obtained by writing to The Secretary, Craft Programmes, QEII Arts Council, Private Bag, Wellington, or The Information Officer, Crafts Council of New Zealand, 22 The Terrace, Wellington.

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 \$3.00.

The slide sets are available for hire at the cost of \$7.70 to members and \$10.00 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 25¢ a page plus SAE.

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

The following articles have appeared in journals recently received by the Resource Centre. These articles can be seen in the Resource Centre or copies can be obtained. Request for copies should be accompanied by payment of 25¢ per page plus SAE.

TEXTILES

'Interlacing – The Elemental Fabric'

A look at this exhibition curated by Jack Lenor Larsen. This broad term encompasses all fabric constructions in which one element passes over and under elements that cross its path. *American Craft*. April/May 1987. pp 42-49

'Japanese Ikat' One of the most remarkably developed resist dyeing processes in the world. The small island of Kumejima near Okinawa is the home for some unusual silk-weaving techniques. *Craft Australia*. Winter 1987. pp 86-87

'Balenciaga' The architect of elegant cloth. *'Threads' (USA)*. June/July 1987. pp 20-25

'Embroidery for the goddess'. Ritual fabrics wove power and beauty into women's folk life of Eastern Europe. *'Threads' (USA)*. June/July 1987. pp 26-29

Handknitted 'Shetland Lace'. These intricate shawls mark handknitting's finest hour. Tips on lace-knitting, contemporary tools and materials. Choosing patterns. Directions. *'Threads' (USA)*. June/July 1987. pp 40-44

'Weaving Table Linens' Traditional fabrics keep their place at today's table. *'Threads' (USA)*. June/July 1987. pp 52-55

'Turkish Marbling on Cloth or Paper'. It's how you swirl the floating

inks that makes a pattern bold or fine. Everything you need to know to get started on Turkish marbling. *'Threads' (USA)*. June/July 1987. pp 66-69

WOOD

'Protecting Wood from Humidity.' Lab tests show which finishes work, which don't. *'Fine Woodworking' No. 64* pp 59-61

The aesthetics of turned forms are now more aligned with successful design than the often spectacular visual properties of the material. Richard Raffan explains how this has revitalized contemporary woodturning. *Craft Arts*. Feb/April 1987. pp 65-77

'The Custom-fitted Chair'. An explanation of ergonomics. Tom Hurley developed a chair-fitting device to tailor each of his chairs to its owner. *'Fine Woodworking' Mar/April 1987*. pp 78-82

'Marblising Wood' Trick the eye with paints and glazes. *'Fine Woodworking' July/Aug 1987*. pp 46-49

CRAFT EDUCATION

The range of opportunities in Scotland. *Craftwork No. 15*. Spring 1987. pp 22-24

Education Supplement of Colleges and Art Schools in Australia. *Craft Australia*. Autumn 1987

Teacher/Student Interface. Artists Airline Fisch and Joan Austin share their thoughts about the education process and their experiences as instructors. Plus, two students conducted extensive interviews of various students and faculty members in order to develop their thesis on fibre arts education. *Fibre Arts Magazine*. No. 1 1987. pp 31-35

GLASS

'Tiffany Glass'. An Article about Louis L. Tiffany. *'Craft Arts' Feb/April 1987*. pp 49-51

JEWELLERY

Ancient tradition, societal function and superstition determine the exquisite amuletic forms and ornate motifs of Islamic Jewellery. *'Craft Arts' Feb/April pp 72-76*

RESOURCE CENTRE

SLIDES

The following slide sets are recent acquisitions and are available for hire for a period of two weeks at a cost of \$7.70 members, \$10.00 non-members.

'Spheres' An exhibition by members of the NZ Society of Potters on the theme of the sphere.

Small Tapestries Scottish Arts Council Exhibition of small tapestries which toured NZ in 1980

Fletcher Challenge 1987.

Winstone Crafts Biennale 1987

Design For Living The work of NZ furniture makers shown at the Crafts Council Gallery 1987.

BOOKS

The following books are recent acquisitions and are available for hire for a period of two weeks at a cost of \$3.00.

British Craft Textiles by Ann Sutton. Collins. Photography by David Cripps. Colour and B & W photographs. 187 pp. Addresses/Index.

The work of almost ninety of Britain's most influential textile artists presented by highly acclaimed weaver Ann Sutton. Examples of the best embroidery, knitting, weaving, tapestry, and printed dyed and painted textiles.

Craft today: Poetry of the Physical by Paul J. Smith and Edward Lucie-Smith. Weidenfeld & Nicolson. 328 pp. colour and b & w illus.

The catalogue of the exhibition by the same title. The book/catalogue and exhibition coincided with the opening of the new American Craft Museum in New York City. The object, made either to make a statement or serve a purpose, influenced by new technology, better educational opportunities and a new sense for design application, has now made 'the big time'. And big it is. Colour photography is used to show each piece in the exhibition.

Identifications with details to each work are placed into an appendix which unclutters pages visually so as not to distract from the art. An interesting 'Chronology of American Craft 1851-1986' has been compiled, putting education, organisations, and institutions, periodicals and conferences together in a way that reflects the growth of the industry in the United States of America. The book also contains a complete biography of the artists and a bibliography. A real treat, the exhibition must be magnificent.

BOOK REVIEWS

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

Photographing your Craftwork - A Hands On Guide for Craftspeople by Steve Meltzer; Madrona Publishers Inc., PO Box 22667, Seattle, Washington 98122, USA. 1986. Paperback. 144 pp. b & w photographs. US\$10.95

Five years of writing a monthly how-to-take pictures column has culminated in Steve Meltzer's book which is designed to lead craftspeople through the processes involved in taking good photographs of their own work. Meltzer has tried to include in his book the information that is most frequently asked of him by craftspeople. Chapters on photography from a jurors point of view, camera basics, film, lighting, coping with glare, shooting glass, camera and slide care. Once past the basics he gets onto some of the techniques of the studio photographer. He has assembled some helpful techniques and how-to's ranging from table top set-ups to photographing stained glass.

This is not a step-by-step photographing of all media but rather an approach to particular problems and possible ways of solving them.

The Makers Hand: A Close Look at Textile Structures by Peter Collingwood. Published 1987, Lark Book, Asheville, North Carolina and Interweave Press, Loveland, Colorado, 160 pp. 64 colour and 48 b & w photographs; 163 diagrams, glossary. US\$129.95 Hardbound.

Peter Collingwood, the noted British weaver and author, presents more than 90 objects by anonymous makers to reveal how different cultures have assembled threadlike elements into strong, functional structures. Collected by Collingwood over 35 years because of his fascination with their structure and the 'inevitable' beauty that results from the marriage of appropriate material and structure, these diverse objects include Ecuadorian shigras, Japanese metal strainers, Indian camel girths, Afghani socks, Nepalese shoes, and the seat springs of his Jeep, to name a few. In an informal tone, he analyzes each example, providing bibliographic references, ethnographic and historical information, and personal anecdote.

Interlacing - The Elemental Fabric by Jack Lenor Larsen with Betty Freudenheim. 308 pages; 36 colour pages, 250 b &

w photographs; 185 diagrams. US\$60.

This is the book that Jack Lenor Larsen, among the world's most influential fabric designers, has been working towards all his life. "Interlacing" is Larsen's term for the criss-crossing fabric method common to knotting, plaiting, braiding, and weaving. As he

shows, it has been used by every culture to make mats, baskets, nets, ornaments, and clothes. Material as dissimilar as wire, bamboo, silk floss, and clay can be interlaced. Larsen is the first to synthesize all of the techniques, traditions, and vocabularies into one coherent whole.

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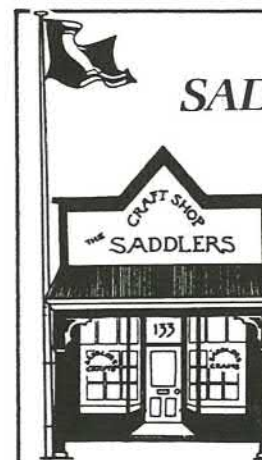
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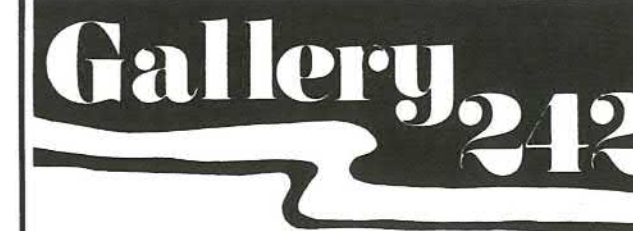
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The aims of the Crafts Council

- * 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)

- | | | |
|--------------------------|----------------------|-----------------|
| <input type="checkbox"/> | Individual member | \$40 (incl GST) |
| <input type="checkbox"/> | Joint member | \$55 (incl GST) |
| <input type="checkbox"/> | Craft Design Student | \$30 (incl GST) |

(Please tick appropriate box)

Amount Enclosed \$ _____ Receipt ☐

Craft Interest: _____

Return with cheque to:

Crafts Council of NZ Inc.
PO Box 498
Wellington 1

Application/Renewal Form

Name _____
Address _____
Phone _____

New Member/Renewal (delete one)

- | | | |
|--------------------------|----------------------|-----------------|
| <input type="checkbox"/> | Individual member | \$40 (incl GST) |
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(Please tick appropriate box)

Amount Enclosed \$ _____ Receipt ☐

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Wellington 1

ART AND DESIGN

APPLICATIONS FOR 1988 ACADEMIC YEAR ACCEPTED FROM NOW (Close early February)

All courses and modules registered internationally and with the Department of Education under section 186A of the Education Act 1964. No academic prerequisites – entrance folios are required for admission. (These can be Secondary School folders).

The Whitecliffe Art School is an internationally registered Tertiary Institute of Fine Arts. The biggest private Art School in New Zealand.

DIPLOMA OF ART – 1 YEAR

32 module classes in all disciplines. Majors can be in figurative studies, photography, film, fibre, glass, printmaking, landscape. 38.5 hours per week. Total hours 1450 (POST GRADUATE COURSE AVAILABLE)

DIPLOMA OF ART AND DESIGN – 2 YEARS

55 module classes in all art and design disciplines. Majors can be in industrial product, fashion, craft, graphics, film or packaging design. Total of 2680 hours.

DIPLOMA OF GRAPHIC ARTS & DESIGN – 1 YEAR

39 module classes in all graphic art disciplines. Majors can be in film production, art direction and advertising, art illustration or finished art and design. 40 hours per week. 1650 hours total.

DIPLOMA OF INTERIOR DESIGN – 1 YEAR

36 classes in all interior design disciplines. Majors in residential, industrial, commercial recreational interiors. 40 hours per week. 1650 hours total.

13 OTHER COURSES AVAILABLE

GLASS ARTS ● PHOTOGRAPHY ● FILM ● FIBRE ART ● FIGURATIVE STUDIES (Art of Fashion) ● LANDSCAPE (Art or Design) ● SCULPTURE ● PRINTMAKING ● BURSARY ART (Certificate) ● ARTS ADMINISTRATION AND EDUCATION (Post Grad.) ● POST GRADUATE (Overseas Students)

All Fees cover Tuition, 80% of Class Materials, Course Equipment, Consultation, Student and Campus Facilities and On-Course Work Programmes. Fees range from \$3300 to \$8500 for full-time courses inclusive of GST.

NB: (Minimum age for admission is 16 years on March 1st, 1988)

WHITECLIFFE ART SCHOOL

136 GRAFTON ROAD, AUCKLAND
(PO Box 37-036 PARNELL, AUCKLAND 1)

PHONE (09) 395-970

WHITECLIFFE

PLEASE SEND ME THE FREE INFORMATION BOOKLET AND APPLICATION FORMS

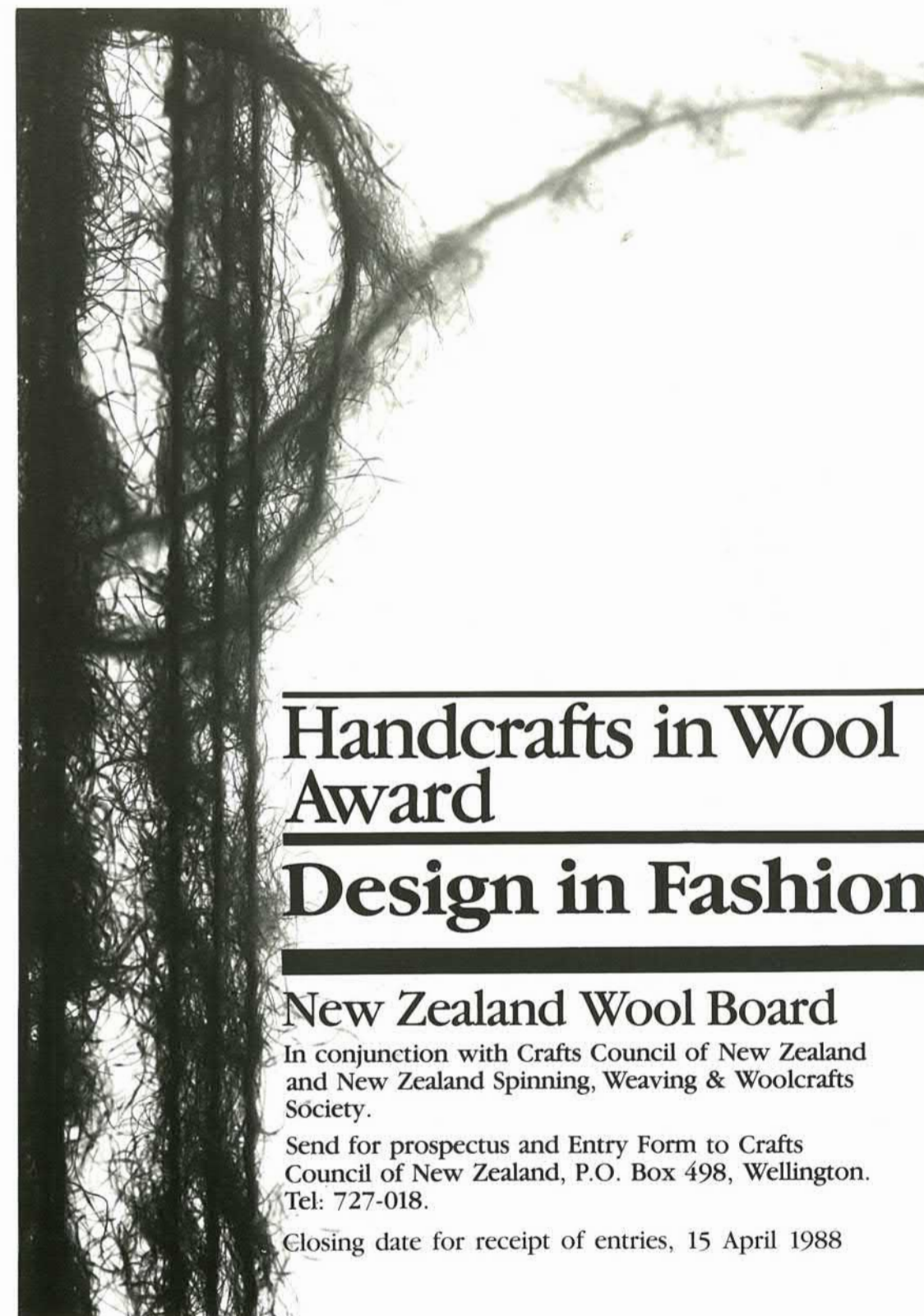
NAME

ADDRESS

PHONE

PLEASE SEND ME INFORMATION ON:

The Registrar, Whitecliffe Art School, PO Box 37-036, Parnell, Auckland 1



Handcrafts in Wool Award Design in Fashion

New Zealand Wool Board

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

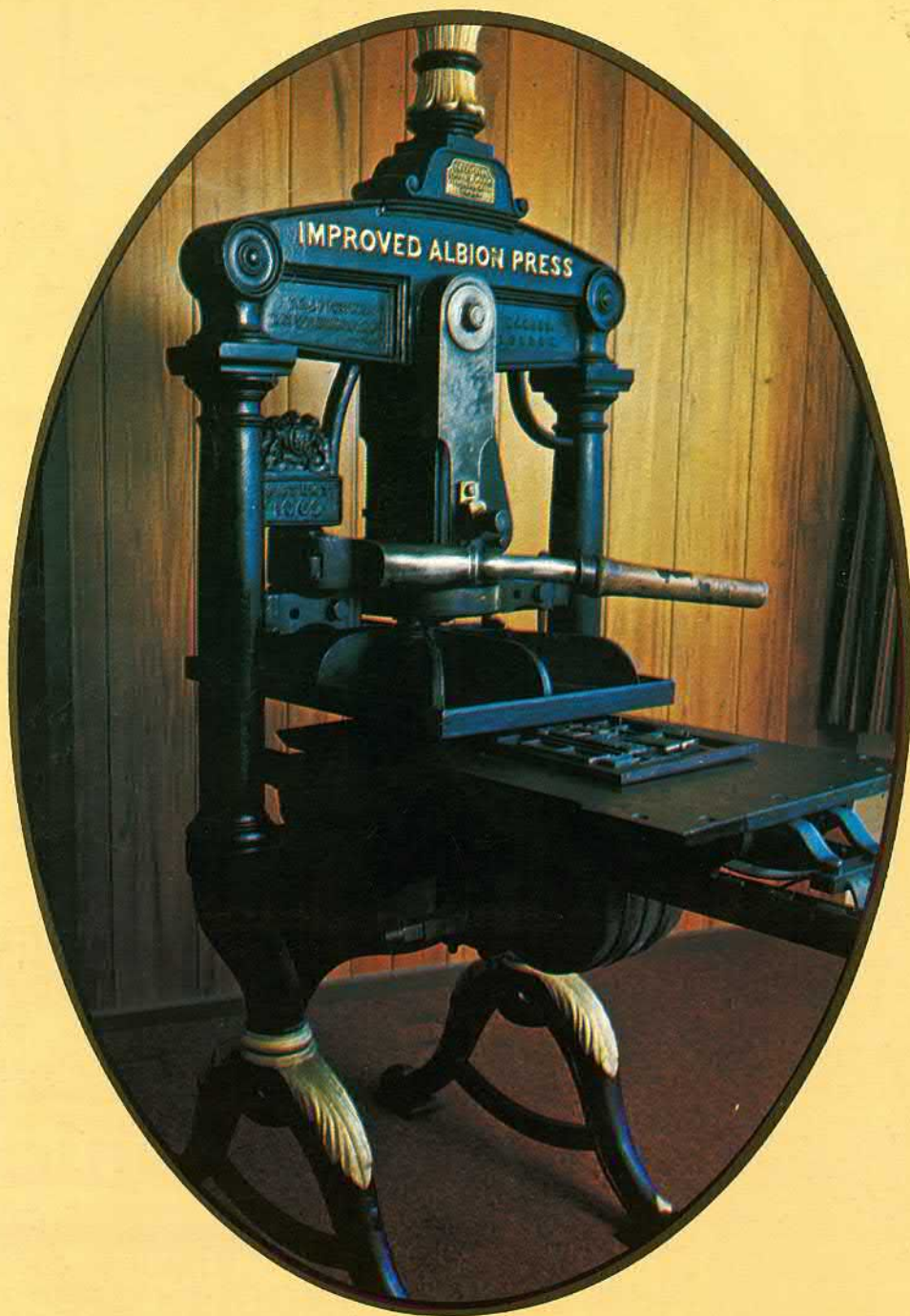
Send for prospectus and Entry Form to Crafts Council of New Zealand, P.O. Box 498, Wellington. Tel: 727-018.

Closing date for receipt of entries, 15 April 1988

Robert McDougall Art Gallery
Library

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