

new ZEALAND  
**Crafts**

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**E D U C A T I O N   I S S U E**



## Editorial

"Craft has ceased (however), to be mere decoration, and the craftsman has become the rival of the fine artist. Craft objects increasingly tend to be used in precisely the same way as paintings and sculpture in domestic and other interiors – as space modulators and as activators of particular environments."

So writes Edward Lucie-Smith, one of the world's finest writers on Art in his introduction to the inaugural exhibition at the American Craft Museum in New York.

Exciting words, and having visited the museum at the time of its opening I can appreciate the sentiments expressed. One was given the clear impression that craft and art are inseparable, and that craft provided a greater range of opportunities for artistic expression than the traditional "fine arts".

It seems appropriate at this time to recognise these developments in New Zealand crafts and at the same time sound a warning. It perhaps goes without saying (but I'll say it nevertheless) that craft can be art but not all art is fine craft.

The introduction of Craft Design courses into the technical institutes intended to develop the higher standards of craftsmanship, but the tendency and the trend overseas is to develop a preoccupation with the production of single artistic items.

Photography and regular exhibition of the craftsman's products can lead to a belief in students that "art" items are more desirable than the functional, the traditional, and the multiple additions of highly crafted items.

Perhaps rather than saying that New Zealand craft is at a crossroads, a better analogy might be to see us moving from a single lane highway to a ten lane motorway. Craft is developing at different speeds in different lanes, and the introduction of the Craft Design courses and the new Diplomas has enhanced the profile of craft and should provide a body of artists who will change the face of arts and crafts in this country.

Lucie-Smith also comments that craftspeople are a society within a society, a society which is perhaps envied by others who see craftspeople as a group who have found a very personal way of impacting on a society.

This double edition which features the craft courses in New Zealand recognises all the work that has gone into putting these courses in place and heralding the beginning of a new era in crafts in this country.

On behalf of the craftspeople of this country, both present and future, and of the educational system I wish to acknowledge and thank all those previous Crafts Council executive and staff who worked so energetically and enthusiastically towards the introduction of education in craft.

John W. Scott  
President, Crafts Council of N.Z.

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Wanganui – Kari Shadwell  
Large macrocarpa carving. When the pieces are removed  
the bright painted interior sections are revealed. (See  
cover photograph)



### Photography: Ans Westra

Originally from Holland. Trained to become a teacher of textile crafts, but became more interested in making a living in photography shortly after settling in New Zealand in the late 50s. Compiled several books of her photographs as well as exhibitions. Most of her work is in the documentary style, concentrating on people.

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## INTRODUCTION

by Elizabeth Evans



Have you ever thought what it would be like if there were earthquake shocks simultaneously flowing through the whole of New Zealand? That is what it feels like visiting the Craft Design Courses (CDC) from Whangarei to Southland. The energy and vitality of the students and tutors is evident when considering the wide variety of skills achieved and media with which they work.

The Polytechnics chosen to start CDC in February 1986 were Carrington, Hawkes Bay, Nelson, Northland, Otago, Southland, Wairariki, Waikato and Wanganui followed in February 1987 with the addition of Christchurch and Parumoana.

The character of the Institutes is as varied as the students who attend them and the environments in which they are placed. Some are very large, like Waikato in the middle of the fast expanding City of Hamilton to the very small in Wanganui. Wairariki in Rotorua has named their course, "Craft Design Maori" and Southland, although situated in Invercargill, used over three hundred part-time tutors in term 1 last year to cover outposts over Southland and as far North as Queenstown where they started their Southern Art School ten years ago.

Many of the courses started without suitable accommodation, but slowly buildings are being developed, built or planned specifically to provide workshops and classrooms for the students.

Wairariki, in addition to existing rooms, have opened a large new complex which houses wood, painting, fibre, gallery, student area and space for multi-media projects. Waikato has moved into a new multi-storey block and Institutes and tutors view suitable factory and hospital space with more than just a gleam in their eyes.

There are many things the courses have in common. The selection criteria for entry to the courses for The Certificate in Craft Design are similar, asking students to present folios of work, attend interviews and state reasons for application. The unusual aspect is that applicants need not have specific academic qualifications and this has opened the courses to intending students from all backgrounds and age groups, and levels of skills – BUT – they must be highly motivated and dedicated.

Students between fifteen and sixty years are eligible for Tertiary Assistance Grants and those who must live away from home may be eligible for a further accommodation grant. Life is very basic for those whose only income is the grant.

Some have family help but most have part-time jobs to help with money for materials and travel.

Most courses have few full-time tutors in addition to the Course Supervisor. They usually depend on part-time tutoring by local artists who are highly skilled in their craft and often bring in artists from other parts of New Zealand. Sometimes it is possible to bring people from overseas or use those brought in by the Crafts Council or the national guilds to take workshops. This means that students have access to the best possible media experience.

Important areas are drawing and design and several courses spend most of the first year on this discipline. Others give as wide an experience as possible in media/craft skills and relate design development to them. The final aim is the same – to help students develop skills of research, experiment and design consciousness to enable them to create work to the highest possible standard.

Evaluation of progress is ongoing and positively integrated into the courses.

Students have time off campus every year for workshop/studio experience and they spend it with craftspeople and in businesses gaining experience by working alongside artists who earn their living from their craft. This is a very popular part of the course and students are introduced to the realities of survival.

In the process of their research students become involved with the community and it is important that they do not lose touch with people or other students in the wider institute – they must become self-motivated and their observation, experience and education wide. Sometimes it is difficult for people to realise that learning is not just classroom orientated, but what appears to be informal is usually part of intense research and individual discovery important to the student and artist.

Full-time tutors attend tutor training courses and it was very quickly recognised that some of the training was not applicable to the CDC tutors and the tutor trainers are recognising that often the art tutor/student relationship must be on a one to one basis and they have agreed that it is necessary to cater for this. As students grow to the point where they need to pursue their own research the tutor becomes a facilitator.

There is a wide diversity of media study throughout the courses and information can be found either in this magazine or by applying to the institutes for a prospectus and further information.

Two views: Ray Thorburn an educator and artist and Carin Wilson a craftsman look back at the years leading up to the introduction of Craft Design Courses in New Zealand tertiary education.

## CRAFT DESIGN COURSES:

### The Lead-up

#### VOCATIONAL TRAINING IN CRAFT DESIGN: A PATHWAY TO NEW HORIZONS

The real journey began in the 1950s under the inspired leadership of Dr Clarence Beeby, Director General of Education. However, ever since then a naive belief has lingered, ie that art and craft education was all joyful discovery. Fun to do but not a serious classroom pursuit. Creative talent it would seem was a mystical power source deep inside us all, patiently waiting to bloom into innocent imagery, untutored and untarnished by adult intervention. Such a view not only misrepresented the holistic approach espoused in the 1950's but it cannot be substantiated. Nevertheless the myth lingers on.

The "art is fun but not work" syndrome is still widespread. Craft was also tainted by the same brush. Moreover, romanticised articles in glossy publications haven't helped demystify this image. The fact that craftspeople are making an important contribution to New Zealand's economy has been down played in favour of the more colourful human interest stories about lifestyle.

Craftspeople however know better. Each day they are reminded of the discipline required to give significant form to their ideas while earning a living. Yet they too may have inadvertently contributed to the myth by, according to Gardiner (1983), maintaining a conspiratorial silence about the arduous training, mental effort and range of skills and abilities to produce craft on a regular basis.<sup>1</sup> Maybe it is because most craftspeople in New Zealand are self taught that few have publicly acknowledged the

cognitive dimensions and demands of their chosen field. Whatever the reason art and craft is much more than divine inspiration. It is hard work albeit very rewarding for those capable of producing it and sustaining the energy level.

Encouraged by the leadership of William Renwick, the recently retired Director General of Education, the "fun but not work" myth was swept aside by a courageous and far reaching Government policy decision, announced by The Honourable Russell Marshall, Minister of Education on 14 June 1985. He stated that "the potential value of the craft industry for employment and as a major earner of local and overseas funds is recognised in an important feature of the Budget education package with the funding of certificate courses in craft education . . . this whole programme is an exciting concept which I believe should have far reaching impacts on the quality and quantities of crafts being produced in New Zealand as well as a potential employment creator".

This was a landmark decision, a turning point in the history of New Zealand art education. It meant that art and craft could no longer be dismissed as innocent fun. It had grown up. New horizons were ahead.

Be February 1986, a mere 7 months after the budget announcement, 9 fulltime, two year craft design courses had been designed, resourced and built from scratch. Spanning the country, they spread from Whangarei in the north to Invercargill in the deep south. A remarkable achievement and a great credit to the Crafts Council of New Zealand, polytechnic tutors and administrators and craftspeople whose cooperation and dedication made it possible.



All successful journeys require considerable planning. This one even more so because it was traversing new ground, opening up unexplored territory. It required a new approach and a multi disciplinary, participatory approach to planning was adopted. At all times in the pre-implementation planning period, a wide range of people with different views, backgrounds and cultural values provided a rich bank of ideas to work from.

Following extensive discussions with polytechnic tutors and craftspeople throughout the country, a strategic outline was prepared. It included a key meeting in November 1984 between the Crafts Council of New Zealand and the Department of Education attended by the Director General. There was support to develop a proposal for a fulltime vocational craft education course. From that point, planning for the journey ahead began in earnest.

A seminal meeting was held in December 1984, at the New Zealand



Police College, Porirua, as a follow up to the Department of Education's needs analysis. All polytechnic tutors involved in the survey attended as did representatives of the Crafts Council. The purpose was to discuss the next steps. After detailed discussion about craft industry and educational requirements, course content and structure, two key decisions were made. Firstly that there should be a broadbased two year vocational training certificate course in craft design with media specialisation in year two to be followed up by a two-three year diploma course for "those who have shown outstanding promise or are established professionals"<sup>2</sup>. Secondly, that a national advisory committee be established that would include representatives from the craft industry and interested organisations. The Craft Education Advisory Committee includes two representatives each from the Crafts Council of New Zealand and Department of Education, one each from Nga Puna Waihangā (Maori Artists and Writers Association), Association of Tutors in Technical Institutes (ATTI), Technical Institutes Association (TIA), Queen Elizabeth II Arts Council, plus a co-opted craftsman and a designer.

The Porirua meeting was pivotal in laying the foundation for the new policy proposal to Government that established ten fulltime two year craft design certificate courses and acceptance in principle of a two year diploma course for selected students.

From the outset the Crafts Council and polytechnic tutors had an important role in plotting direction. Carin Wilson and Campbell Hegan, both past presidents of the Crafts Council deserve special mention. After the Minister's June 1985 announcement, three further meetings were held in quick succession. On 2 August 1985 the National Craft Education Advisory Committee held its first meeting. Its purpose was to advise the Department of Education on the implementation and development of the craft design courses.

The next week a conference for key tutors was held at Wanganui Regional Community College, at which national objectives were formulated and later ratified at a national course in September 1985, at the Lopdell Inservice Centre, Auckland. This meeting included representatives from each national craft organisation. Outcomes included an implementation plan and agreement to work together, pooling expertise to ease the burden of designing courses, preparing architectural briefs, ordering materials, advertising and promoting, selecting students and a myriad of tasks each demanding instant attention. Against all odds, due only to the amazing resolve and cooperation of all participants the doors opened on time in nine polytechnics with the one exception. The tenth at Christchurch Polytechnic was not due to begin until 1987.

Courses began in 1986 with a flourish, despite the fact that in some instances the builders were still sweeping up. Everybody was enthusiastic. At last it was real. However the euphoric bubble burst mid-year due to Government budget cuts. This meant that the second year of the course could not be resourced as anticipated. In the ensuing months the department tutors and their management went to extraordinary lengths to accommodate the unexpected situation. Everybody from the Minister of Education down searched for ways to save the situation and they did so by re-adjusting institutional priorities to ensure the courses would succeed.

This setback overshadowed another planning milestone. Whereas the Government could not fully resource the second year of the certificate courses, it did approve a further certificate course at the new Parumoana Community Polytechnic, Porirua, that would pay special attention to Maori and Pacific Island cultures, making a total of eleven certificate courses nationwide. Furthermore the Government also made a commitment to establish the first two year fulltime diploma in craft design beyond the certificate. The original approval for one centre was extended to four due to further funding. All four diploma courses began in February 1988 at Carrington, Waikato, Nelson and Waiariki polytechnics. The latter will offer the first ever fulltime course in contemporary Maori craft design. This was a significant achievement particularly when the journey only began two years ago. It exemplified the Government's commitment to vocational craft training.

The intended outcome is a new generation of craftspeople who can produce forms of the highest aesthetic quality with cultural integrity, equal to anything beyond our shores. Idealistic? Certainly, but why go for second best.

The craft industry is a multi-million dollar business. The need for well trained artists and craftspeople is urgent. We look to the graduands of the new polytechnic certificate and diploma in craft design courses for inspiration and example.

Ka pu te ruha, ka hao te rangatahi.

Dr Ray Thorburn

#### References

1. Gardiner, H. Artistic Intelligence. Art Education. National Art Education Association, Virginia. March 1983.
2. Notes from Art Craft & Design in Technical Institutes Conference, 4-5 December 1984, New Zealand Police College, Porirua.

*Note: Dr Thorburn is the Education Officer and National Spokesperson for art craft and design education in tertiary education for the Department of Education.*

## "THAT LYF SO SHORT, THE CRAFT SO LONG TO LERNE"

Geoffrey Chaucer

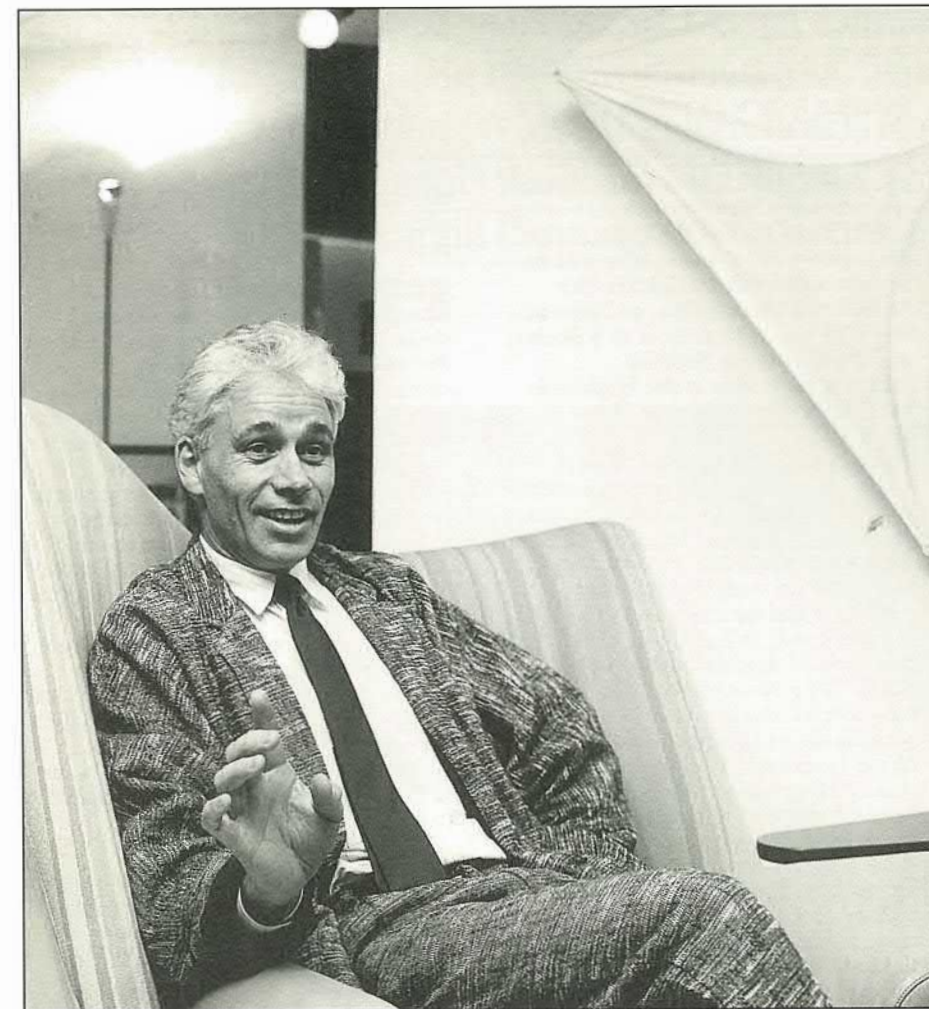
What was he talking about? Is it that this is a universal truth about the learning process? It may be that since long before yours and my time artists were already born into a structure where there existed a compulsion to learn. Where the merest suggestion of craftsmanship implied engagement in a lifelong inquiry embracing skills development and discovery. Michael Cardew said it very concisely with: "The training of a potter is a process limited only by the span of his life." For potter read any discipline you wish, and interpret training as widely as I believe Michael intended; that is, involving ANY activity to do with growth in your work.

Or maybe Chaucer's lines express a sense of frustration at the realisation that at no time is the learning ever done. That new and enlarged educational opportunities will always exist as part of the vision for human growth.

No wonder then that my own memories of the beginnings of our quest for craft education programmes are blurred by a sense of having walked into something that already had momentum; and of catching a pass or taking up the loose ball and pressing on for the goal.

You want history? OK, I'll tell all I know. The Crafts Council in its present form came into being at a meeting gathered at the Dowse Gallery back in 1977. Three years later its first ever conference was held at Hastings - August 1980.

Guest speaker at the 1980 conference was Norman Creighton. Australian, Jeweller, Educationist, Dinkum. This may or may not have been his first contact with New Zealand and with the Maori people, (many of the conference delegates were magnificently hosted on a local Marae) but I remember that he threw himself into the activity of that weekend with tremendous enthusiasm and energy. His message had largely to do with the value of a sound educational foundation as a springboard for the dissemination of skills and aesthetic appreciations, and his admonition to us was that we were foolish to accept what we had (next to nothing in the way of committed support from the education establishment) as to status quo. He showed how the emergence of the crafts in Australia had been accelerated by the importation of well-honed making skills into that country's teaching community, and counselled us to look for a hearing in some of this country's institutions so that similar openings might be created here.



Photograph: Ans Westra

Norman's contribution to the conference was crowned with the Resolution that 'The Crafts Council makes education its main priority in the year 1980-81'. After it had ended he went on to talk to many of his own colleagues in institutions around the country, encouraging the inclusion of craft training opportunities in existing local education programmes. His efforts, though not always sympathetically received, almost certainly sowed seeds that would bear fruit later.

Jenny Patrick was the Crafts Council's President during this period. She responded to the call of the conference with some gusto, first visiting several institutes with an existing track record of involvement in either art or craft programmes, then producing a discussion paper suggesting an outline for a Diploma programme.

A regular flurry of activity followed during the next two years. Most visiting artists or arts bureaucrats would have something to say about the need for educational opportunities and were roped into interactions where they would have a chance to express their views; the new executive of the Crafts Council reaffirmed education as a priority goal; the keynote speaker at the next biannual conference at Hamilton was Carmon Slater, a prominent American fibre artist and educationist; an international conference on Apprenticeship was held at Sydney; and the Vocational Training

Council/Crafts Council survey of vocational opportunities in the crafts was launched. All of this added weight to the sense of purpose that had been developed at the Hastings conference, and the talk about programmes became more aligned with expressions of 'when' rather than 'if'. A much clearer articulation of what was wanted was beginning to emerge from the internal dialogue, and the spokespeople for the movement were occasionally graced with opportunities to put their views.

Interestingly enough, there was very little dialogue with the Department of Education around this time. It was commonly seen as something of an impenetrable monolith. I remember a meeting with Curriculum Advisory Officer Peter Bleakley (who was himself very sympathetic) and his perfectly frank and embarrassed confession that in his time in the Department he had seen it use up to 14 years to take an idea for something new like this and turn it into an ongoing programme.

You might say that the years through 1983-84 were spent keeping the momentum rolling, looking for openings that might help us to edge closer to the goal. Locally, people were talking to their Institutes about getting the content of their 'hobby' programmes right. The Crafts Council had its Education subcommittee, which spent much of its time trying to help turn the VTC report into a new plan of

action. Some groups, like Details representing the interests of the craft jewellers, held their own meetings and started to pull together their own outlines for training. Visiting artist programmes were always evident, answering the thirst that had developed for contact with personalities with fresh input and new material. Norman Creighton reappeared on a brief private visit and added encouragement to the efforts being made.

The event which actually sealed the end of this period of speculation and heralded a leap toward the introduction of the present programmes may have been an impromptu meeting at the 1984 Lincoln conference, or it may have been the election of the Labour government in July of that year. Maybe it was the combined impact of both. Regardless, this was the year in which there was a real shift in the progress.

The change of Government brought with it a fresh optimism, and a hint that a different kind of listening was now available. Crafts Council Director John Schiff was quick to arrange meetings that would help inform the policy makers, and reams of paper containing submissions and recommendations and arguments and outlines began to accumulate. Looking back through the papers is something of a revelation, for it is clear that a huge amount of energy was directed at the task of winning the result, and the exceptional contributions of the front-liners in the action is plainly obvious. I have to take the opportunity here to acknowledge the enormous efforts of those people whom I was privileged to meet and work with during this period.

The vision that had driven our effort was formed around what we had seen and heard of successful programmes in England, Scotland, Ireland, the USA, Scandinavia and Australia. All of these countries had shown themselves to be several steps ahead of us in the development of their craft training programmes. It's fair to say that the benefits of such programmes were evident in the work being produced at student/graduate levels in those countries. A uniformly high standard had been established through their influence on the community perception of craft as vocation/creative activity in the 20th century.

Our enquiries didn't reveal any universal formula for success, but certain common elements kept reappearing, and seemed to have worked. We had collected these together under the central objective of an institute that would stand alone, and become the focal point of craft education in this country.

Among the guiding concepts, the following appealed strongly:

- a figurehead director, with good visible credentials in the quality of his/her work as a practising artist and as an educator.
- an advisory board made up of figures selected from within the craft community, appointed with the



- approval of the Director-General of Education (who would also have his own representatives on the board).
- staffing by practising professionals, who would bring an explicit master/apprentice relationship to the process, but not at the expense of their own work as artists, which would be expected to continue as a source of inspiration for the students around them.
- a multidisciplinary/multimedia bias. Of all of the developments seen in the evolution of craft as expression in recent times, the drift towards a cross-fertilisation of ideas and mixing of materials had been very evident. All of the established institutions seen had shown a preference for exposing their students to as broad a range of approaches to the making process as possible, and encouraging the experiment with combining materials and developing skills in several directions at once. This approach has led to a much more diverse language of expression in craft in this age than at any time in history.
- low teacher-student ratios; ideally expressed at around 1:8 but not exceeding 1:12 to ensure attentive interest in the students' growth.
- emphasis on creativity and self-expression, with quality remaining foremost in the mix. The idea was not simply to have students develop manipulative skills or a literacy with the materials, but to

- actually engage from the beginning in the enquiry that would enable them to achieve a strong and original style of their own.
- fostering links with industry, so that the centre would act as a catalyst for the cross-fertilisation of ideas and energies (a sort of mini-DSIR for the crafts?) and achieve results that would flow on into the community: similar to what is being achieved in Scandinavia with companies like Arabia and Marimekko, and also in line with the Irish project at Kilkenny and the follow-on Scottish counterpart to this at the Highlands and Islands Development Board, Inverness.
- also strongly articulated at this time was an intention to have a two-tiered structure established in the education process. This would recognise that craft is practised at a level that has mainly to do with making as a repetitive and mechanical process on the one hand, and also at a highly creative and innovative level on the other. We envisaged that the structure of any programme should accommodate the quite distinct needs of the latter, and elected that this should be given greater emphasis in the diploma course structure during the second two-year training phase.

The certainty that a Certificate course in craft education was assured for 1986 became public knowledge on 14 June 1985, and there followed probably the

fastest fast-tracking of any new course implementation ever. Phase two, if we can call it that, began when the first Diploma course got under way in 1988.

So there's the history. A year and two terms later, its time to examine what we got, and whether it was worth it. Is this cause for celebration? Is any education programme better than none at all?

Clearly any programme so hastily brought together will take time to shake itself out, and there exists a great deal of goodwill and a strong commitment to see the programmes achieve brilliant results. It's my bet that the next five years will see only four or five institutions promising their students something more than general competence, and it will take longer than that for the community to see tangible evidence of the value of these courses. The programmes have still to acquire an image that will make students of exceptional talent compete for places in the classes, rather than electing first to have a shot at entry into Ilam or Elam. We have yet to establish the perception that the crafts are a viable and rewarding alternative to any of the regular career options available today.

Carin Wilson

Note: Carin Wilson is a woodworker and a past President of the Crafts Council of New Zealand

After two years, Craft Design Courses around the country are developing their own hallmarks. Jenny Patrick visited four – at Hamilton (Waikato Polytechnic), Rotorua (Wairiki Polytechnic), Wanganui (Wanganui Regional Community College) and Invercargill (Southland Polytechnic). She found different identities emerging.



JENNY PATTRICK

is a jeweller and a member of Details Group. Her work is widely exhibited both within New Zealand and overseas.

She is currently Deputy Chairman of QEII Arts Council of New Zealand and Chairperson of its Craft Panel. From 1979-81 she was President of the Crafts Council of New Zealand.

On the education side, Jenny is a trained teacher with a degree in English. She has lectured in jewellery at Wellington Teachers college and presently tutors part-time in the Craft Design Course at Parumoana Community Polytechnic.

She has also been a co-editor of N.Z. Crafts magazine and has written many articles for it.

## An emerging diversity

### THE WAIKATO POLYTECHNIC A BACKBONE OF DESIGN

Energy and drive are almost a physical presence at the Waikato Polytechnic Craft Design course. Mind you, I arrived on deadline day for end of year assignments so there was a certain amount of barely controlled panic activity from the students. That's healthy and lively. But the energy I'm talking about here comes particularly from the staff.

This is definitely not your run-of-the-mill, best-of-New Zealand-craft-scene staff. Waikato's staff list sounds like an international symposium for art educators.

Fientje Allis-Van Rossum tutors in design and fibres. She is North American-trained-Dutch. Art history and drawing is the responsibility of Maurizio Sarsini, an Italian artist Ph.D in architecture with additional qualifications in Fine Arts and Archaeology. A Mexican, Javier Meade, tutors in graphics. He is going overseas this coming year. "A great loss" says Head of Department Desna Jury, "but he'll be back."

Don Thornley has researched innovative ceramic possibilities over a number of years. He has been awarded a QE II senior artist craftsman's award

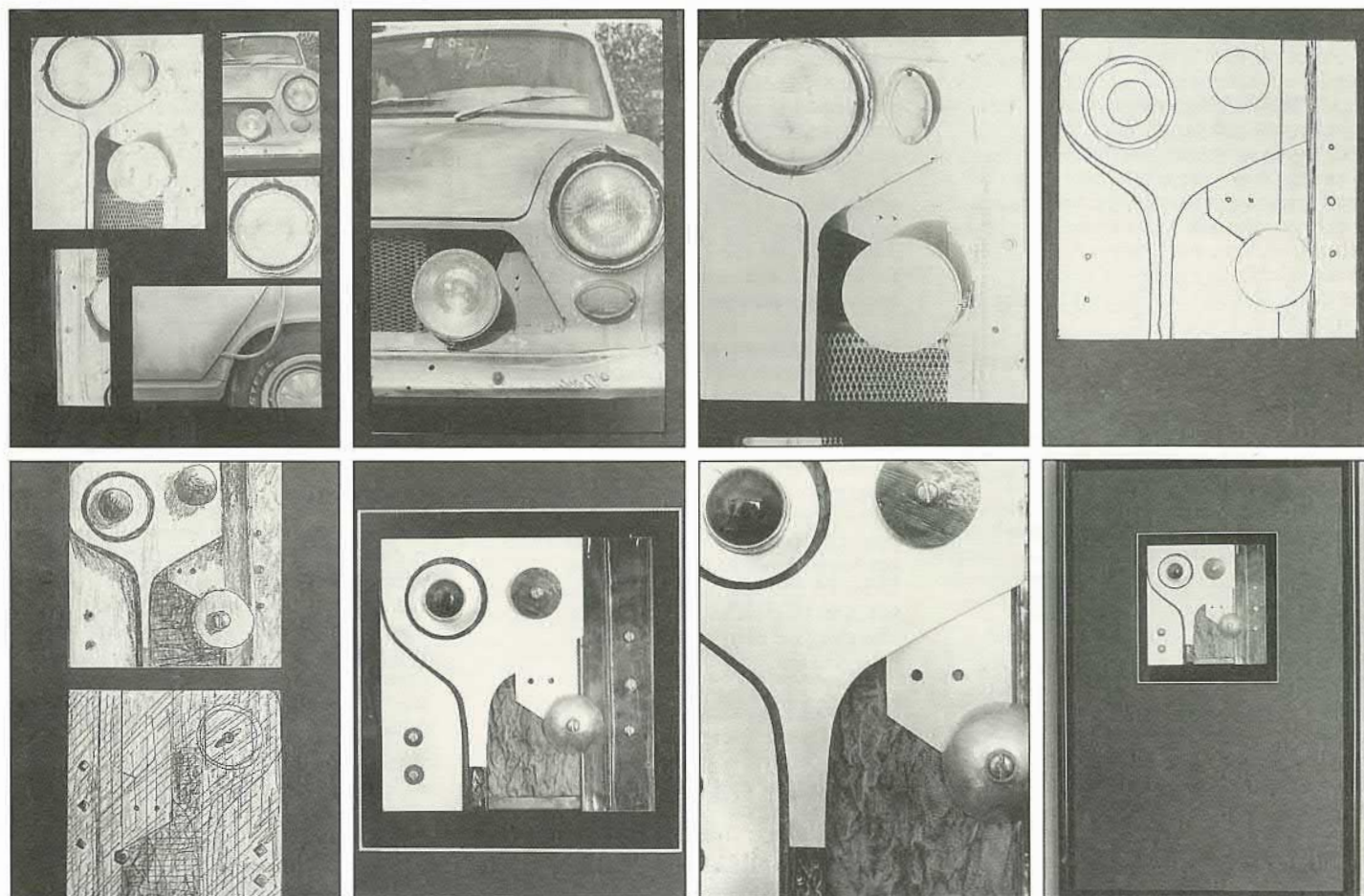
to study at Sydney College of the Arts in 1988. Daniel Clasby, an American with post graduate training in Amsterdam, teaches the jewellery classes.

Anne Gaston, has a New Zealand Certificate in Weaving from Nelson and teaches in the fibre area, while Sue Flight, also New Zealand trained, teaches batik, shibori and printmaking.

An international exuberance and a strong emphasis on design are features of the Waikato Craft Design course. As a staff the tutors get together weekly, though they are nearly all part-time.

"With all our backgrounds, there is a kind of explosion of ideas – theories bouncing in all directions" says Fientje, gesturing wildly to illustrate. "We've had some great arguments, but we all agree that design should be the backbone of the course."

At Waikato the media-based tutors don't teach blocks of time. They tutor at least one day a week through the whole year. Fientje will introduce one aspect of design – texture, colour, positive/negative – and give the students an assignment which they can carry out in whichever medium they choose – or a mixture. So the weaving tutor for example will align her teaching that week or fortnight to that particular design concept.



Waikato – Rosemary Booth. "Mark Once"

Mixed Media abstract of car – sterling silver, copper, dyed silk, amethyst and perspex.



Fientje talks animatedly about her holistic approach to design: "You need to develop both your intuitive and your rational qualities" she says. "In New Zealand crafts people have tended to rely on intuition to tell them when a piece works. Many crafts people here have a finely developed intuitive sense of design but I believe the time has passed when that is enough. You also need the rational, learned design skills. Then when you get stuck, or a design doesn't work, you can use your theory as a kind of checklist to get you out of the hole."

This insistence on the importance of theory and reason, claims Fientje, develops the left side of the brain – the 'logical' side – and improves other skills too – especially verbal ones. "I make the students 'sell' their finished assignments to the others in the class" she says. "It's no good for a crafts person to take their work to a shop or a client and just dump it down, mumble something apologetic and retreat fast. You've got to be proud of your work. You've got to be able to say 'Look, see this lovely line here? I put it there because I felt this or that. . .'. You've got to be able to put a value on your work both in money and aesthetic terms."

Desna Jury enters the discussion here. She is Head of the Design Department which encompasses graphics, media studies, display, retail and photography courses as well as the craft design and new craft diploma courses. Desna's particular teaching skills are in communication – media studies. She is proud of the way the craft design students have improved as communicators as well as in design.

As we talk in her office tutors with varying thicknesses of accent pop in and out with queries and problems. Desna asks Don Thornley to check that the students clear up the craft design rooms as this is their last day. A few minutes later Javier informs us that a couple of students have thrown a tantrum because people are trying to clean up while they are desperately finishing work. Desna deals with this calmly. She is obviously a respected administrator. The craft design course is her particular baby, she says, since it's a course that she's seen develop from departmental discussion right through to Diploma.

This year Waikato was one of the four Polytechnics given the go-ahead for the two-year Diploma in Craft Design. Desna is openly ambitious. "We want to develop as a centre of excellence" she says. "There's no reason why good courses cannot develop in the regions."

Desna firmly supports her staff's design orientation. "You can pick up skills quickly anywhere" she says "at night classes and weekend workshops if need be. The students are here for something different; for the things they can't pick up outside. It's the ideas and design skills they develop now that will make them successful craft artists in the future."

The Design Department has recently moved into a new block. This is a big institutional building in a big institution. The city-base influences the work. Sent out to collect textures for a design, the students came back with man-made, city textures – "not a blade of grass or branch among them!" These students are individuals focused on their own work. They are not close knit as a group or politically active in the college. They have a great many trips out of Hamilton – mainly to Auckland to visit exhibitions and galleries. All tutors and students started 1988 with a week together at Raglan, getting stuck into problem solving on a large outdoor scale.

Vicki Smith and Sally Rains on work experience with Mynke Piebenga at Mahoenui-



Another interesting opportunity for the students arose in their first year. For the Cambridge centennial the Cambridge Spinners and Weavers asked the students to design a large woven wall hanging. The Society chose one design and wove it as a joint project, consulting with the student whose design it was. At the opening, the whole course went to Cambridge and shared the celebration. The Cambridge Spinners and Weavers couldn't afford a design fee but donated wool and fleeces for the students' use.

It was obviously a high point for everyone, especially George, the designer. The woven rug was strong and symbolic of Maori tradition and its blending with Pakeha ideas. George is a Tuhoe Maori who plans to return to his marae and teach crafts. He explained the two multi-media wall panels that formed his final design assignment. They symbolised, in part-Maori part-Pakeha forms, important stages of his two year course. The components – carved wood, dyed fabric, perspex and copper wire – were set out in the large multi-purpose workshop awaiting their last minute amalgamation.

Another, student was finishing the ends of a very competent tapestry weaving – strong colour, confident design. She explained the evolution of the design from drawings of maize stalks to the abstraction in the weaving. There was a piece of perspex and man-made fibre using tukutuku techniques with a new 3D approach. A set of small wall hangings explored textures in ceramic, loom and tapestry weaving.

Another Nukupera, developed a ceramic wall 'commission' for the main Administrative Building using press mould ceramic modules based on the fish in Maori mythology – all sorts of practical and aesthetic problems needed to be resolved.

Suspended above the students and pinned to the walls were the weird and wonderful structures of past design exercises.

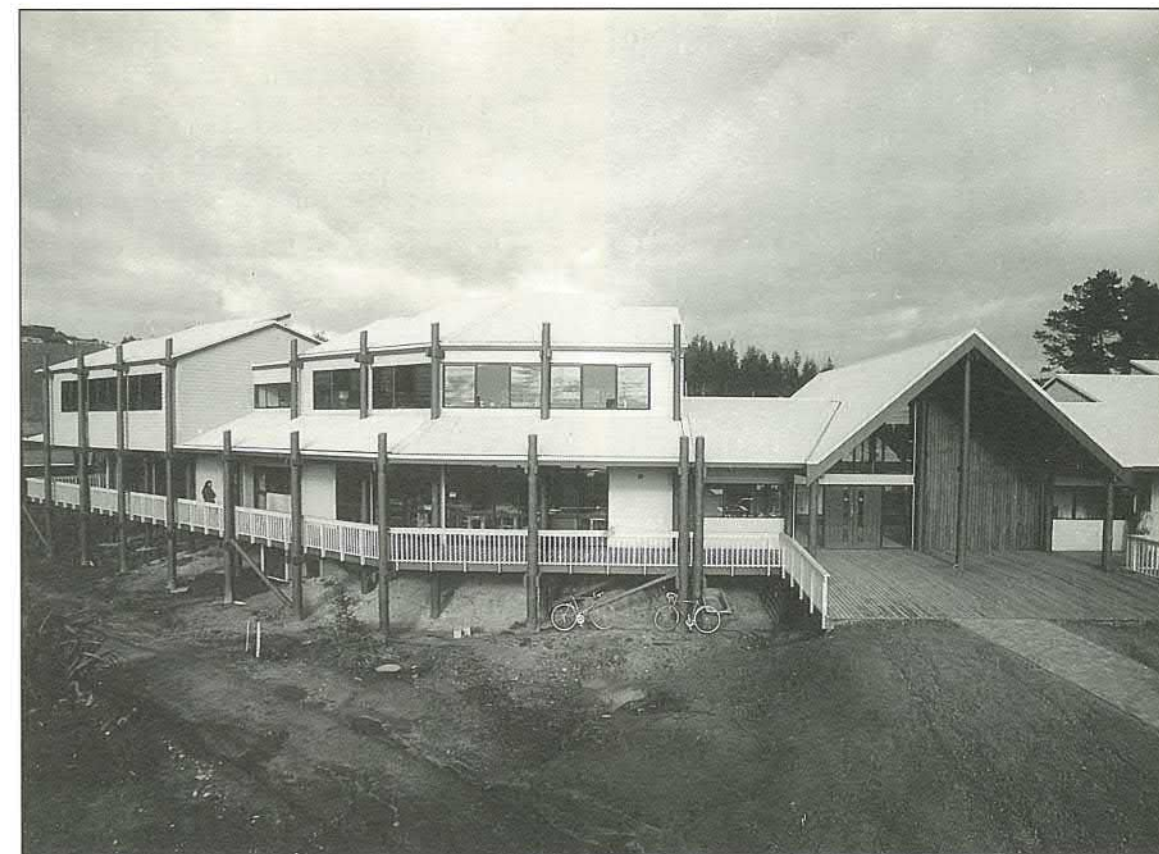
Deadline time might also have been looming unseen over their heads but I saw no panic activity. The work was purposeful and focused. These students know where they are going.

Jenny Patrick

## WAIARIKI

Waiariki – Paerau Corneal  
The set assignment was to produce two linked forms related to the head. Paerau thought of them as being male and female and carved the two pieces in totara. The top form is male and the linked combination produces a completeness.

Photograph: Ans Westra.



### WAIARIKI POLYTECHNIC DESIGN FROM THE HEART

Maori art and craft emphasis is the centre pole of the Waiariki Craft design course. This does not mean that Pakeha students are not acceptable. Any student may apply as long as they can accept the Maori focus of the course. At present 80-90% of the students are Maori.

"This is not a traditional course", says senior tutor Ross Hemera, "but we see the maintenance of Maori culture as central in all our work."

I ask him how the design course differs from that of the New Zealand Maori Arts and Crafts Institute down the road.

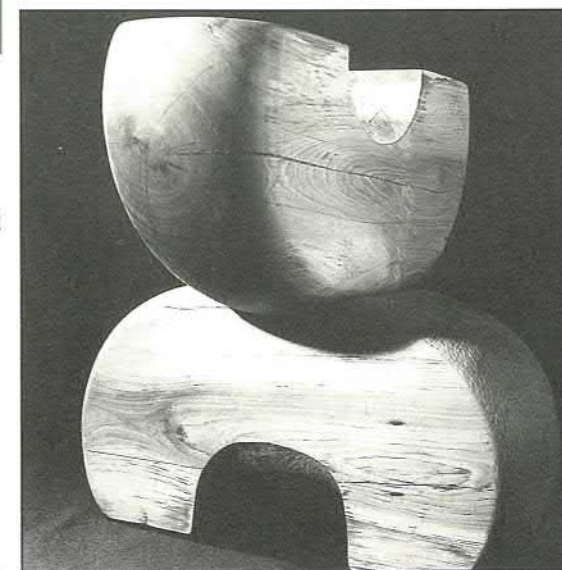
"We look at Maori art and craft in a contemporary way" says Ross. I see our design philosophy as two pronged. One side is an awareness of universal design principles; the

other is an awareness of Maori design values but applied in a contemporary way. Where applicable we teach traditional skills and if a senior student wanted to train in traditional design we would make it possible for him to go outside our course to get these skills."

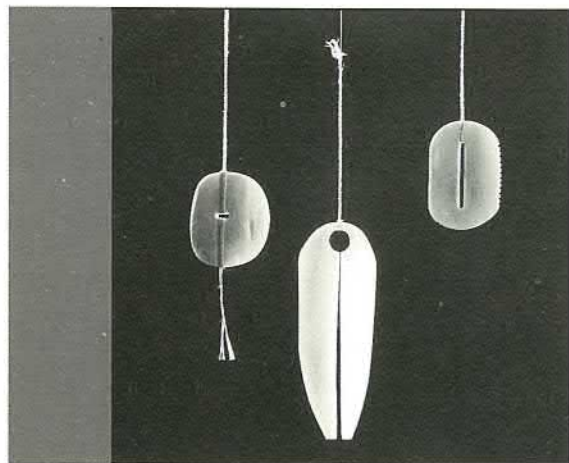
Ross explains that you can look at contemporary Maori art in two ways. One is to recognise forms that have been adapted from traditional Maori design; the other is to recognise Maori values inherent in the work. The latter is the most important to Ross, though both are valid. To illustrate he shows me two pieces of student work, both sculptures in wood. One is based on the koru – an unfurling fern frond shape. This is recognisably Maori. The other is made up of two chunky half circles, balanced snugly together back to back. This, says Ross, speaks to him of Maori values.

Ross Hemera tutors at Waiariki in design, wood and ink. He is Southern Maori – Ngai Tahu – and trained in Fine Arts at Otago Polytechnic. Tina Wirihana teaches fibre and Maori design. Her skills have come from her family and tribe. The other tutors are Pakeha: Barry Dabb for painting, art history and general design, George Andrews for clay (with bronze casting as an extra skill) and John Byrne for bone carving. In 1988 there will be two extra tutors, at least one of them to teach Maori art and craft. These tutors are all full-time at Waiariki, taking part-time courses to make up their extra tutoring hours. This is rather different from most other craft design courses which tend to use practising craftspeople who come in part-time. Ross Hemera says that with full-time tutors you are more flexible with timetabling and it allows working across different media.

The multi-media aspect is a feature of Waiariki. In its Diploma course students at Waiariki may







1

choose to specialise in one or two media or they may choose design as their major focus, using all media to interpret that design.

"This multi-media way of working seems to suit Maori artists", says Ross. "We find that a barrier between art and craft makes no sense. Many of New Zealand's senior contemporary artists – Sandy Adsett, Para Matchitt, Cliff Whiting, Arnold Wilson, Selwyn Muri – are skilled in several media: paint, wood, bone, ink, and use whatever medium is appropriate for the idea or design. Here at Waiariki we would like to encourage multi-mediarists as well as single medium experts."

Another strong feature of this design course is the building it is housed in. Set behind the more conventionally Education Department buildings of other courses at Waiariki, the Craft Design Building stands strong and warm. This has a feeling of 'house' rather than 'institution' and the Maori influence though not blatant is a strong presence.

The building is architect-designed but in consultation with tutors and the Head of the Art Department, Donn Hunt. It houses three media rooms – raranga (fibre) kowhaiwhai (painting) and whakairo (wood). It is a happy accident that these three media are those employed in the decoration of a Maori house. (The other media developed earlier at Waiariki and already had workshops in nearby buildings.) The new building also has offices, a seminar room, individual workspaces for the students and a central exhibition space that is available for the public of Rotorua to use and visit. The mezzanine floors (hardest to get through governmental red tape) give a feeling of openness and of the space being one whole. The open pole construction, the rimu ceilings, the beautiful tongue and groove floors and the wide wooden verandahs somehow capture the feeling of a Wharenui without being obviously so. It all ties up with Ross's remarks about the less perceivable values in Maori design.

This is a most beautiful and well-equipped home for a design course. It must be the envy of many other Polytechnics.

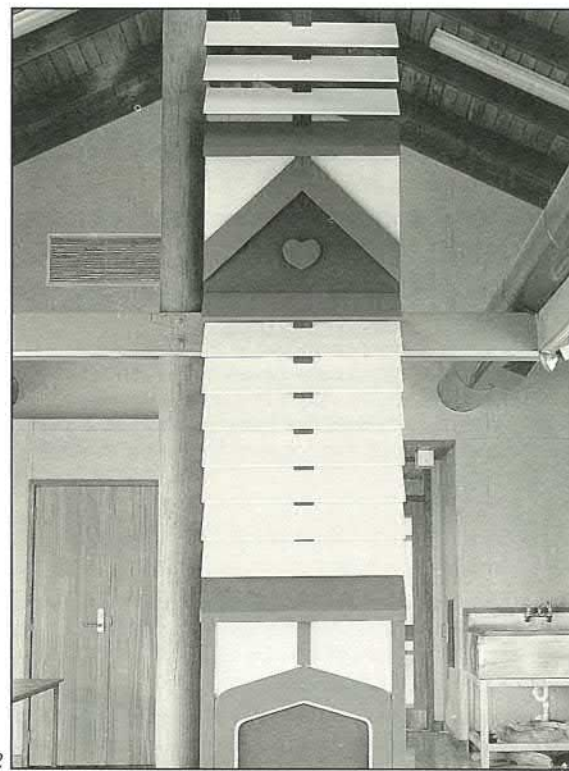
I came across a painting class working with tutor Barry Dabb out on the verandah. Painting and printmaking are a strong part of this design school. Some of the students' work is strongly Maori in design, some not at all – or not to me.

From another area of the verandah come shouts of laughter. These are the second year students taking a Maori culture class. They are clearly a close-knit group; some school leavers, others more mature. Many of them will go on to the two year Diploma course in 1988.

One of the group, Erin Tioke, tells me about a

project that was a highlight for him personally and for the whole group. His mother's family is from Kawhia, the place from which the Tanui people spread through New Zealand. Erin designed a three part wall mural for the new eating hall at Kawhia. It symbolised moana, kai and tangata, three elements Erin felt were central to his Kawhia people. Some of the students came to help with the painting and then the whole course was invited to the hui at which the new hall was blessed. Tainui from all over the country came. It was a time of pride for all those at Waiariki.

Ross Hemera sees working communally on a project as a particularly Maori way of creating pieces. "When a meeting house is to be decorated" he says, "sure, you have one master craftsman for the overall design; but then all the groups – weavers, carvers, painters, combine to do the work. It is discussed by everyone. The result is a unified whole with all the participants understanding their part in the whole." This is rather different from the Pakeha tendency towards an individual artist expressing his own feelings. Both group and individual works are seen as equally valid at Waiariki.



2

A little distance away is an open shed with a series of shallow pits nearby. Students are removing their pots from a raku firing. George Andrews, ceramics tutor, explains that this is an exercise in testing glazes. One student discusses the possibility of using silk screen techniques to get an effect on her platter – another example of the cross-fertilization of different media.

Often the work done by students seems to be sculptural and large scale. I feel that this is the result of Maori influence. Two fine sculptural works by students have been installed in the college administration centre. Perry's large wall sculpture uses board, flax and colour to create an arresting piece. Paerau has carved a simple wooden pole, the design minimal but strong and spiritual. These two pieces, strongly Maori, sure in their design by any standards, seem to epitomise the strengths of the Waiariki craft design course.

Jenny Patrick

1  
**Waiariki – Paerau Corneal**  
Three small bone and muka (flax fibre) sculptures. They represent the essence of: on the left – something musical, in the middle – female and on the right – an implement or tool. The textural finish on all three is different and the muka binding adds differently to each form. As a development Paerau is now working on much larger forms.

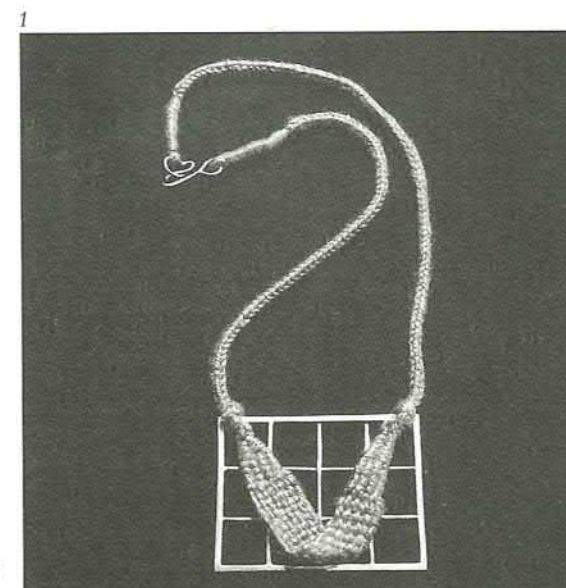
2  
**Waiariki – Perry Scott – Colour Construction**  
From initial exercises in pure form – the circle, the square and triangle – Perry designed and constructed this tall form in the paint area. He used drawings of St Faith's Church, Ohinemutu – especially the belfry. The symbolism is bicultural. The colours cream and earth red are European/Maori and the shapes combine to show the relationship of the meeting house to the Church. There is a feeling of the bell, as with the karanga, calling the people together and the numbers of louvres are symbolic of the Trinity and the Maori steps to heaven. There is still a top panel to be added with sails and a woven mat will be placed at the doorway. Perry has worked on the simplification of form and has researched the historical architecture of various religions and cultures.

Photographs: Ans Westra.

2. **Stone – Bone Jewellery Workshop.**  
Southland Polytechnic.

1 Southland – **Bronwyn Gillies**  
A pendant in constructed sterling silver using dyed, woven and corded silk.

3 Southland – **Jamie McPherson**  
"Seasurge" Conglomerate stone – grey wacke and granite. Handworked rubbing stones and cold chisels.



Photograph: Ans Westra.

## SOUTHLAND POLYTECHNIC SOUTHERN RESOURCES

The plane to Invercargill was (surprisingly) packed. Everyone aboard, except me, was an American tourist. Like most of their kind they were thinking aloud at a reasonably high decibel rate, so I was able to discover their organised-tour itinerary: several days in Southland. Good news for craftspeople in this area. And, if this is a growing trend, good news for the craft design course at Southland Polytechnic.

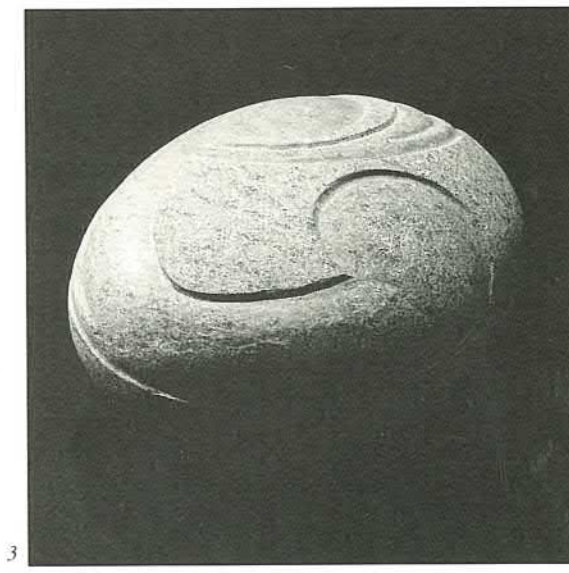
Head of the Art Department, Peter Methven, meets me and we talk over lunch. He is heading away in 1988 and his position is advertised. It seems points north are a constant attraction to tutors and administrators here. Isolation is one of the factors to be overcome in Invercargill.

Despite this, or perhaps because of it, the Art Department at Southland Polytechnic is not doing too badly. It runs a staggering 600 art and craft courses yearly, with a complement of some 300 part and full-time tutors. Many of the craft courses are administered by the Polytechnic but operate in small towns in the area. In this isolated part of New Zealand craft courses perform both a recreational and a social function. Peter says that many people go year after year to the same course, "to gain skills and use the equipment, sure, but also to meet other people". Both are entirely valid functions.

Over the last twelve or thirteen years this Polytechnic has built up its wide network and now has a community base probably unparalleled in the country. Until the advent of the full-time craft design course the craft tutoring was largely for recreational classes. Now, this wide base is a bonus for the professionally based craft design



Photograph: Jenny Patrick



Photograph: Ans Westra.

students. As full-time craft students, they are entitled to enrol, at special rates, in any of the many other courses at the Polytechnic. Their course fee gains them entry to the Southern Art School. This week-long school, run by the Polytechnic in the May holidays, is a feature of the New Zealand craft scene and attracts the best tutors from all over the country. As "work experience" (spending time in a craftsman's workshop) is not always easy to find in Southland, attendance at the May school is counted as a week's work experience.

It is fitting that the three major craft areas offered in the course are based on the region's raw materials. Leather under tutor David Russell and weaving with Lena Metcalf (course supervisor) both have a high profile with the students. In 1988 jeweller Steve Mulqueen from Dunedin will take bone/stone/metal. The combination of this fine craftsman with Southland's excellent stone and metal workshop should soon have this medium riding high too.



Lena Metcalf explains that in the first two years of the course they, like all the craft design colleges, were feeling their way as to what was the best course content. She felt that the second year curriculum in 1987 was too wide, not focused enough.

"Second-year students in 1988 have chosen one major area (leather, stone/bone/metal, or weaving) and one minor (additional choices of ceramics, non-woven fibre, creative sewing and wood). We have also increased the design element (one and a half days a week on design and drawing) and the time available for self-directed work." In addition to business studies, photography, and art history, these students will also do a course on tool-making.

I talked with some of the second-year students about their achievements and their aspirations. These vary widely.

Jo has specialised in wood turning. He came with this specialisation in mind and has concentrated on it for both years. He had hoped to study a third year at the Polytechnic but Southland was not one of the four colleges chosen to offer the Diploma course. The nearest Diploma college is Nelson and Jo feels he can't afford to do this yet. He hopes to work at 'anything' in 1988 and try for entry to Nelson or Waiariki in 1989. Jo is one of the younger students. He shows me some nicely turned bowls and platters - "I've still got problems with warping" - and some lace-makers' bobbins which he made as an exercise. He takes special pleasure in a set of wooden goblets. "These stopped the power at Clyde for ten minutes" he said proudly. They are a lovely strong-grained deep orange wood, and came from an apricot tree. Evidently an orchardist felling trees to make way for the new dam brought down a branch on the power lines and blew the main fuse! Seems like poetic justice.

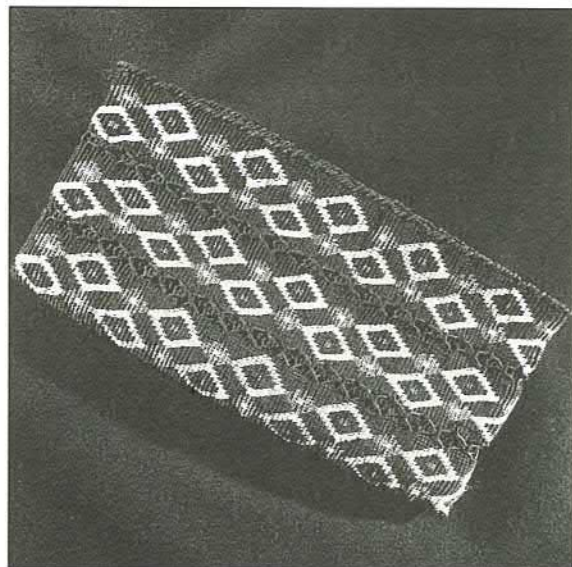
For Jamie a highlight of the year was winning the Young Contemporary Art Award. The Museum, Art Society and Polytechnic combine to present these yearly awards. Tutors of the craft design course are also pleased that this year their students won two of the five awards. Jamie's other love is horticulture.

Next year he hopes to go to Christchurch, study at Lincoln and finance himself by selling his bone and stone carvings at a stall in the Christchurch Art Centre.

Several students have specialised in weaving and will now got back home to continue their skills on a part-time basis. Others will take the year-long home-based Proficiency Certificate in weaving or creative sewing. Learning to sew leather has been a highlight for Joan. For Jetty it was the opportunity to build her own loom.

"There's gear here to do what you want" she says. "One of the others on the course, Warren, is a cabinet maker. He's got all the skills and he helped me make the loom in the wood workshop which is huge. Now I'm all set up to work at home."

Warren, one of the more mature students, enrolled after cut-backs at work left him without a job. Access to equipment and the joint loom-building project were eye-openers to him too. "I don't mind saying I was pretty doubtful about enrolling, but I had nothing to do, and my sister pushed me into it," he says. "And I've discovered all kinds of things I never knew I had in me. I could never draw, but it seems I can reproduce something three dimensionally from a photo or picture pretty accurately." He shows me a very competent stoneware rhinoceros. Warren



Southland - Jetty Wijstra - Taniko Bag  
This taniko bag was designed and worked in a Taniko weaving workshop.



Southland - Nicola Price  
Neckpiece - sheepskin and russet leather (with resist dye)

Photographs: Ans Westra.

took the opportunity to enrol in extra courses and learned the technique of air-brushing. He has set himself up at home and is now wondering whether to pursue the making and selling of air brushed pictures or to try going back to the joinery trade. Whichever, he has come out of the course much more confident in his own abilities.

For Barbara, a weaving major, a highlight was her week at the May Art School with Wellington fibre artist Suzy Pennington. "This really opened new horizons for me and has given me a different way of working." Barbara will weave at home, not on a professional basis - an ambition which is common to most of the mature students who are not free to travel north for further training and who do not feel ready or willing to supply tourist markets in Queenstown and Te Anau.

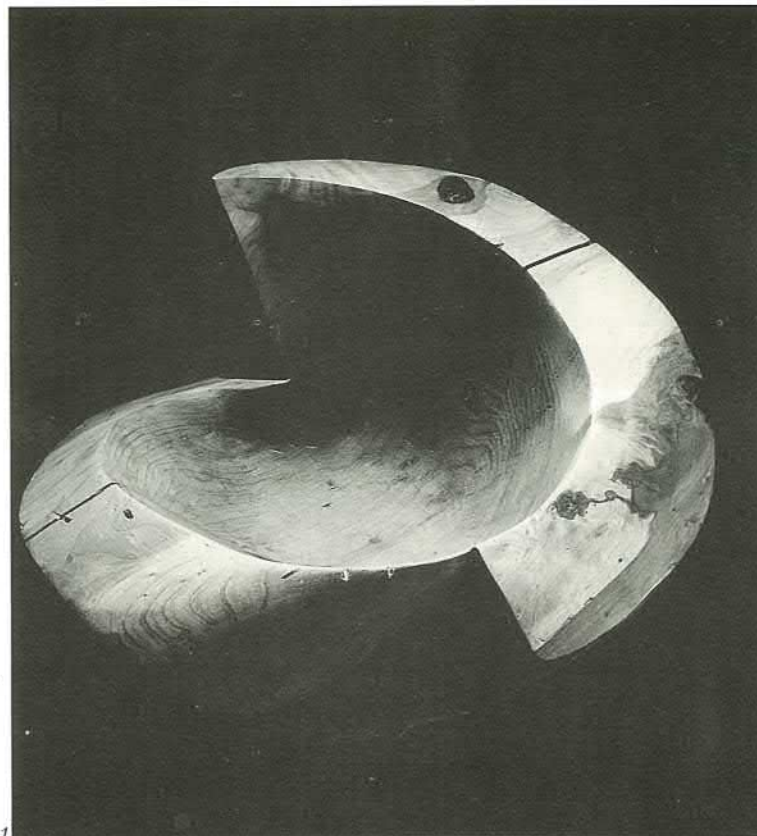
A bonus for all the students is a subsidy - to the tune of \$350 each - of money they have spent on materials during the year. Only an Art Department the size of that at Southland could organise such a boon to a struggling student.

Southland may have problems that arise from its isolation, but the design course emphasis on raw materials, the attraction to tourists of wool, leather and bone/stone handcrafts, and the tourist outlets nearby, should be a winning combination. Southland Polytechnic's spread of resources and equipment should make the best of these opportunities.

Jenny Patrick

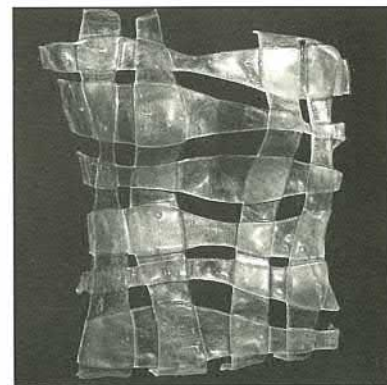
1 Wanganui - Bis Thorstensen  
"Taranaki from my window"  
A large redwood piece was carved wet with a chainsaw, chiselled out and painted with blue paint to simulate the blue compound on the pruned trees on the campus.

Photograph: Ans Westra.



2. Wanganui - Jan Hackett  
The female torso is glass slumped over a mould to give a woven appearance in etched or sand-blasted strips. Jan has experimented with several pieces in varying sizes before completing this one.

3 Wood workshop



Photograph: Ans Westra.

# WANGANUI

## WANGANUI REGIONAL COMMUNITY COLLEGE A HARMONIOUS WHOLE

"Our environment is a fundamental influence", says George Kojis, ceramics tutor. The environment he's talking about is that of the buildings and grounds of Wanganui Regional Community College. It's a statement I hear again and again, from Director John Scott, other tutors and the students themselves.

The environment is certainly a knockout. The administration building is a converted turn-of-the-century gracious homestead. Spreading out from this are single-story, natural wood buildings, set among gardens, paved areas and trees. Craft design students can walk out of the ceramics or design rooms to work outside or have lunch under the pohutukawa.

The newly completed hot glass workshop, jewel in Wanganui's not inconsiderable crown, puts a light in tutor Tony Kuepfer's eyes.

"We're the only craft design course with a hot glass workshop" he says. "There's equipment here that's unique". He shows me the four roaring furnaces, a slumping oven and a casting oven, huge grinding stones, a sandblasting booth. All in a big airy room with space for students or public to view and again looking out onto pleasant grounds and low buildings.

The domestic scale of the workshops, the easy access to outdoors, the trees and flowers, and the philosophy of the tutors all seem in harmony. This is a college and a Craft Design Course that puts the personal development of its students first. All those involved in the Craft Design Course consider the growth in independence, confidence and self motivation of the students, to be their proudest achievement.



Photograph: Jenny Patrick

The first intake of the Wanganui Craft Design Course lost only four students during the two years. This group - about half of them "more mature" students, organised a national conference of all craft design students. Course supervisor Chris Gibson takes special pride in this event.

"It was the students' idea", he said - "They saw a need for this first national intake to get together and discuss problems and successes - particularly with the question of year three and four Diploma level courses still being hotly debated". Wanganui students sent out the invitations, arranged catering, accommodation and agenda. Seventy students from around the country responded. By all accounts it was a very successful meeting. "We sneaked into the back to listen to them" laughed Lorraine Webb, design tutor. "We wanted to know where they felt we'd failed so we could adapt the course if necessary. "But on the whole they were pretty positive."

This first national conference of craft design students was an indication to John Scott of Wanganui's central status - a position he wants to foster.

"I have offered Wanganui Community College as a national resource for Craft Design courses", he says. "We hold information on tutors and work experience spaces, which is available to all the colleges. And we're prepared to collate



information from other courses so that we have one central source of information."

Wanganui's craft courses are fortunate in their College Director. John Scott is an artist himself and has recently been elected President of the Crafts Council of New Zealand. He is thoroughly conversant with the history and evolution of the new craft design course and is committed to its success within his college. That this relatively small college has been able to build a coveted hot glass facility is evidence of this commitment. John takes special pride also in the Summer School. This is a week-long festival of art and craft courses, held in January. The summer school now has a national reputation and is, to John Scott, further evidence of Wanganui's central position in New Zealand's tertiary craft education. The Summer School invites the best tutors from around the country to conduct courses in arts areas, as diverse as clowning, hot glass and bronze casting. Many courses take place out of doors, and the whole college takes on a lively, festive air for the week.

I ask whether the craft design tutors are involved in the Summer School.

"Oh of course", says Rick Rudd, ceramic tutor. "You can't help it in a place like Wanganui - we're all involved in everything. I'm on the community arts council which runs the summer school; the community arts officer, Libby Grey is at present using a spare room at the college and so on. The arts community here is inextricably tied into the college.

In 1988, Bruce Osborne, Head of the Art Department introduced a modular system into the curriculum. This has enabled the new intake of students to choose from a variety of units and helped to minimize duplication of subject material by individual tutors.

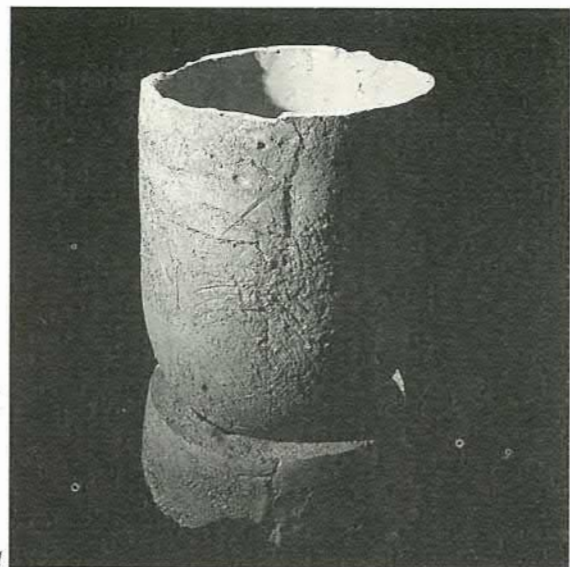
The design course at Wanganui offers majors in ceramics, wood and hot glass, but for students wishing to major in other areas there is an individual contract system. Lynn Kelly, a second year student in 1987 wanted to major in jewellery but at present there is not a jewellery tutor or workshop. So Lynn arranged a schedule where she worked with a local jeweller three days a week and took core subjects - business studies, drawing, design, art history, photography and professional studies - with the rest of the group on the other two days. Lynn says she valued this flexibility.

"It wasn't easy doing a course on my own", she says, "you miss the excitement you get bouncing off each others' ideas. But organising my own programme has given me a great sense of achievement." For her, other highlights in the two year course were the many visiting artists and the Lorraine Webb drawing and design components.

Visiting artists - either residences or just passing through - are seen by the tutors as an important addition to the course.

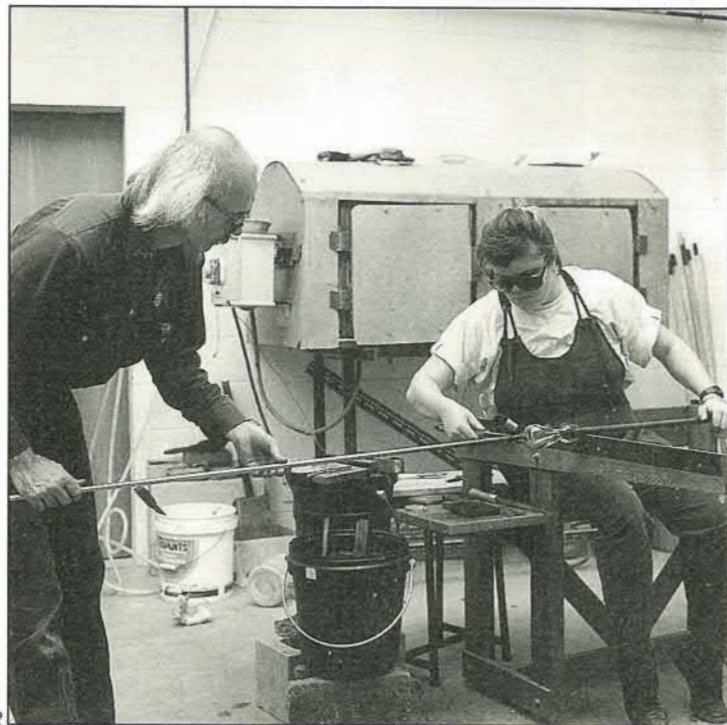
"We make sure we take care of our visitor", says George Kojis. "Here, with our relaxed atmosphere, we have time to entertain them, show them around, talk about the things that matter". "The tutors obviously find Wanganui Community College a good place to work."

"It's a good place for students too," says Lynn Kelly. She and her husband moved to Wanganui at the beginning of the course and bought a house for a fraction of a big city price. Lynn finds living is cheap and fruit and vegetables are wonderfully fresh.



1. Wanganui - John Wells  
John was experimenting with bisque firing and he felt that leaving it in this form brought out the raw primitive quality of the clay and shape.

2. Glass Workshop with tutor Tony Kuepfer



Photograph: Ans Westra.

"You can put all of yourself into your work here," she says. "There are not so many distractions for a student as in a big city. You don't spend hours travelling to and from work. Just about everywhere is only a few minutes by bike, and rental accommodation is plentiful and reasonable."

Lynn and I talked sprawled on the grass under a spreading pohutukawa. The seductive atmosphere of this college was certainly getting to me.

The 1987 end of year exhibition was held in the prestigious Sargeant Gallery. The planning of the exhibition, publicising it and display were a development exercise for the students. The standard of the end product - the works of art - was not considered of primary importance by the tutors. "After two years they're only beginning" said the ceramics tutor. "Other things like commitment, self-esteem, respect for materials are more important at this stage."

This design course puts quality of life, and the development of the whole person in the centre of its philosophy.

Jenny Patrick

## A variety of cultural influences are given a fresh expression through Fientje's sense of Eric Flegg profiles this fibre artist, design tutor at The Waikato Polytechnic design

### FIENTJE ALLIS VAN ROSSUM,

### Fibre Artist



Photograph: Ans Westra.

Conversations with Fientje over a period of several years reveal two clearly-stated fascinations associated with her work - design and cultural resolution. They represent a fusion of her earlier technical-academic study and a sensitive assimilation of the form characteristics of a 'new' indigenous culture which she first discovered when she arrived in New Zealand ten years ago, and has since become the catalyst of her own cultural renaissance. They are also the energy source for an output that increasingly requires adequate dimensions in order to release the expressions they generate. As she says, "Designing on a large scale is what I enjoy most."

Fientje was born in the Netherlands and studied in Canada and the U.S.A., obtaining a Bachelor of University Studies degree at the University of Utah. She feels, however, that the greatest influence on her emergence as a technical weaver were the Polish-Canadian immigrant fibre artists who transported their exploitations of colour, texture and expression from eastern Europe.

Fientje lives with her geologist husband, Rick Allis, overlooking Taupo's Acacia Bay. Since completing a Hamilton Teachers College post-graduate Art Diploma in 1985, she has commuted to the Waikato Technical Institute where she is a part-time tutor in Design and Fibre Art in association with the recently established Craft Design Certificate.

Design, cultural identity, nature and enjoyment of the personal contacts that teaching supplies, are the necessary ingredients of Fientje's artistic existence. From the personal interaction between teacher and pupils, she finds the means of removing the wrappings from "one's own mental world, in which it is so easy for an artist to lose touch with real life and society which should nurture one."

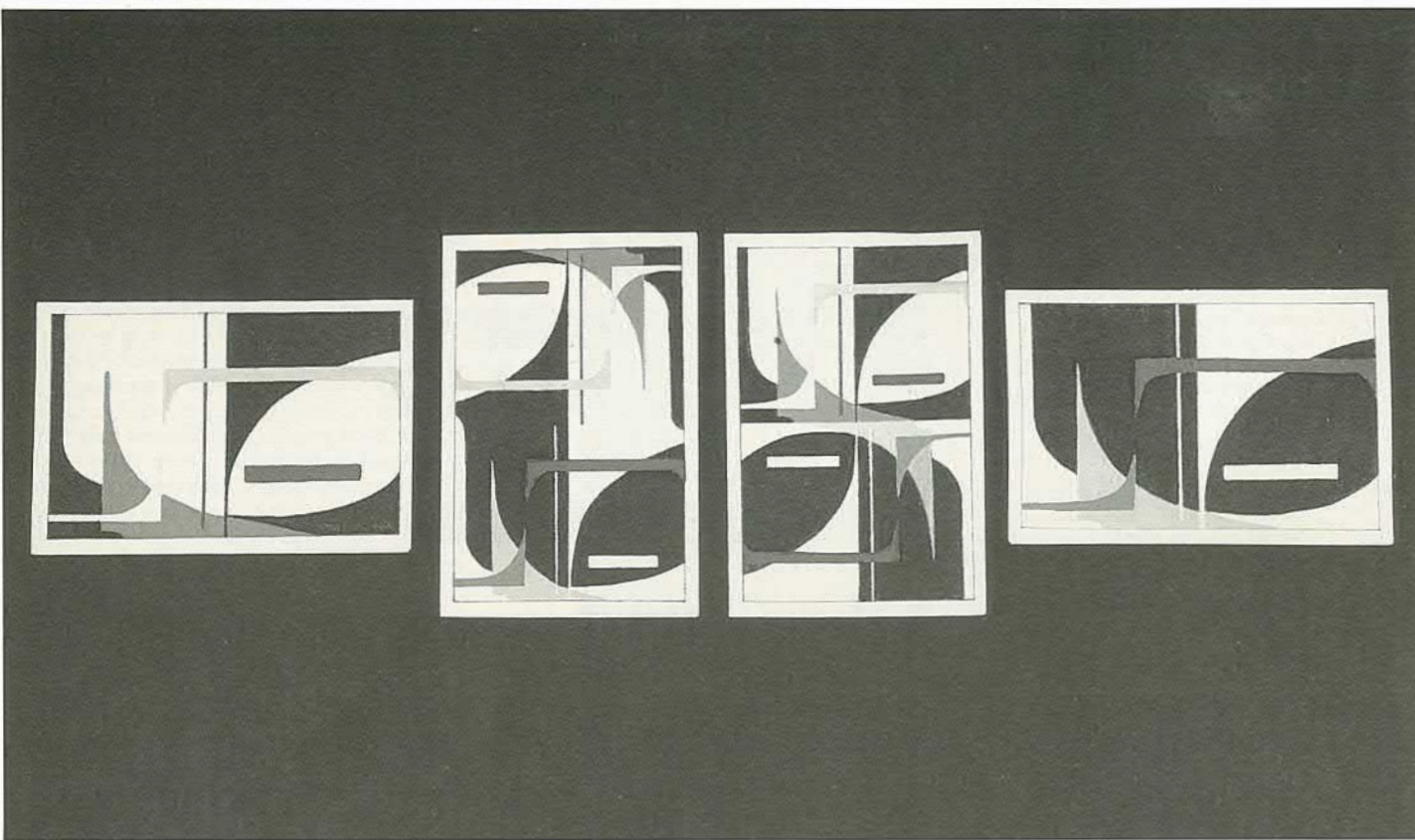
When not teaching, she is committed to the development and consolidation of her individual artistry - currently interpreting her work more in terms of expression than in providing 'functional' products alone. However, this approach in no way relegates her responsibility and attitude towards contextual design, or for satisfying a specific client design brief. "I love designing for specific buildings and purposes. Although most of my work has been in fibre, I will use whatever medium I need for a situation." Thus, she safeguards artistic integrity and freedom from absolute imposition. (She has recently completed a major commission in chrome, stainless steel and plastic for a new 'Art Deco' post office in Taupo.)

Whatever the objective, what does occur in her work is the elevation of her expression beyond meretricious execution in a selected medium because of her attuned design consciousness. The qualitative aspects are eminently discernible, even without reference to the work's context, as the outward and concrete forms of her vision.

In Fientje's work, the well-controlled distributions of 'emblematic' shapes (in many respects, closely related to heraldic devices), textural modulations and scaled complementary tonings, represent an emphatic respect for the ordered imposition of sound design principles. All the usually appraised 'elements', such as balance, shape, unity, proportion and articulation, are visible in her work, but it is in the manner of their presence that one's awareness becomes much more heightened. Balance becomes more than the satisfaction of visual equilibrium - of one shape or passage countering another, while the shapes themselves (the 'emblems') mean more than delineated symbols or abstractions. Unity accommodates the entire complex statement rather than

WAIKATO





providing mere visual comfort, as the eye responds to something other than a cursory traverse across the surface.

To this artist, design is much more than a 'tool' employed in translating ideas and imagination into workable technique and accomplishment. In many respects the design is the expression, because there is a deeper inner and spiritual process involved, subordinating any impression that a 'visual problem' has been expeditiously solved.

In examining how this comes about, one must realise that Fientje's origin was in a culture she describes as being in many ways closely akin to one in which she now finds great affiliation – the Maori tradition. Similarities of social and hierarchical structure and graphic symbolism based on iconography, formalism, repetition and the 'grid' pattern, have created new responses in her to the 'discovered' modes.

More significantly, they have caused her to re-value and reinforce her "Dutchness" (her term), as the realisation of an affinity with Maori culture has become more entrenched. In synthesising one with the other, she finds herself moving in new and deliberate directions, forsaking the humanistic and figurative forms on which she concentrated during her North American sojourn. Then she was influenced by 'modernistic individualism and personal security', in which expression of 'self' supercedes cultural affiliation or connection.

She recalls some disappointment at discovering that many non-Maori New Zealanders tend to behave and communicate in ways that are alien to her upbringing and personal philosophy. "Coming in as an 'outsider', I was interested to learn about the two dominant cultures, Maori and 'pakeha', and how they affected one another. In my search I have become deeply fascinated with Maori culture, both in its visual expression in the arts and crafts and its underlying sentiments and philosophies. I felt instantly at home with Maori art and the way it expresses itself, possibly because of the similarities with my own cultural background."

Nature is a major inspiration for Fientje's expressive direction. Obviously, it is also the influencing experience which immediately confronts all who arrive in this land of lush vegetation, high-canopied bush and "the abundance of moisture everywhere in waterfalls, mists, and mudpools – added to the textures of lichens, barks, and mosses." One's concluding impression, however, cannot deny her own statement that "... design is my life. I am fascinated by balance, particularly asymmetric balance, the play between (and confusion of) positive and negative shapes and spaces, and the decorative qualities of shapes on a shallow two-dimensional picture plane."

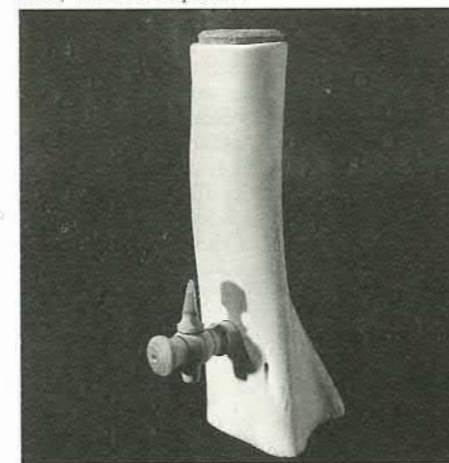
Her recent painted design for an 'Aorangi Series' encapsulate the

characteristics of Fientje's particular artistry. The initial inspiration and starting point was the Maori creation legend of Rangi and Papa, but the total work assumes a more universal invocation interpreted through a deeply personal mode in which there is an affinity of opposites. Movement outwards balances movement inwards, and positive finds partnership in negative – working in unison rather than conflict.

Fientje provides her own profile summation when she refers to the circle in two quite diverse, yet closely related contexts, familiar to all who ponder what art and craft is all about. She mentions it as being in her mind the 'symbol of nature' because, "... not only is that shape inherent in nature, philosophically the circle is 'no ending, no beginning' to things". Interestingly, she cites the same symbol when describing her need to sometimes modify, or even invent, weaving techniques to accommodate her designs when she says, "This has been especially true in weaving circles and smooth curves, but I think I can now weave a perfectly smooth circle".

Obviously a perfectionist, it has taken much of the past ten years for her to arrive at the point in her career when she feels 'new directions' are becoming more finitely resolved. Her future is one the crafts movement in New Zealand should follow with interest. □

Sculpture – John Byrne,  
tutor, Waiariki Polytechnic



Photographs: Ans Westra.

## Fanuwa Etiha, and other students enrolled in Waiariki's Craft Design Maori, profile their tutor

### JOHN BYRNE –

## Carving out a Pacific Experience

A typical Aquarian, John works with his hands. From a coach building background, tools, devices and systems are commonplace to him. Part of his apprenticeship with the New Zealand Railways in Lower Hutt (where he was born in 1935) was in pattern-making, which taught him how to work in fine detail with wood and metal.

John's emotive personality is deeply affected by nature; he is sensitive to all its aspects and to its materials – especially bone, ivory, jade and precious metals. A practising symbologist, he sees meaning in colours, shapes and other natural forms. His intense interest in the vitality and beauty of the life and culture of indigenous peoples, has motivated him to work in non-Western art forms. As well as tutoring at Waiariki Polytechnic, John operates a successful practice making artifacts and objects of personal adornment for individual clients.

Many of his carvings leave New Zealand, en route to Tahiti, which John considers his second home. His first visit there was unplanned: on his way to the U.K., he jumped ship to work as a stage hand on the film set of *Mutiny on the Bounty*. After arriving in London, John worked at New Zealand House as a finishing hand and then travelled through Europe. Back in New Zealand, he worked with Italian tunnellers on the Turangi hydro scheme and in 1971, attended Auckland Teacher's College, where he secured Teachers' Certificates in woodwork and joinery, and an Advanced Trade Certificate in construction.

His interest in Maori design began when he was involved in seminars and workshops on leather and other natural materials at Taita and Newlands College in Wellington, and his appointment as head of the technical department at Te Aute Maori Boys College in Hawkes Bay was an

important step in his evolution. While attending a conference as the tutor of leather skills in Auckland, John was attracted to the beautiful fluid style of Maori carving practiced by Robin Welch of Rotorua. Rotorua became an obsession, so to be appointed tutor at Waiariki Community College seemed too good to be true. When the Craft Certificate in Design Maori came to fruition, John was delighted to be part of the team.

A three-month leave in 1985, provided him with the opportunity to study museum and cataloguing skills, and to come in contact with numerous local carving styles. Polynesian design is a particular interest, and John is currently holding working seminars with the University of the South Pacific in Fiji and in Rarotonga. In New Zealand, he has participated in many workshops on marae, where he has observed a growing interest in and a greater sense of professionalism towards carving in bone and other materials. While dedicated to the beautiful styles of Maori designs, he now also works with contemporary sculptural forms that reveal the natural beauty of the material itself.

John sees his travels in and around the Pacific as vital to the further extension and pursuit of his craft, evident in his work which encompasses the intricate rope lashings common to Rarotonga; neck hangings in the Tahitian manner; 'god-sticks' influenced by Easter Island; and the beautiful serpentine shapes so typically Te Arawa.

John perceives that the material one employs is as important as the design itself, and hopes the first two-year course of Design Maori provides a sound base in design and craftwork, and that the further two-year diploma, will extend his students to pursue excellence as quality craftspeople.

A typical Aquarian, John works with his hands. From a coach building

WAIARIKI



# OTHER FULL TIME COURSES

**Craft Design Courses are offered in seven other centres:**

- Parumoana Community Polytechnic
- Nelson Polytechnic – also Diploma in Craft Design)
- Northland Polytechnic
- Otago Polytechnic
- Carrington Polytechnic – also Diploma in Craft Design)
- Hawkes Bay Polytechnic
- Christchurch Polytechnic

## PARUMOANA COMMUNITY POLYTECHNIC

**Director: Turoa Royal**  
**Course Supervisor: Anne Philbin**

The craft design course at Parumoana is the newest of the two year full-time certificate courses to be introduced. It began in February 1987 and is very special to Porirua people. In its short life span it has established a very good working relationship with the local marae, Pacific Island and Maori communities who make up the majority of the students. The course has a declared affirmative action policy that favours these cultures.

Consequently the course has a strong polynesian quality and is designed around cultural principles, although the content is a balance between South Pacific and European art and craft traditions.

In 1988 the certificate course is supplemented by a full-time one year arts fundamentals course. That, like the craft design course, attracted applications from throughout the country based on the craft courses reputation for cultural integrity, insistence on standards and professionalism. The art and craft centre is likely to be the first permanent buildings at Parumoana.



Photograph: Ans Westra.

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Back in New Zealand he worked with Italian tunnellers on the Turangi hydro scheme. In 1971, John attended Auckland Teachers' College where he secured Teachers Certificate in woodwork and joinery, and an Advanced Trade Certificate in construction.

Taita and Newlands Colleges, Wellington, served as a base for many

working seminars in leather and natural materials. It was here carving of things Maori started.

An appointment to Te Aute Maori Boys College, Hawkes Bay as Head of Department, Technical was an important step in his evolution. Attending an Auckland Teachers' College conference as tutor in charge of leather skills he met, and was attracted by, the beautiful fluid style of contemporary Maori carving practiced by Robin Welch then of Western Heights Rotorua. Rotorua became an obsession, so to be accepted as a tutor to Waiariki Community College seemed too good to be true, and when the Certificate in Craft Design Maori came into fruition it was the ultimate high to be part of the team, his own ambitions around the pursuit of excellence both from himself and his students.

Refresher leave last year meant 3 month's opportunity to study museum technologies, cataloguing skills, learning to recognise local styles of carvings and of time scales – all of

which he sees as invaluable to the resident course now in its second year with a further 2 or more years to come. Polynesian design rates high with him and currently held working seminars with University of the South Pacific Fiji and with Rarotonga. In New Zealand he has been party to many workshops on maraes where he has watched a growing interest and a greater sense of professionalism in bone as with other materials.

Growing, as such people will, John has come to perceive the material to be as important if not more so than the design itself. While dedicated to the beautiful style which could only be Maori, he now works also with sculptural form which allows one to see the natural beauty of the bone itself – affected as he obviously is by his Pacific experiences. Small wonder his works encompass things like intricate rope lashings common to Rarotonga, neck hangings in Tahitian manner, god sticks with the overtones of Easter Islands, and above all the beautiful serpentine shapes so typically Te Arawa. □

## A STUDENT'S VIEW

The prospectus for the first course in Craft Design-Maori offered by Waiariki Community College (as it was then known) in 1985 coincided with a growing dissatisfaction with the way in which my life was heading, particularly as far as work and job satisfaction was concerned. Having spent the previous 15 years concerned with homemaking, pre-school and school activities for a family of four children, I was ready to consider new directions that would lead ultimately to an amalgamation of my interests in art, craft and particularly taha Maori. My involvement with Nga Puna Waihangā, attending their workshops and Hui, observing the brilliant talents of so many contemporary Maori artists, fuelled my desire to apply for the Craft Design Course.

The course offered several disciplines, with fundamental design principles encompassing each area in wood, fibre, bone, clay, ink and paint. The allied studies were also appealing to me as they included Te Reo Maori (Maori language and cultural studies) Business Management, Art History, Communication Skills and Technical Skills involving woodwork and metalwork. I decided then, that this course would be the kaupapa, or foundation for me to a career in teaching, so I applied with some

apprehension about my capabilities (or lack of them) and the expectations of the course. To my delight I was accepted so, with a great deal of support from husband, family and friends embarked on the course in February, 1986.

The biggest impact initially was a financial one, having to pay course fees, buy materials and meet other related expenses. The other adjustment was getting back into a studious frame of mind 16 years along the track.

My fellow students each came from an art/craft background, and as the average age of our particular group was 30, we were a mature group with some experience of the workforce.

The first year passed quickly, with so many new skills to employ and for those of us with a talent in a particular area, a greater understanding of the design process was achieved. The talents of the individual manifested within a few short months as my fellow students excelled in their chosen areas despite the broad based structure of the course. Some of us had more feeling for clay or bone than others, while some took to weaving or painting like the proverbial duck to water. I completed the two year course with no regrets, a great deal of admiration for

the high standard of tutoring at Waiariki, and a healthy respect for design in practice.

For most of us, the two year course was the kaupapa, the foundation. Having learnt the design skills, having selected our areas of specialization, we now required the practice. The Craft Design Diploma is a very necessary addendum to the basic Craft Design Course. We were all delighted when rumours about an intended Diploma course became fact and that we would have the opportunity to do justice to the intentions of the Craft Design Course which is as I understand, to have capable crafts people available for employment within the community.

The Waiariki Course in Craft Design/Maori has produced a variety of talent. One of our number is to work fulltime as a potter, having worked hard to establish a kiln and other equipment necessary to go into business. Another, a talented sculptor in wood intends consolidating her skills by continuing to carve full time. For the rest of us who have applied for the Diploma Course, teaching is a viable option, but with two years hard work ahead, most of us will re-evaluate our career prospects at course end.

Nga reira e nga iwi, tena ra koutou katoa, na June Grant.





## NELSON POLYTECHNIC

Director: Frank Stephens  
Course Supervisor: Ross Newman

The Craft Design Certificate of Nelson is set in both modern buildings and large old houses which lend their own ambience to the working environment. The facilities back on to the Suter Art Gallery and are accommodated in a beautiful park.

Design is a major feature of the course and students are encouraged to develop a design theme through various media in an individual way.

The institute encompasses the Weaving School which offers a two year full-time certificate in Weaving. It is intended that the certificate in craft design and weaving will share common courses and overlap. The students mostly come from other parts of New Zealand to both courses.

The two year Diploma Course in Craft Design will focus on wood, fine metals and ceramics.

Students are very fortunate to have many artist craftspeople living and working in Nelson. There is a strong sense of identity with art throughout the area. It is a nurturing community that challenges and stimulates all who visit.

## NORTHLAND POLYTECHNIC

Director: Noel Harrison  
Course Supervisor: Geoff Wilson

The Northland Course is situated in sub-tropical Whangarei in a new suite of buildings set around a bricked courtyard, that when fully planted and developed will provide an excellent environment for outdoor ceramic sculpture and carvings. There is plenty of land for further development. The students work on a wide subject base in the first year and in the second year are expected to organise, research and design in their chosen media. Media skills are continually taught. The teaching method is problem solving. This encourages students to be inventive and versatile while at the same time makes them aware of media limitations, deadlines and other professional requirements.

The polytechnic has a one year foundation course in art from which students may make application to the Craft Design Certificate or to other art/design courses throughout the country.

The course is tutored in blocks to allow tutors to be brought in from around New Zealand and overseas to pass on their skills. There is also a good working relationship with a craft co-operative at the "Quarry" where a group of professional craftspeople have developed a unique working environment in a disused quarry.

1. John Shaw –  
Furnituremaking tutor, Nelson Polytechnic

2. Northland – Jude Eddenbrooke  
A leather sculpture designed and hand-sewn after spending a week in Southland working with David Russell. The jeans are life-size.

Photographs: Ans Westra.



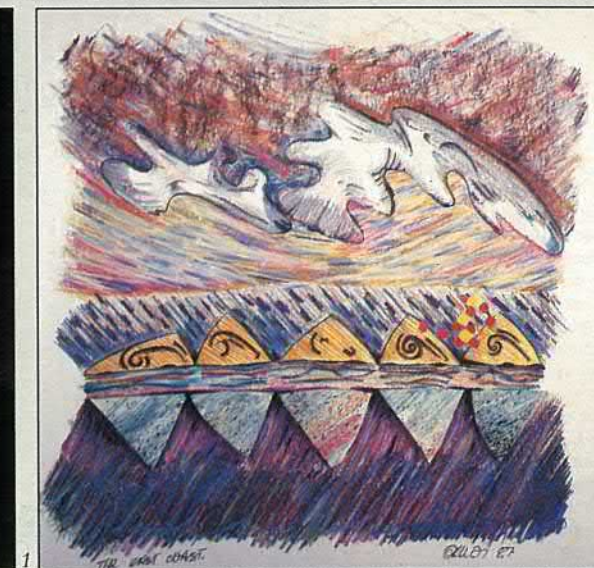
Nelson –  
Barbara Blewman –  
Series on shields and neck pieces in colour.  
A term's work on a progressive design assignment. Barbara lived in Africa for some time but was unaware of its influence on her until she realised it was appearing in her work. She has been exploring different materials for use in designing jewellery – "I have the rest of my life to make jewellery, just now I want to explore design and materials".



1  
Nelson – Jo Mills –  
Slumped Glass Plates  
Jo slumped glass over a ceramic ring to produce these plates and then experimented with coloured powder enamel.



2  
Hawkes Bay –  
Graham Kelly – Coloured Sketch.  
Sketch for a painting worked in pastel, crayon coloured pencil and sawdust. Graham feels "Nature has bizarre skies" and working on triangular shapes drew hills and produced surrealistic shapes in the sky.



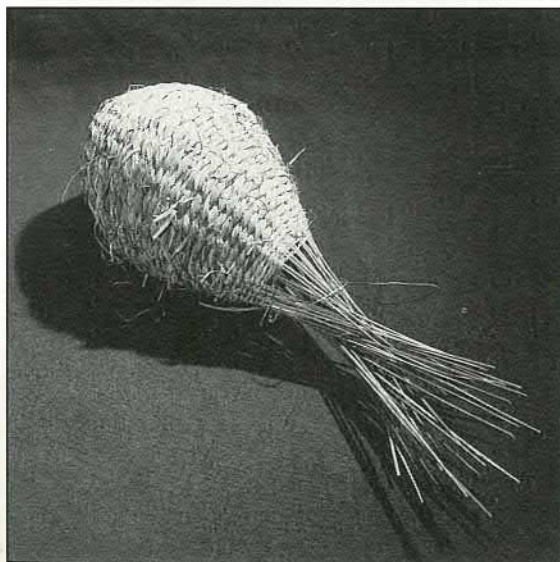
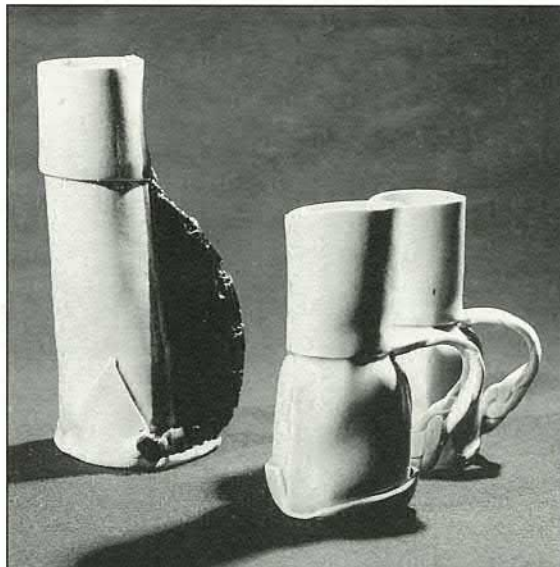
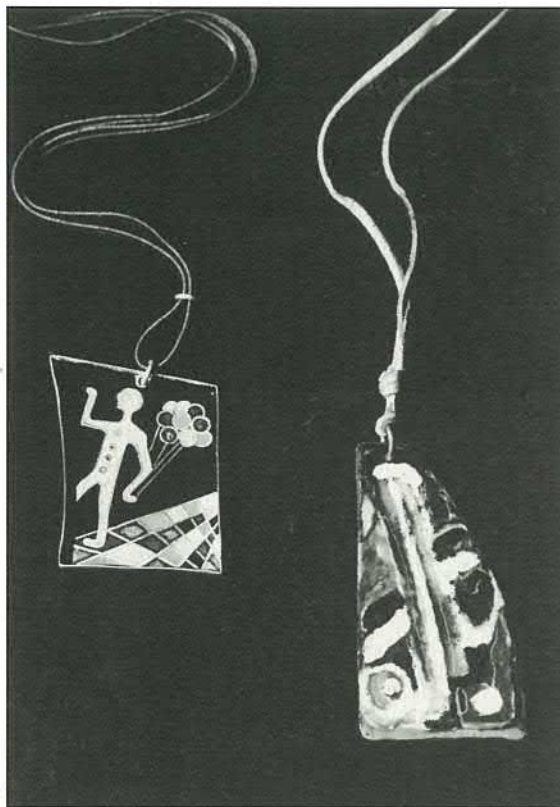
3  
Northland – Jenny Ross –  
Pink/Maroon Platter  
A centrifugally spun platter – Jenny was experimenting with colour. She used finely powdered burgundy glass through the melt to give a very short slight pink tinge – she then spread burgundy chips on the plate form.



4  
Carrington –  
Dominic Morrison  
Dominic used hand dyed wool fibres and metal wire for this reversible neckpiece. It is one of many body ornaments produced from fibre and fabric during a four-session project that focussed on 3D exploration of fibre materials with concentration on form, texture, movement and colour. Dominic's purple and blue neck ornament was made during the session which explored colour.







Photographs: Ans Westra.

## OTAGO POLYTECHNIC

Director: Ian Hall  
Course Supervisor: Kelly Thompson

The Otago Craft Design Certificate is situated in the Art School at Otago Polytechnic. It is the only course attached to an Art School and consequently students have access to the full range of cultural and fine art resources. This creates a stimulating and very rich learning environment within 800 metres of the Dunedin Public Art Gallery.

Work space is expanding and a new craft complex is to be built within the art school. There are many artist craftspeople living and working in the area who give time to tutor and receive students in their workshops.

There is an exciting possibility for modular course integration between the CDC and the School of Art. Already CDC students join with students studying for the Ceramics Certificate and Diploma in Fine Art courses. The Art School ceramics department is probably the best equipped and biggest in New Zealand. In addition there is a well set-up jewellery workshop and a developing fibre workshop which accommodates the other major areas of study within the school.

## CARRINGTON POLYTECHNIC

Director: Doug Armstrong  
Course Supervisor: Sally Vinson

The Carrington Craft design certificate is located in a new craft design centre that once was the maximum security wing at Carrington hospital. It is well equipped and arguably one of the most exciting design school environments in the world. It offers indoor, outdoor working areas, exhibitions spaces and an artist in residence studios/quarters in a parklike setting. Craft design, product and interior design students share key classes. Tutoring time spans day and evening classes to give students access to a wide variety of skilled tutors at all times. There is a strong accent on drawing and design. A wide range of basic craft skills are taught in the first year with more indepth emphasis in year two. In addition to the set programme, there is flexibility to allow for individual research supervised by tutors.

A two year Diploma Course in Craft Design began in 1988 in fibre, ceramics and metalwork and jewellery and flatglass. It adds another challenging and necessary dimension to the Applied Arts Department. Auckland is the international gateway to New Zealand. In time the craft and design centre could well become a tourist feature. It has great potential.

1 Hawkes Bay –  
Greg Northe

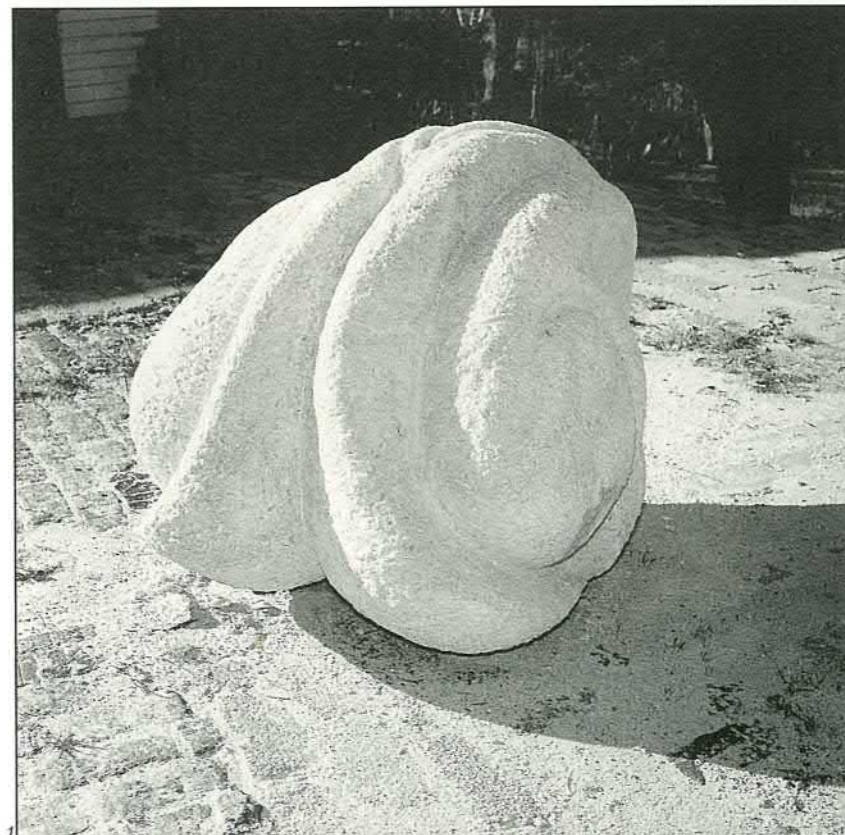
This large rock carving is cut from very hard local limestone from kaupakipaki – shells are still embedded in it. Greg worked alongside two stone carvers he had met at the Stone Symposium in Auckland.

He conceived the limestone as "Still Growing" to relate to its growth from natural forces

and with human growth. It is an abstract design based on the Koru. He started his design with a maquette in clay dug from the hillside. The conception, materials and working of the stone embodied a feeling of continuing growth in both the environment and the student.

2 Drawing Class –  
Christchurch Polytechnic

Photographs: Ans Westra.



## HAWKES BAY POLYTECHNIC

Director: John Rose  
Course Supervisor: Jacob Scott

Hawkes Bay Craft Design Course is located in new multi-media open plan craft studios. The work areas are adaptable and can be organised to suit students and tutors.

The students are introduced to a very wide range of skills in the first year and in year two they may choose: to follow self-directed study facilitated by tutors; to discuss course content with tutors and organise or elect the years' work together; to be totally tutor directed.

This enables all students to work within craft areas they feel confident. The course is fortunate to have the Otatara Arts Centre a complex of workshops on a historically significant hill above the polytechnic. Originally Otatara was set up by Para Matchitt, Grey Wilde and Jacob Scott as a community arts centre. The studio spaces are available for artists and craftspeople to work in.

The students are very conscious of being a whanau and part of the wider community.

Quote: A recognition of our cultural heritages will provide the basis of expressive activities pursued through the development of attitudes and responsibilities to others, to the environment and the materials in it, to the work and the products, with the hope of engendering mana and life to materials, products and people.

## CHRISTCHURCH POLYTECHNIC

Director: John Hercus  
Course Supervisor: John Tullet

Like Parumoana, the craft design certificate course at Christchurch began in 1987. Its expressed intention is to draw from and contribute to the local craft scene while espousing to meet national objectives. The emphasis is on encouraging people to reach their fullest potential as craftspeople and to assist in the development of New Zealand craft as an industry.

The major purpose of the course is to provide people with a wide range of design skills that will directly relate to the quality of their work as craftspeople.

Accommodated in a completely refurbished factory the craft design building it has a businesslike atmosphere further enhanced by a dedicated group of students.

Otago –  
Warwick Edgington  
Experiments in enamelling produced  
1. free flowing glass over textured copper foil; and  
2. silver-plated copper with enamelled cloisonne.

Carrington – Ian Rawnsley  
These mugs were an adventure into finely rolled out porcelain clay, the technique lending itself well to these wrapped and cut pieces. Further adventures led him into larger pieces and ceramics tutor, Sally Vinson, encouraged him to make sets of ware using the technique. He made slab saucers, flopped over plastic cups from the canteen, which produced exciting shapes – especially for saucers. Ian calls his ceramic line "Home Comfort Ware".

Carrington –  
Jenny Templeton  
The Watsonia used for this basket was harvested in late summer. It is one of several made under the tutelage of Ruth Castle.



## JACOB SCOTT

### Reaffirming the Creative Element in Daily Life

"I don't do it unless it's important! . . . to do it means it must be the best I am capable of at the time."

Jacob Scott is far from intense when he says that. His eyes sparkle, and his wry smile discounts any fanaticism in a person so earnest. What he has achieved has been through determination, hard work and sticking to principles. He's like the little boy who was pushed into a garbage pit until he came up with a bag of cream buns.

The 'cream buns' are the present buildings for the Craft Certificate Course at Hawkes Bay Polytechnic, where Jacob is the supervising tutor. As facilitator, he recommends programs, orders equipment, works at the front as political liaison within the college and other departments, and is mentor to the arts and crafts students in the region.

Jacob was asked to begin the course with two 'crass' pre-fabs. He knew that to teach art and craft in an environment that didn't reflect the teaching was wrong. The buildings are the 'cream buns' in the 'garbage pit' – a place where art and craft can seek excellence for the region and be a resource for New Zealand; where artists and craftspeople drop in to try the latest technology, experiment and share knowledge.

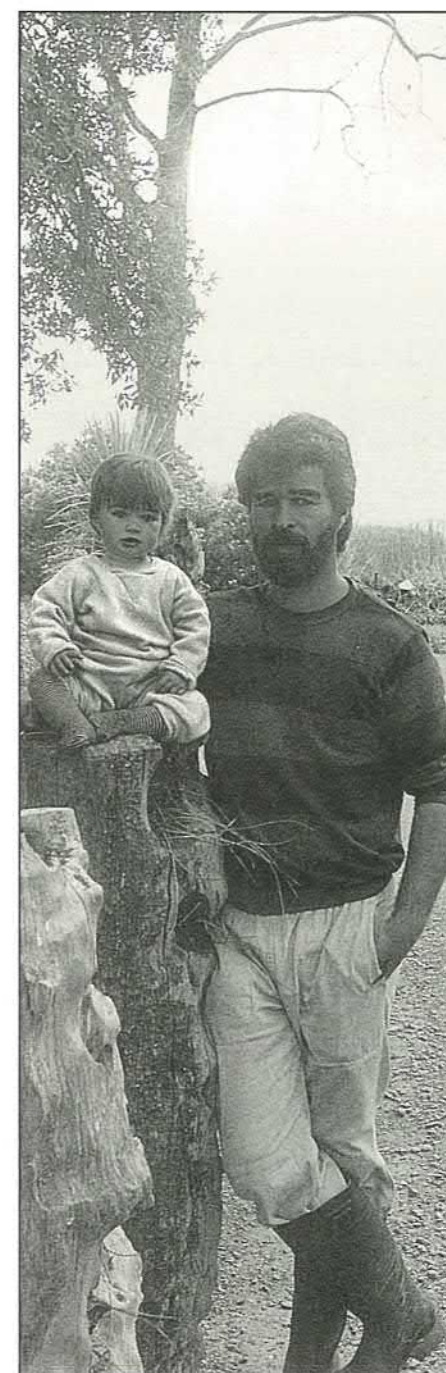
All this was no accident. Jacob fought for it at department, college and community levels as a matter of principle. He argued, won and hired his father, architect John Scott, to build four useful spaces. Open, roomy and basic, the buildings have alcoves and verandahs for coffee or discussion, good storage and work spaces. Jacob states: "How can a craft course have credibility when you have an education program promoting design and integrity in a brand new slum environment? Cream buns don't just happen! Usually what you've got to work with is rubbish. The challenge is to make what you have work well. Without principles like these, our program wouldn't have been credible, and I wouldn't have stayed. These things are important!"

Jacob attributes his outlook to two people: his father, and Para Matchitt. He relates that when working for his "old man," he'd slave over a project for a week. Then his father would proceed to check it over by rubbing it out piece by piece, and then discuss all the options for making it work better. That attitude and training was further extended in 1975 when Jacob was apprenticed to Para Matchitt as tutor at the then new Hawkes Bay Community College.

"What I did learn from Para was that art and craft has a lot to do with politics, and art and craft people must get right in there if they are to make anything happen. At first you think that my father and Para are sort of arrogant, but then you realise that it's really their self-assurance. They know their values, what's good and bad, and they are not going to suffer fools who would settle for, or expect second rate."

Whether as a result of these two influences, or just a good diet of Hawkes Bay air (he's never strayed too far or too long from the place), Jacob learned to study people, to analyse their state of mind and values, and decide whether they were honest and "straight-up". He learned art skills, too, but only as a vehicle to express his ideas about the needs of people and the environment they live in.

He left school in 1969 to begin working in advertising with Robert Holts and then became a partner in a small printing firm. His girlfriend, Jody (a flax weaver and now his wife), convinced him to study at Christchurch Polytechnic. Jacob decided he would study for a year to learn what he wanted, but did not feel the need to obtain a certificate. In 1973, he returned to printing and then worked with his father. He and Jody soon settled down together and built their house at Haumoana. Jacob milled his own timber, made much of the furniture, coloured and polished the concrete floors and plastered the rough cast on the outside walls – all the essentials for his wife and two children, Kahu and Hana, and a welcome place for visiting tutors and art and crafts people.



Photographs: Ans Westra.



Waikato – Elizabeth Bigwood – 2 Tiles in colour.

Elizabeth researched early communication in clay tablets and produced a set of six slab tiles that are raku'd. The surface decoration is based on lettering and abstract symbols for magic spells.

Waikato – Ken Gilbey – Antie Constructions

Left – sterling silver, black perspex and copper  
Centre – etched silver and copper based on tree trunk growth

Right – oxidised and reduced copper glaze on porcelain tied with fibre

Wanganui – Mark Hanson – Cast Glass Cogs

These three cast glass shapes based on drawings of cogs are placed on a mirror for reflection and are illuminated.



2

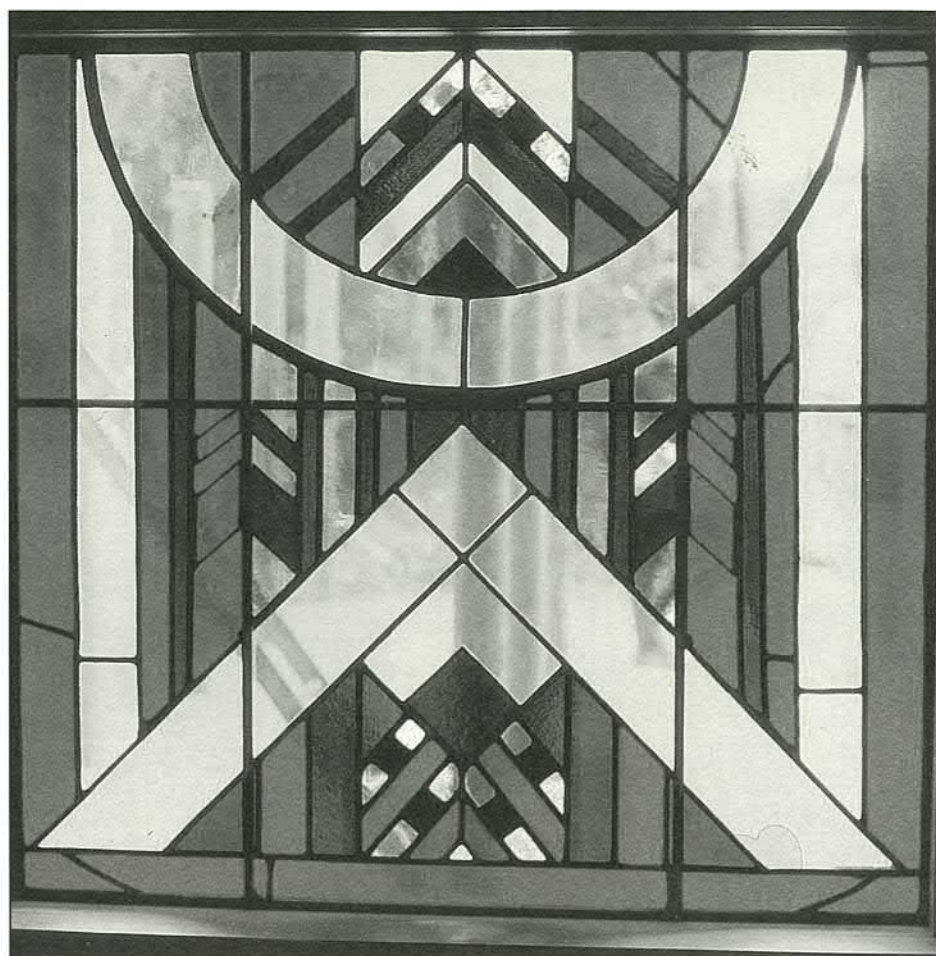
3



In 1982, the Department of Internal Affairs asked Jacob to work again with Para Matchitt to help develop the Otatara Arts Centre into a place for the arts and crafts. The facility was nothing more than an old shed, but the potential was great and the concept was supported by John Harre, the then director of the College. Their programs were adapted to basic levels of activity since there was little money available; but people in the community were keen to participate and learn. Jacob began to assist unemployed people in building schemes and courses to utilise the area on the hill, just beneath the huge old pa site, Otatara. Clay was dug from the banks to pave the area, and the Centre now has basic dining and shower facilities, abundant workspace, kilns, a log cabin, and plenty of character where once only rats, possums and memories roamed.

Jacob learned to deal with departments, play psychiatrist to wayward employees and the unemployed, write schemes for approval and buy tools at a cut price. All were jobs at which he excelled. His impudent smile and acute knowledge of what scheme was appropriate was always useful.

A healthy cynicism towards bureaucrats has gained Jacob respect for his sometimes deviant and mischievous pursuit of the quality of life. With an



accent on people, his sense of humour belies his intensity, but is a unique and essential part of his character. Jacob is his own man as head of the department. Strong-willed he is also a perfectionist in the cause of art, craft and people.

Jacob admits that working with people on committees and in meetings to get useful programs, facilities and buildings, is a "hard slog". He has a love/hate relationship with all the politics, but sees it as its own art form, where things happen through a different medium.

"You know, administrators must be made to realise the importance of art and craft to life; but then, I'm also a bureaucrat in the system. So we must work together to empower people, not inhibit them." He thinks that is what the Craft Certificate program is all about – working and extending individuals so they build meaningful relations with others and the environment, without feeling 'ripped-off' by anyone, yet doing the best they can in their work.

Jacob is adamant that people in the arts and crafts must stand up for what is best, not only in their own work, but in the total environment in which they live. He believes we live by a lot of misconceptions. The basics have been left behind and we need to go forward and re-establish honest fundamentals and recognise what's really important. Arts and crafts are not separated from life. He argues that some carpenters, welders and tradespeople are the "real"

craftspeople, but somewhere along the line they have been segregated from recognised participation. To Jacob, the view that only people working with clay, glass, wood, bone or stone are craftspeople, and only those working with paint are artists, is rubbish.

Real art and craft lasts as a memento of the time and way the work was used to achieve or reflect peoples' needs and aspirations. Money and/or status will follow if the work is the best available, and they can only be achieved by pursuing excellence.

The students in the Craft Certificate Course will still have to come to terms with their own self-expression, while making a living. They now know some expert craftspeople and have made good friends. Hopefully, they have gained attitudes and skills so they can contribute and expand, and eventually extend what exists. Jacob believes that the Course can assist and complement the market for arts and crafts, and that there is nothing wrong with competition – it's good for the industry, and good for the country.

At 36 years of age, Jacob must take his sardonic smile and cynical humour, and dive back into the garbage pit looking for more cream buns.

"...my art work? Well, I haven't done a lot lately. I know I can do it and it's important to do it when the time's right. Right now I'm trying to get the climate right for the people I'm responsible to. For the moment, that's my art and craft I guess!"

**Craftmanship and common sense both flower at Northland Polytechnic, Wendy Laurenson explains.**

## GEOFF WILSON

### Ceramics

Geoff Wilson believes you can't have craft without art. Thinking, feeling, and living art as a whole philosophy is what he wants to encourage at Northland Polytech's new craft design course. He has arrived at his current job as course co-ordinator via the fine arts, and makes no apology for an uncompromising pursuit of excellence and respect for quality. According to Geoff, "The underlying values of the craft design course should be the same as those of an art school. The materials and the end use of the work may be different, but the energy comes from the same place. It is that energy and committed attitude to the work that I'd like to see here."

Geoff Wilson knows about art schools. He completed a Diploma of Fine Arts at Otago Polytech in 1971, and has since taught ceramics at Southland Polytech and at Otago Polytech School



Photograph: Ans Westra.

**Jacob Scott –**  
"Time Line" (Treaty of Waitangi): 1985 Waitangi National Trust Commission

**Jacob Scott –**  
"Future Possibilities" 1985 Waitangi National Trust Commission for Waitangi Museum Visitors Centre.



of Art. He also knows how educational bureaucracies work, and how to bend the rules to make them work better. "There is often a problem trying to put artistic learning into institutions. It doesn't fit easily." So at Northland Polytech, he doesn't try to make it fit.

The course structure, subjects and specialist tutors and their time are all flexible. "The danger of setting course structures and permanent staffing numbers in concrete, is that the student has to mould their interests and directions around the course instead of the other way round. The student ideally sets their own goal and the available facilities and tutors are there to be used in pursuit of that goal." Geoff is keen to build solid ground for artistic learning by immersing the student in an environment of high creative energy. "My job is to create that energy – to show its intensity by example – not to become some sort of preaching guru."

A ceramic artist rather than a functional potter, he is reluctant to talk about his work preferring that the pieces speak for themselves. "I spent five years training in the skills of a potter but today I prefer to use the wheel as a tool – not necessarily to make pottery. I am primarily an artist. My interest is in form. My medium just happens to be clay." His large commissioned works are nearer to sculpture than to pots; his recent commission for the National Library in Wellington are big ceramic forms that also have the capacity to contain plants. Geoff is careful not to denounce the value of domestic pottery. "I respect functional pottery. A good teacup is a good teacup. Its shape and proportion work well visually as well as functionally. We need good potters just as we need good artists in clay. I think the important thing is that people respect what they do, have a professional attitude to their work and have personal integrity."

He thinks the image of the craftsman has taken a battering since the 1970s and that the purist concept of craft work of that decade has disappeared. So is craft still relevant in New Zealand in the 1980s? "Yes, but I think those who survive will have to be good. There may, therefore, be a resurgence of craft people doing traditional work alongside the more art-orientated craft that is starting to get big money, particularly with sales to corporate business buyers. Craft will probably exist at two distinct levels – the well executed traditional pieces and then the art craft pieces that are breaking boundaries and stretching craft to new horizons. The group in the centre won't survive."

Geoff doesn't like compromise and feels some people have branded him 'elitist' because he believes in professionalism. Pride is important to him. "I can't see how someone can make coffee cups all year and then turn out two or three exhibition pieces once a year. If you are happy making good coffee cups then do that, be proud of it,

and do it well. If you are happy making art pieces then don't frustrate yourself making coffee cups. In the future, those pursuing both the functional and the fine art aspects of craft will have to choose."

Part of the reason for this continuing compromise, Geoff says, is the pressure to perform in national exhibitions. "Craftspeople are using the exhibitions as a way to become well known, to score public points. But that fame is only temporary. The real pride and pleasure should come from the inside, from setting high standards, from being true to your gut feeling."

Geoff says too many potters put more emphasis on the exhibition's title or forum than on the work itself. "People's memory is that someone won the Fletcher Brownbuilt Pottery Award rather than the memory of the particular piece. The glamour seems more important than the work."

Geoff does exhibit his work, but is keen that his students realise the range of display options. He encourages them to make their own decisions for their end-of-course show by choosing their own venue, type of forum and number of invited guests. "Some may get the biggest gallery in town; others may just want a few friends and a garden display. We want them to be aware that there are other avenues to good work than through public pats on the back."

He hopes students will leave the course with the message that: "There are no boundaries. You determine the boundaries yourself, then if you want to break those boundaries to move to another level, you have to sacrifice something else to get there." Ideally, any art course is not only a place of learning but also a place where students can develop strengths by being in a creative atmosphere. Part of the process is being together with others of similar motivation, having discussions, getting frustrated, having other visual stimuli nearby.

Geoff works on site at Northland Polytechnic, and is building a studio at his home near Hikurangi. He also encourages other tutors to work at the school as much as possible. "If people are really motivated to learn, they will learn on their own. They don't need us to teach them. But by being exposed to people immersed in their own work, they see that energy. It becomes all that is important for that time. If the students can develop a respect for that attitude to work, and find it somewhere in themselves then we are winning. They are the learners. We can't tell them where their motivation is, they have to find it. It takes time and sometimes people wait for years. Sometimes they change direction and find they are driven by something else. But if they find an artistic direction, it can be a single-minded master. Their work becomes their power. To succeed in art you've got to be driven, be committed and develop a respect for your own learning as well as that of others."



## A STUDENT'S VIEW

I applied for the Certificate in Craft Design at Nelson Polytechnic because I have always held a strong interest in creative materials and the arts. Craft was an area I had not explored; when it was advertised that you could gain training and design skills in the crafts I was most enthusiastic to become involved.

In the first year, we studied various craft media incorporating our drawing, design, life-drawing and photography classes. We learnt to approach drawing in many ways and were taught to use it as a visual recording of our design ideas, problems and developments. I found learning to understand and use design to be very rewarding, and have gained confidence in applying it to my drawings.

In our second year we were encouraged to direct our energies into one or two craft areas. By term two I had developed a keen interest in jewellery and textiles, and chose to apply my designs and drawings to these media.

However, as my proposed designs came together. I realised that I still wanted to include other craft materials and skills in my work. I have been encouraged to develop these ideas and resolve any associated design problems.

In the second year it was also arranged that we spend time with a practising craftsman; this onsite experience was invaluable.

There have been ups and downs. Students, tutors and coordinators have learnt through trial and error. I do not regret any of my time spent with craft, to me it has been a successful time. I feel the course is bursting with potential and energy.

Nelson has been selected to run a Craft Design Diploma Course. I feel that this is the final, vital part of a successful craft course. I will be attending the Nelson Jewellery Course and plan to work as a practising craftsman after having completed the course.

Pauline Jansen Hendriks



Photograph: Ans Westra.

## JOHN SHAW

### Furniture

**Cabinetmaker John Shaw has been involved from the start in establishing the wood workshop and tutoring elements at the Nelson Polytechnic. A year spent working alongside master craftsmen James Krenov, has provided him with a close insight into the ideal working and training environment.**

#### *Beginnings:*

There's always the family story of starting with a hammer and a piece of wood. My father was a tradesman, a sheetmetal worker; there may be some hereditary link up there. I place great stead in that, just in the way he thought and worked.

But my real interest in wood started about ten years ago when I was at university in Hamilton. I linked up with a friend of mind who wanted to build a wood turning lathe; ironically, my father ended up building the lathe for us. From then on it became one long journey of discovery; from being very very naive and gleaning as much as possible from magazines, to looking at the work at other local woodworkers and wood-turners to see what they were doing and trying to interpret it. I see it as a 'learning about techniques' time.

For various reasons, I decided to move to Nelson, and began working out at Hira. I brought a crate down with my lathe in it, and it was always my intention to survive as a wood-turner in Nelson. I thought it was the place where that sort of thing was feasible. I started turning a few bits and pieces for people, but it was absolutely minimal as far as income was concerned. It was never going to work.

At this point, I was introduced to Jim Krenov's books which was the first time I had come into contact with his philosophy. To anyone in my situation,



From purely aesthetic to political – Pam Smart reveals the strong personal statements of Kelly Thompson, Design Course supervisor and tutor in fibre at Otago Polytechnic

## WEAVING METAPHORS



**Kelly Thompson**  
Unfurled Basket  
100 mm x 140 mm x 75 mm  
approx.

Kelly Thompson formally began her acquaintance with fibre in 1979 as a student of the Nelson Polytechnic Weaving School, under the principal tutorship of Philippa Vine and Anna Correa-Hunt. Here she became familiar with the techniques of loom weaving, but it was on completion of this course that she attended a Woolcraft Festival workshop with Zena Abott whose three-dimensional work in sisal had already attracted her attention. Thompson discovered that the sort of work that had seemed so exotic and unattainable was perhaps not impossible to achieve.

Moving north to her family home in Whangarei, she proceeded to work off-loom, constructing large pod forms in sisal. The notion of a secure embracing vessel or shelter has since continued to pervade much of her work. 'Metamorphosis', comprising three evacuated cocoons, explores the contradictory nature of shelters, at once nurturing and secure, and the site of oppressive constraint. Constructed in several layers of hand-made linen paper, each large enough to contain a person, these forms present a somewhat menacing, lustrous and impenetrable surface, encasing a delicate pink interior space.

The scale of the work is such that its metaphoric relation to the protective devices we construct for ourselves (behavioural, emotional and physical) cannot be readily overlooked. Indeed, Thompson sees her work thus far as essentially a documentation of her feelings about her self and her relation to the world – "a series of personal signposts."

Despite this underlying reflexive thread, Thompson's work also attempts to address political concerns. As a student at the California College of Arts and Crafts in Oakland, and a resident in Berkeley, her proximity to major laboratories for nuclear research and weaponry, heightened her uneasiness regarding nuclear production. In light of this concern, 'Metamorphosis' takes on a rather more ominous tone; the upright form

suggests a dessicated figure, and the horizontal 'shelter' bears sinister resemblance to a 'body bag'.

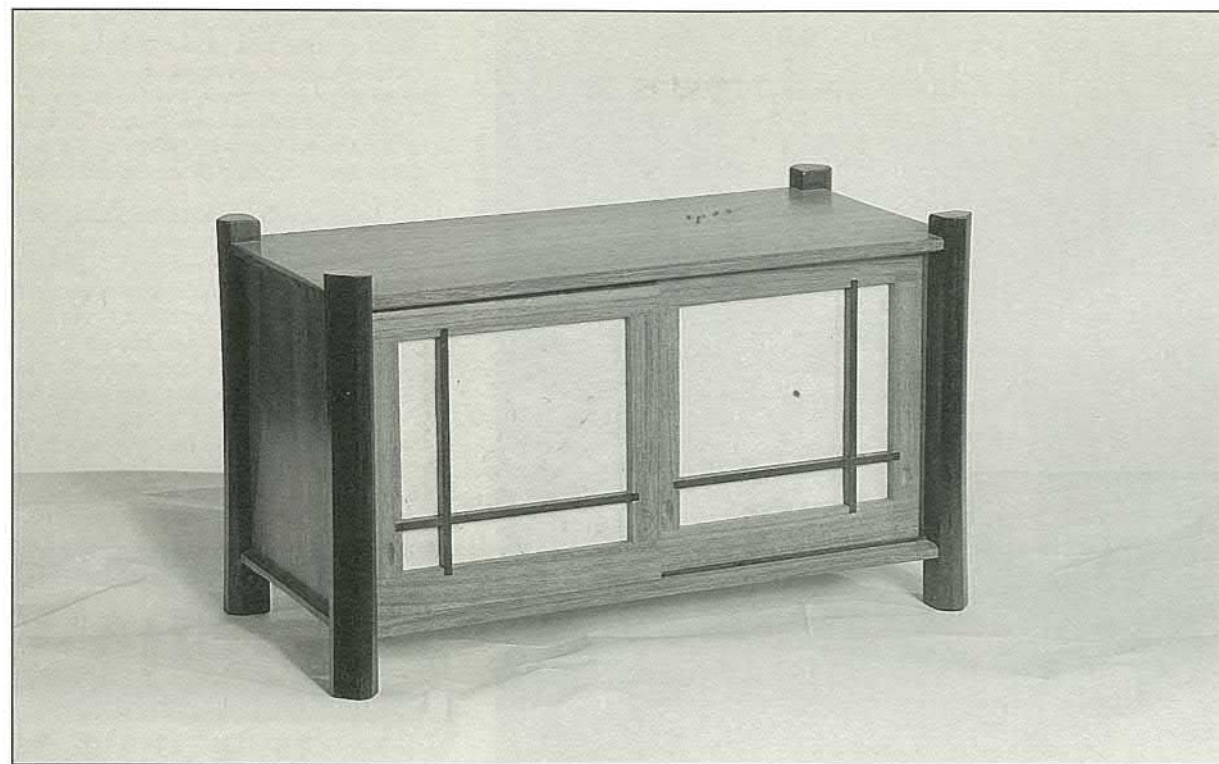
The 'shelter' theme was further developed in textile history courses, in which Thompson studied the various structural and architectural uses of textiles cross-culturally, in addition to a study of basketry processes employed in the construction of dwellings, most notably in Africa.

Thompson has since mastered a range of basket making techniques of differing cultural origin, and on her return to New Zealand, she produced a series of baskets with supplejack frames lined and/or encased in stretched linen paper 'skins'. In the basket shown, the inherent unruliness of the supplejack seems to be constrained and moulded by the paper, despite its apparent delicacy, thus creating tension in the object. This idea is further explored in a piece she describes as an "unfurled basket". In this work, however the paper is given a sense of greater substance through the use of colour.

These investigations into formal properties are consistent with Thompson's overarching interest in materials and process. Her period of study at the California College of Arts and Crafts (from which she graduated in 1985 with a BFA in Textiles with Distinction), provided the opportunity to explore a range of techniques and media. Indeed, her work to date is more than anything a display of technical virtuosity. In addition to paper making and basketry, Thompson explored the possibilities of felting, culminating in her pleasing 'Goddess' figure with silk paper face.

Although large scale three-dimensional structures continue to interest her, Thompson hopes to further develop the potential of loom weaving, using screen printing and painting of warps.

On completion of her degree course, Thompson returned to New Zealand, but has since felt rather isolated in her work. To some extent this seems to be an experience common to art school graduates who, having been nurtured for some years among more or less



**John Shaw** – Small chest. Tasmanian Blackwood and Ebony. Photo: John Shaw

Photograph: Ans Westra

the way he talks about wood was a revelation. I found myself moving into the medium and discovering things; they were big discoveries not just the little refinements or details I am discovering now. Whole 'chunks' of information were coming very rapidly and Krenov, by providing his own experiences, placed these discoveries in a context. I realised there was so much more to learn and it wasn't going to come quickly enough if I just stood still.

My wife-to-be needed to go back to England, so it seemed logical that I should go there to study. I worked in a joinery shop for a while; another whole body of information fell into place. I then went to college for a year at Rycote Wood just outside Oxford. My year at college was an extremely important experience. I was exposed in a very intensive way to skills; Rycote had a very strong skill building base. The course was structured in such a way that you were forced to make certain things and do things in certain ways. In that area of the course, exploration was discouraged. That was the old English cabinet making tradition. In addition, the course offered an introduction to the history of furniture design. Paralleling this was the opportunity to discover so much of this history by tearing off to London and Oxford and other places. It was all there; everything at your finger tips. To contrast with the historical perspective, this was the time of the renaissance of the craftsmen furniture maker in the United Kingdom. It was all coming back into vogue. I was amazed at all the input. My year at the college gave me the confidence to feel I had the skills to tackle anything.

When I came back to New Zealand, and to Nelson, I set up a little workshop at Teal Valley – very cold in

winter and remote. I really was on my own, and that was something I wasn't used to. I made about five or six things. I've never been particularly prolific as far as output is concerned. It was a time of coming back down to earth to reassess myself in terms of New Zealand and to realise that the "buzz" of England was dissipating and would soon be gone. I would have to learn to rely on myself to keep going.

I started making contact with other wood-workers and I pushed for a wood-working guild here in Nelson. It was at this time I heard of Jim Krenov's visit to New Zealand, and, I attended his workshop in Wellington. It was wonderful – the man was so much more than his books, totally inspiring. There was a rapport between us which was even more exciting because one always suspects oneself of being inadequate. We were certainly on the same wave-length, and he suggested I come over to work with him in California. He actually bribed me one morning at the workshop. He took me out into the corridor and produced one of the wonderful planes he makes and said, "I want you to have this." There I was holding it saying, "Are you really sure?" He then unfolded his plan for me to visit.

After a year of writing and enquiring about grants, I eventually received one from the QEII Arts Council. It was a lever to gain other assistance, and with promised monies from friends and relatives off we went to California.

The year was a wonderful experience, and I felt very privileged. Krenov asked me to take the bench next to him, adding a new dimension. He was always there, always working and always interested in what I was doing. There were 21 other students, all totally committed. There was a

marvellous group feeling, all of us struggling with our inabilities and gradually getting over them and getting better. It also tempered our ego; you realized there were others working in the same way as you and that you were certainly not special. I only made two things. The process was very slow and steady. Krenov's message was consideration, especially of aesthetics and perfection. If things go wrong you have to be prepared to start again.

For me, being at college as a student is the finest situation for any furniture or cabinetmaker to be in. You are totally free to make whatever you want, and to struggle for perfection if you so choose. Now at Nelson Polytechnic, while I'm still at college in a sense, I'm on the other side of the fence. What is suffering most is my own work. I'm having to sacrifice as far as the amount of time I can give to it, is concerned. The immediate trade-off is that other people will get the chance to explore in the same way.

### The Future

I am in a period of rationalizing my own work and teaching. I've made a personal commitment to teach for two to three years. The area I've chosen to narrow down, or close down, is making future for other people. I'm much more jealous in relation to my free time, and I want to work on things for myself.

After teaching I would like to go back working full time. I think it can be done from Nelson. New Zealand is quite small and reputation counts for a lot. Krenov, again is the role model here. He chooses to make things as it suits him, and then offers them to people who show a great deal of interest in his work. I would like to think the same process could you work for me.



like-minded folk, find themselves somewhat adrift when their period of study is completed. But this sense of isolation is accentuated for Thompson by her shift to New Zealand and the absence here of the range of work that was so readily accessible in San Francisco.

Thompson is, however, pleased by the growing presence and recognition of fibre works in shows of contemporary New Zealand art. Indeed, it is difficult to find a recent survey that does not feature a number of artists using fibre in various ways in the construction of three dimensional objects (Vivian Lynn, Christine Hellyer, Jacqueline Fraser and Maria Olsen are among the obvious examples). In Thompson's view, however, the work of these artists differs significantly from her own in that their artistic genealogies can be traced through the traditions of European art (notwithstanding certain appropriations from the traditions of other cultures). Despite her desire for her work to be shown and attended to as art (though she is as cautious to state just what that might amount to), Thompson sees it as significant that her work emerges from the craft tradition. What Thompson alludes to in distinguishing between these two traditions is a certain difference in prevailing interests. While it is difficult, if not foolhardy, to attempt to ascertain in just what ways these discourses differ, perhaps a pertinent distinction might be found in art's obsession with *meaning* in contrast to craft's preoccupation with *material*.

Since her return from the U.S., she has worked as a tutor in Craft Design courses – initially, part-time at Northland Polytechnic and since August 1987, she has worked full-time as co-ordinator of the Otago course. These positions have been particularly important for Thompson since through them she has established contact with a number of other practitioners. Her enthusiasm for teaching is, however, tinged with a certain ambivalence. Although she finds teaching both challenging and rewarding, she feels that the amount of time and concentration it consumes has precluded her from further developing her own work. This has been of concern to her, because it has inhibited her work as an artist/craftsperson, and as a teacher, she feels strongly that unless she is proceeding with her own work, she is failing to provide a proper role model for her students. Failure to produce she claims, "disqualifies one as a tutor." Whatever arguments one might have with this view, it is one that Thompson firmly holds, and which she regards as being particularly problematic since teaching simultaneously requires one to produce, yet constrains one from so doing. It is her hope, however, that before long, having established herself in Dunedin and in her new role as a course co-ordinator and teacher, she will be able to comfortably combine teaching and practice.

# Edith Ryan, Crafts Programme Manager for the QEII Arts Council, outlines funding back-up for the Craft Design Courses

## ARTS COUNCIL BACK-UP

It is not just by chance that Arts Council funding to craft art was significantly increased last year. Professional qualifications lend respectability and win recognition. Craft in New Zealand is not recognised or respected as art, and funding, until this year, has reflected this attitude. The Arts Council is committed to the promotion of excellence, and with the advent of tertiary craft education, Council is pleased to step up its funding support to help ensure that all the expected advantages are manifest.

The splendid Craft Education Design Courses are a tribute to the tenacity of the Craft Council of New Zealand, and to a strong-forward thinking Minister and Director-General of Education. The Arts Council now intends to pay tribute to and reward those who achieved so much as craft artists, without the benefits of tertiary education.

These next few years should be considered a celebration of the pioneer spirit, the self directed experimental achievements of our senior craft artists. Everyone knows their history, everyone knows where they've come from. These are the people who are the backbone of the craft industry in New Zealand. It is through their efforts and the reputation they have built that a new era has dawned. Now recognition must be given to these senior artists. The QEII Arts Council's new craft funding policies do just that.

Artists who have no formal qualifications will know their own limitations. There are substantial grants which give these senior artists opportunities to plan their own programmes in New Zealand or in the great academies of the world, to work with world experts or just to take "time out" to seek refreshment and inspiration. Such opportunities are essential since these senior artists now form the core of tutors teaching our students at a tertiary level. There is no doubt these practitioners will be superb tutors, for they bring enthusiasm and drive and tremendous technical skills. They can demonstrate they are masters.

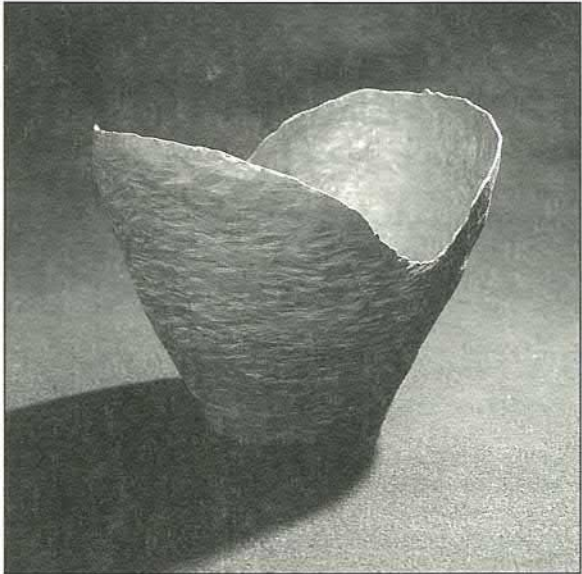
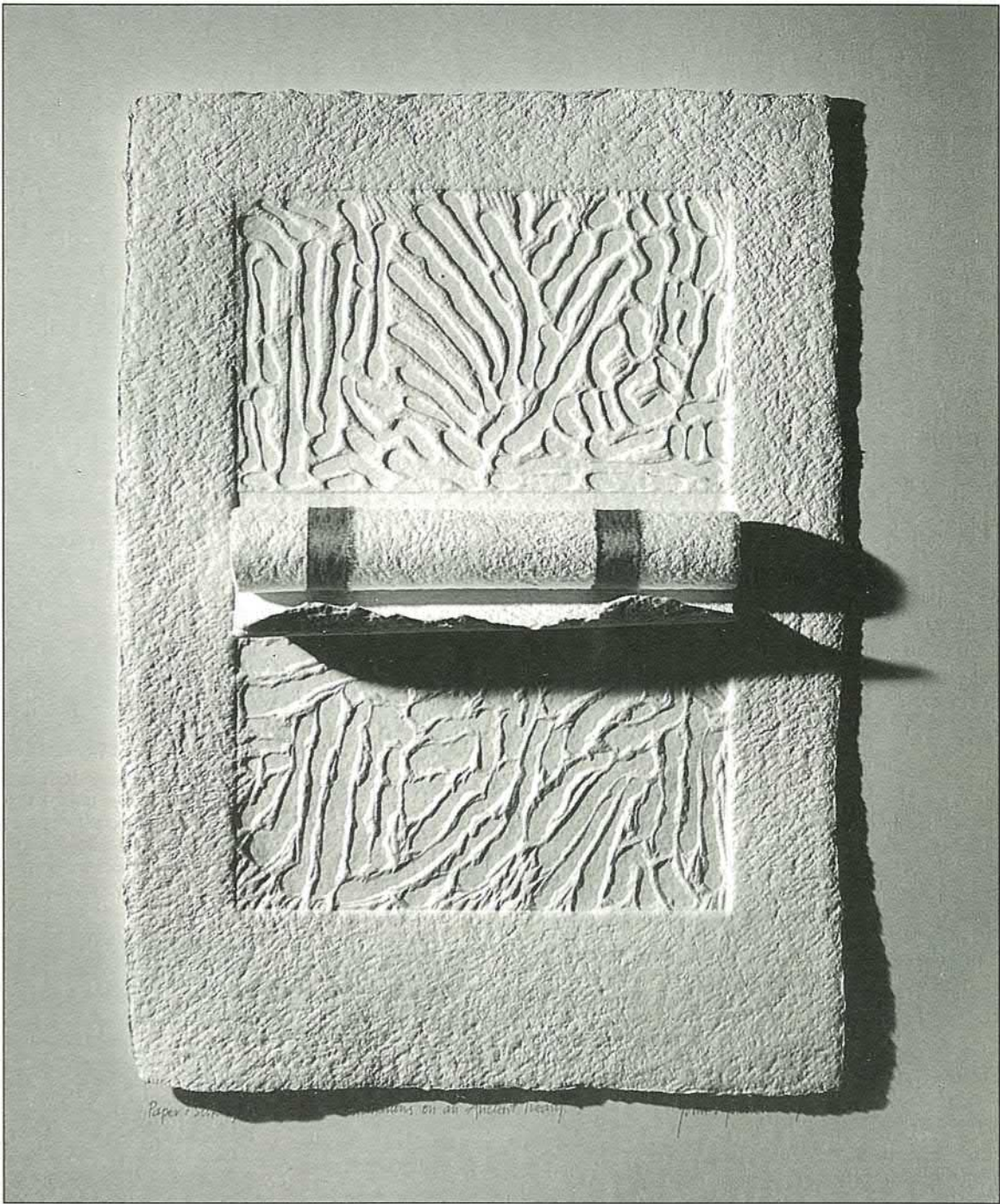
Teaching too is a professional business, and Council believes, in concert with the Education Department and Craft Council of New Zealand, that tutors need some specialised input to be professionally effective. Plans are afoot to bring overseas experts to provide this essential edge. Council is also aware that students need to identify with artists, and to this end will assist resident craft artists to be located at polytechnics. These artists will have the opportunity to work experimentally to develop new directions and be paid to do so. Further, Council is encouraging master craft artists to extend their workshops in order to cater for the working needs of graduates and students. Substantial grants will be given to do this. It is hoped that there will be several such workshops in different craft disciplines servicing each polytechnic within five years.

The future that the new graduate craft artists face is rich in every way. These graduates are privileged, for they have education advantages and conditions no other generation of craft artists have had in New Zealand. And of course, funding for craft can only increase!

1 Waikato – **John Mitchell**  
John researched and experimented with rubbings, calligraphy and textural language. The paper in this piece is hand-made from computer paper representing recycling. The paper is embossed and symbolises the scrolls and there is a connection with the agreement of the Treaty of Waitangi.

2 Carrington – **Ellen Deegan McCallum**  
This bowl form was made from an oval disc of 2mm thick lead sheet, blocked and raised to shape with wooden hammers and stakes. Ellen shaped the hammers and made the stakes herself. The process is called angle-rising and is the method used to develop hollow forms from that metal sheet. The form is created by compressing the metal at an angle to the stake with a raising hammer. The work continues in a circular direction from centre to outside edge, gradually decreasing the circumference of the sheet and increasing the height of the form. The final shape receives a surface refinement and is rubbed with steel wool.

3 Northland – **Barbara Alexander**  
First experiments with short-stemmed goblets which Barbara prefers to see as a group.



Photographs: Ans Westra.



## 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: 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 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 Craft Programmes Manager; QEII Arts Council 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 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 projects, and artists interested in gaining design experience.

## VENTURE CAPITAL SCHEME

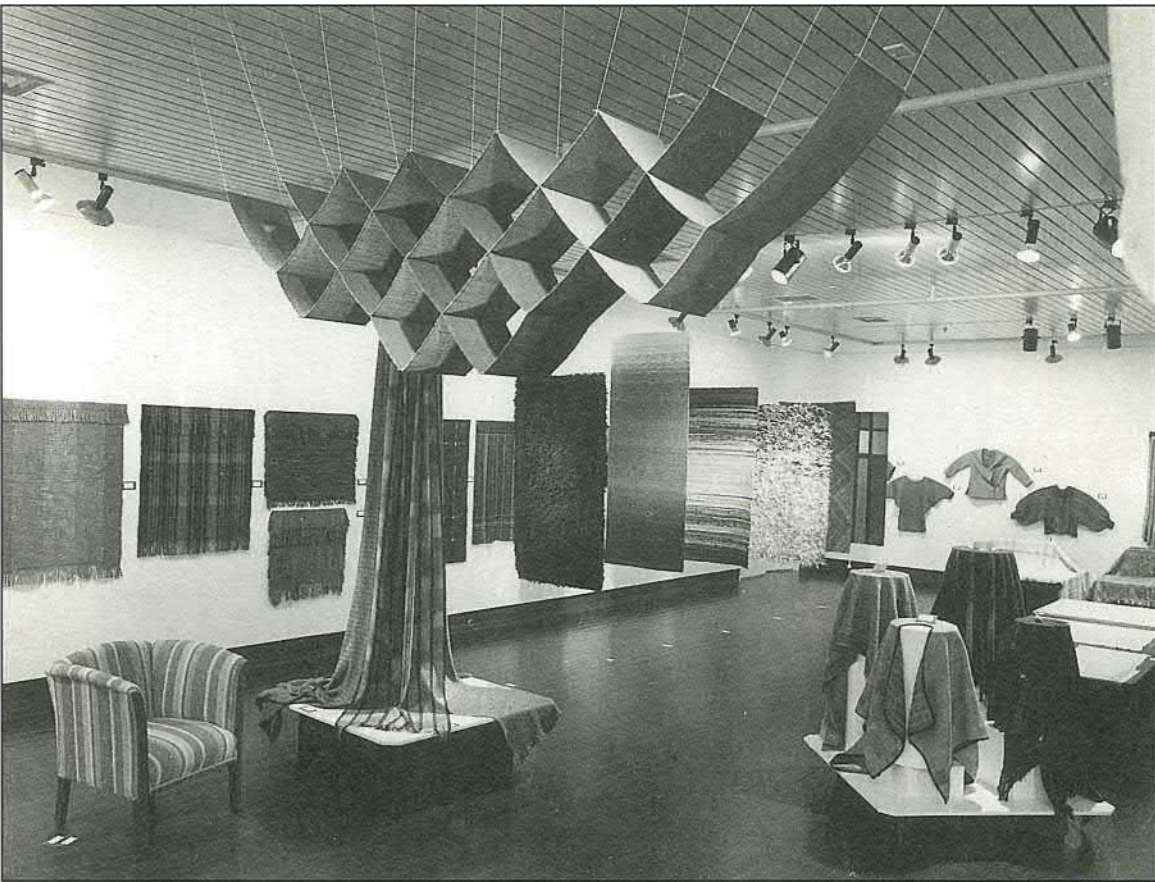
Under the revised Venture Capital Scheme Council will give capital grants of up to a maximum of \$5,000 or 25% of the cost of an approved project, whichever is the smaller. These grants will be subject to (a) the balance of funds being obtained by the applicant from a reputable source of funds on satisfactory 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 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 on education issues with the Department of Education. 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, P.O. Box 3806, Wellington, or The Information officer, Crafts Council of New Zealand, 22 The Terrace, Wellington.



Nelson Polytechnic Weaving School Exhibition Photograph  
- Jan Nauta

## Certificate in Handwoven Textiles - NELSON POLYTECHNIC

The Weaving School at the Nelson Polytechnic offers the only full-time weaving course available in New Zealand. Commencing with a one year bursary in 1983 and now into its second year as a full-time two-year Diploma, the course aims to integrate the teaching of specific weaving techniques and fibre knowledge with a design-based approach. The School offers a stimulating educational environment, quality tuition and a wide range of resources and materials.

The course begins with a class in spindle and wheel spinning, followed by instruction in warp and weft and novelty spinning. Weaving is introduced in stages: first, weaving on simple equipment, making braids on inklelooms and bags on backstrap looms, and then progressing to larger projects on table looms. At the beginning of the second term, there is a comprehensive introduction to the mechanics and theory of floor looms, and students learn throw-shuttle techniques for weaving longer lengths of fabrics.

At all stages, instruction is given at a practical and theoretical level. Theory takes the form of pattern drafting blocks, followed by the weaving of samples. The students not only have a wide selection of drafts and samples in their notebooks, but also make use of many of them in their project work. Other activities include warp painting and braid weaving, and as well as the basic programme of fabric weaving, the course includes a five week block on rug weaving. During this period, students explore many techniques through sample work and design, and make their own rugs. Emphasis is also placed on the correct use of materials and finishing methods.

## Full-time Craft Courses at tertiary level in a single medium





Glaze preparation area.  
Otago Polytechnic.



Marriane Abraham, a  
student of the Otago  
Polytechnic Ceramics  
Certificate course, applying  
brush decoration.

In the second year, students receive instruction in more advanced theory and techniques and are expected to develop their skills with a major emphasis on individual projects. Modules are also offered in marketing and promotional skills, the setting up of workshops and co-operatives, small business management and photography.

*Note: The Nelson Polytechnic is seeking diploma status for this course.*

## Ceramics Certificate – School of Art – OTAGO POLYTECHNIC

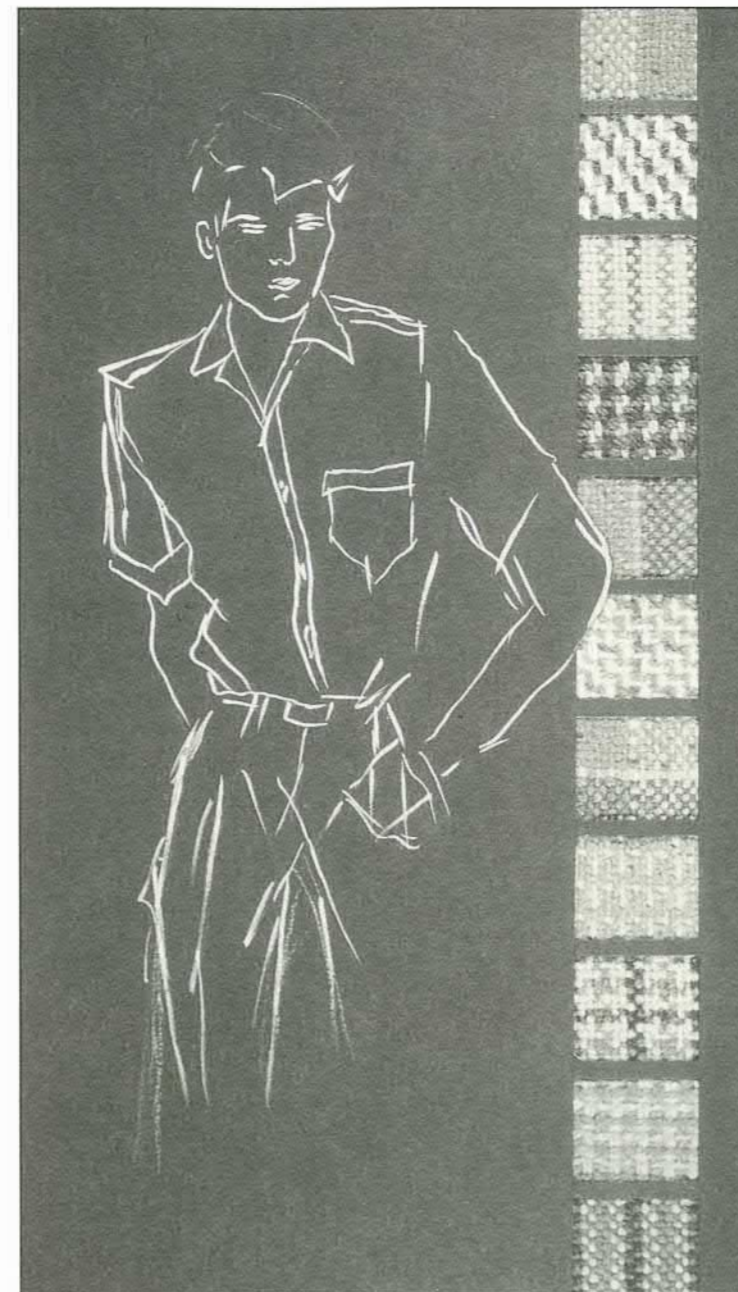
Since the Otago Polytechnic was established in 1965 as a centre for tertiary education, the School of Art has played an increasingly important role in its development. By providing full and part-time courses in the fine and applied arts, it has contributed diversity to the institution, while maintaining a tradition which dates back to 1870 when the training of artists first began in New Zealand under David Con Hutton at the Otago School of Art.

The Ceramics Certificate, a one year full-time course, is recognised as a national training ground

for studio potters and ceramic designers and teachers. Students are accepted from both New Zealand and Australia, and since only 20 students can be placed each year, entry to the course is competitive. Students with proven artistic ability and ceramic experience are given priority.

The course provides students with an understanding of materials, techniques and the potential of ceramics. It fosters creative expression and endeavours to develop individual abilities to enable students to combine ceramic skills with good design. The ceramic section is served by four full-time tutors, all professional potters, two part-time tutors and several visiting potters. Facilities include: four forming rooms with wheels; a glazing room; laboratory; drying room; clay preparation room with pug mills; processing area with slip tank, blunger and filter press; four electric kilns; one oil-fired 27 cu. ft. kiln; 15 and 90 cu.ft. gas-fired kilns; and a 20 cu.ft. wood fired kiln. There is also an outside working area with room for students to construct small experimental kilns.

A second year Advanced Ceramics Certificate is also offered, designed to provide time for specialisation and the necessary extension of skill and knowledge for independence and self-reliance, either in the field of studio pottery or industrial ceramics.



Wellington Polytechnic  
Textile Design Diploma  
Design project in conjunction  
with Du Pont (Photographs  
provided by School).

Wellington Polytechnic  
Textile Design Diploma  
presentation (Photographs  
provided by School.)

product. Design and fashion in textiles is now a more important marketing factor than ever before. Manufacturers are fully aware of the need to improve the design quality of New Zealand textiles to enable them to compete in overseas markets."

Students in the Textile Design course, are therefore, trained to be well versed in factory production and market research methods, and have the ability to assess fashion trends particularly as they relate to colour, texture, natural and synthetic fibres and garment styling.

It is essential that textile designers engaged in the planning of new woven, knitted and printed fabrics for apparel and furnishings, have a sound knowledge of the way in which these products are used. This understanding is gained through practical experience in cloth handling and the technical problems involved in pattern cutting, garment construction and interior decoration, supporting subjects in the textile design course.

This course, which four years ago suffered from less than full enrolment for thirteen openings, is now drawing up to 50 applicants per year. The tutors are "top-notch". Students from the 1987 year were approached by five manufacturers, including a fashion knitwear exporter, an interior designer and a wall coverings designer. Two students are setting up their own fashion fabric printing business. One has travelled to London to take up further study and another student received three job offers.

Although the pace of the Textile Design Diploma is strenuous, upon graduation students can expect to be employed in this exciting field either nationally or internationally.

## Textile Design Diploma – WELLINGTON POLYTECHNIC

*A natural skill in the use of colour and its application; a strong and continuing interest in creative expression through painting, printmaking or craftwork – a welding of these, plus design and technical skills, makes for a highly-trained, highly sought-after textile designer.*

John Matthews, Head of the Textile Design Department at Wellington Polytechnic initially trained in glass design in Stourbridge, U.K. He moved into designing textiles and working with a carpet manufacturer because, "that was where the employment was."

John emphasises "It is essential that students undertaking vocational training in textile design understand the aims and objects of the industry which requires their special services, and also accept the fact that they operate less often as individuals going their own way. The nature of industry requires that people work in collaboration with other specialists whose aim is to improve the quality and marketability of the





## NZ Maori Arts and Crafts Institute – ROTORUA

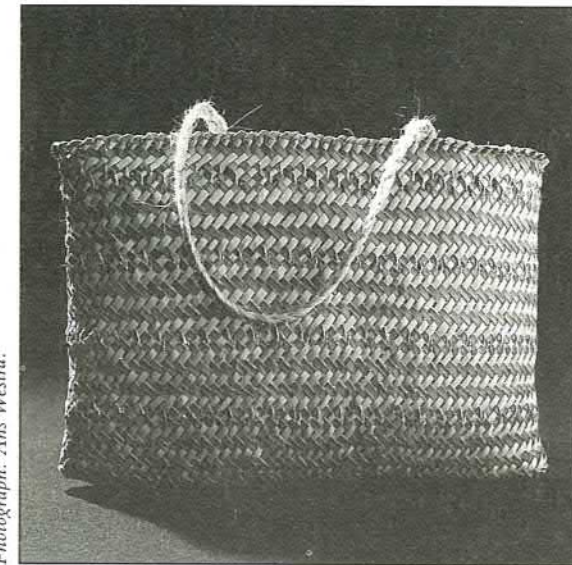
The NZ Maori Arts and Crafts Institute was established by an Act of Parliament in 1963. Its role is to preserve and perpetuate the traditional skills of the Maori people. Admission charges to the enormously popular Whakarewarewa Thermal Reserve, Rotorua are used to fund the Institute's role in new Zealand.

### Carving School

Carving is taught at the Institute. The late John Taipa was the first tutor. Now master carver Clive Fugill, one of his pupils, carries on the work. Three trainees are accepted each year from tribes throughout New Zealand. The present course lasts three years and trainees learn to carve in the seven traditional styles. Clive Fugill explains that trainees must complete certain exercises – make a musical instrument, various weapons – as well as work on larger pieces to decorate a house or canoe. History, genealogy, waiata and Maori language, are also included in the course. During the course trainees must learn to use at least 60 tools and these are presented to them on graduation.

The workshop is open to the public and trainees have to learn to work with a constant stream of tourists filing round the walkway, photographing as they go. Many of the pieces carved are sought after by collectors and connoisseurs, many of them going to overseas buyers.

**Waiariki – Paerau Corneal**  
*A kete in boiled flax – some of the flax has been reversed in the weaving to give a subtle effect in the pattern. The reflection of light on the two sides of the flax varies to promote the subtlety.*



Photograph: Ans Westra.

Emily comes from a family rich in carvers and weavers. "I cut my teeth on a shell" she laughs. It was not easy for her or her family to accept the idea of moving outside her own tribal connections to teach weaving skills throughout the country.

Emily saw that it was difficult for women to leave home and come to courses so she has made herself available to travel anywhere and teach skills on the marae. Her first workshop was at Waiouru in 1970 and she has travelled ever since.

"I see myself as a bridge between the older generations and the young" she says. "In many cases the communication had broken down – they didn't know how to talk to each other."

Emily explains that the basic weaving skills and the eight traditional designs are common to all tribes but the names for them are different. "I show them the patterns and then tell them to go back to their own Kuia to discover their own names for what they've learned."

During the day Emily would teach mothers; then when the children came in from school they would stay for tea and they also would learn.

In the holidays Emily runs weaving courses for children at the Institute. Occasionally individual people wanting to learn – not necessarily Maori – come to the Institute and stay for a few days. But most of Emily's work has been out on the road. She has been so successful that she feels she's almost done herself out of a job. There has been a great resurgence of Maori women's skills.

"People I've taught are now passing on the skills in their own areas" she says. "It may be time to look at the future and see if the Institute might play a different role, perhaps a University of Maori Arts".

### Women's Crafts

Emily Rangitiora Schuster, Women's Cultural Supervisor, has tackled her responsibility in a different way. This tiny energetic woman, whose aunt was Whakarewarewa's famous Guide Rangitiora, has become respected throughout New Zealand for the way she has fostered weaving skills.

## THE PROCESS OF DISCOVERY

### Educator Jack Shallcrass issues a challenge

As we celebrate the Polytechnic courses in craft design and contemplate the growth to come we should join Ray Thorburn in recognising the midwifery of Russell Marshall and Bill Renwick. The child they delivered is vigorous and multi-talented. Clearly, the polytechnics are lively, supportive places which value their progeny not least because of what they may contribute to New Zealand culturally and economically.

While the middle 1980's will be remembered as the time of decision, the process began about 40 years ago.

Soon after World War II the Director of Education, C. E. Beeby appointed Gordon Tovey to establish programmes of art and craft in schools. Tovey, a gifted leprechaun, danced and weaved his magical way into the imaginations of thousands of teachers and children. Almost overnight children were creating, designing and making things that left parent's puzzled and sometimes critical but generally rather proud of the unexpected revelations of their children's minds.

Tovey's success came partly from his own joyful commitment but in the long run from new attitudes to learning. He helped to shift attention from instruction to discovery with processes that carried their own powerful messages. By empowering the imagination he enhanced the world. To a degree that comes to few people Gordon Tovey helped to change the perceptions and the tastes of a nation.

Out of these changes, of which schooling was a part, came craftspeople and artists in numbers and quality that dazzled us. Equally important came thousands of people with a taste for craft and an eagerness to buy. A healthy economy made it possible for us to indulge our tastes so craftspeople could earn at least some of their living from what they made.

Some of the drive and intellectual excitement came from W. B. (Bill) Sutch, a renaissance man who spanned economics, politics, history and the arts with a compelling vision. He saw New Zealand becoming a Denmark of the South Pacific, a land of taste and quality to match the best in the world.

He argued that, in the absence of great natural resources, we had to cultivate

human talents if we were to become anything but a distant farm from Britain. The easy days of watching the grass grow were nearly over; soon we would have to make more sophisticated use of what ate the grass. Our future would depend on nurturing and rewarding the imaginative, the elegant and the unexpected. With the change would come a new vision of what it was to be a New Zealander.

Sutch's dream had a cloak of economic respectability. Tovey gave it daily reality for children and teachers. Jim Coe showed what was possible for adults.

For years he had beguiled Wellingtonians with the stunning art and design work of his students at Hutt Valley High School. These were the heady years of the fifties when we were beginning to discover ourselves anew in literature, theatre, music, art, craft and design.

In the circumstances it was no surprise that Coe was appointed to head the first modern school of design at Wellington Polytechnic. Its impact was immediate and dramatic; its after effects continue to enliven our galleries, towns, cities, factories and boardrooms.

Yet it took nearly a quarter of a century for the certificate courses in design to appear. Sutch, Tovey and Coe would be delighted to see them but would wonder why it took so long and was so cautious.

The next stages such as the development of a national school where the best and most promising craftspeople might share their skills and their minds might not be delayed for long. Essentially it would be an investment in a growing and ecologically productive New Zealand which is prepared to pay for the best.

When the superb Folkloric Ballet of Mexico was here its founder and director, Amalia Hernandez asked to see our national ethnic schools of arts and crafts. "How do you nurture your spirit, your soul?" she asked, "Why do you waste something that pays for itself many times over?" Her questions still hang in the air, unanswered.

Of course answers would cost money and lots of it. If seen as a capital investment and properly monitored it would return handsome dividends. With the end of the dotty, fairy

godmother days of stock market funny money, longer term investments in skill may become politically respectable if not wholly popular

However, there is a way of raising standards, of heightening awareness and enhancing commitment that is not costly and is always within reach – better teaching. To say this is not to be critical of individual teachers but to question basic assumptions and habits about the way people learn.

With rare exceptions teaching at all levels is seen as *instruction* – as passing on knowledge and skills. This has been called the banking model in which teachers put deposits of knowledge into the learners. It has also been called the super-market model because learners collect packets of knowledge and skill to get the necessary number of credits.

One school of thought, best represented by philosopher Paulo Freire argues that teachers can either liberate or oppress learners. To liberate is to empower by using learning processes that require students to make choices about content, about learning style, about assessment and about review. Without these experiences it is very difficult to achieve a self-aware, independent mind which is the mark of true liberation.

More often than not traditional modes of teaching make learners *dependent* of other people's judgement and taste. Far from liberating, this oppresses them says Freire; there is no middle ground – either you liberate people or, by definition, you have oppressed them.

This is basic to the whole field of aesthetics where critical awareness, independence of mind and faith in individual intuition are what marks an artist-craftsperson.

Above all other artists must know that the medium is the message – the way we do things is the way we transmit values.

So, the next step is for *everyone* involved in art-craft education to become both learner and teacher. If we get that rich such power and influence will accrue that appropriate institutional responses will be inevitable. We make the future by how we behave now. That is the only way to turn visions into reality.



Photograph Jenny Patrick.



# Full-time Art, Craft & Design Courses in New Zealand

## CERTIFICATE IN CRAFT DESIGN

Eleven Polytechnics throughout New Zealand are offering a two year full-time Certificate in Craft Design. The goals of each course are broadly to – provide students with a range of art and design knowledge and skills, to enable them to develop as craftspeople and to make a personal contribution to the cultural and economic life of New Zealand.

The objectives for the two year Craft Design Certificate are to develop:

- creative and perceptual skills;
- the knowledge and skills to produce handcrafted forms in a variety of media;
- an understanding of the cultural origins of Art and Craft in New Zealand;
- the ability to assess the qualities of craft form; and
- professional attitudes and skills in the management and marketing of craftspeople and their products.

**Selection** is open to all people with imagination, talent and commitment who, in the opinion of the local selection committee, will do well. Selection is limited to a maximum of 18 students per year group.

The nature and content of courses varies from centre to centre according to local needs, but all courses are built on a broad base of art, craft and design education that includes a core of knowledge of the historical origins of craft forms, their purpose and the social and cultural values they are accorded; media skills and workshop/studio experience; professional skills including marketing; promotion and relevant business methods and procedure.

The opportunity to observe and work alongside craftspeople in the community is fundamental to an understanding of the craft process. The nature and duration of this off-campus experience will be determined by the needs of each course and the availability of craftspeople in the community.

Students who are New Zealand citizens may apply for a Tertiary Study Grant. Some may also be eligible to apply for an Accommodation Grant and/or a Hardship Grant.

### Entry Criteria

Intending students must be able to demonstrate a commitment to involvement in crafts as a vocation. Applicants must:

- be able to communicate their ideas;
- be able to show portfolios of drawings and examples of work, and/or records of work done to date.

The syllabus for each Craft Design Course is detailed below: Information is correct at time of going to print but prospective students are encouraged to seek additional information directly from the Course Supervisor at the participating polytechnics or from the Continuing Education Division, Department of Education.

### CARRINGTON POLYTECHNIC

Private Bag  
Mount Albert  
Auckland

Tel: (09) 869-106

Course Supervisor: Sally Vinson

### Certificate in Craft Design

Four major craft options are offered in ceramics, fabric and fibre, flat glass, metalwork and jewellery. Certificate Year 1 students also choose two or three minor options from the following areas: batik, controlled dyeing, feltmaking, leather, photography, silk-screen printing and weaving. In Year 1 students acquire a basic understanding of the work related skills in the four crafts which are studied as major options and insights into and some skills in two or more crafts.

In Year 2 the students acquire indepth art and design knowledge and skills in two craft areas.

### CHRISTCHURCH POLYTECHNIC

P.O. Box 22095  
Christchurch

Tel: (03) 798-150

Course Supervisor: John Tullot

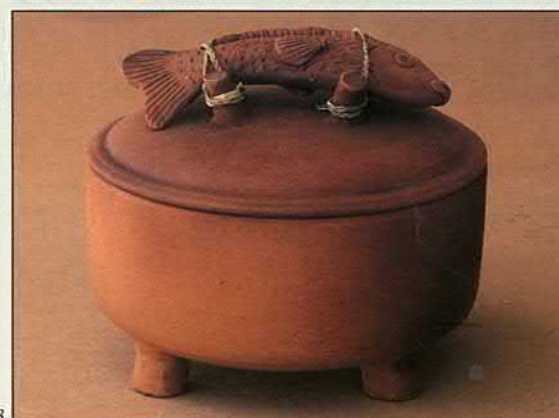
### Certificate in Craft Design

During both years the course consists of two-thirds on campus study and one-third off campus craft practice.

Craft Experience – including instruction in a variety of techniques, tool making and associated safety procedures. Craft Design – in conjunction with drawing and practical activities, modules in the elements of design are given. These modules comprise a mixture of theoretical, graphic and 3D activities. Drawing. Related studies, including gallery visits, field trips, visits to craftspeople, visits to Marae, Maori craft studies. Business studies.

1 Otago –  
**Heather McLeod**  
Inlaid decorated cast porcelain  
vase.

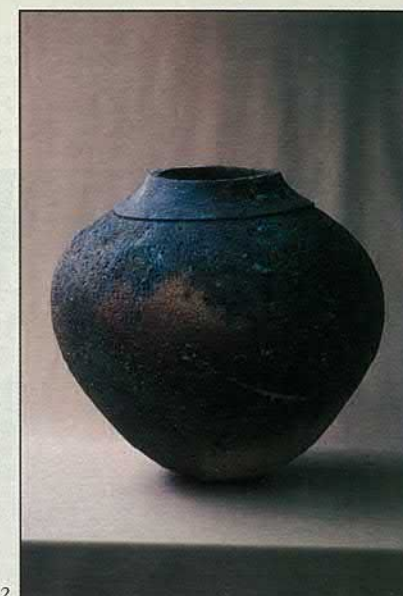
2 Otago –  
**Nessa Reddington**  
Saggar Fired Pot. 640 mm.



3. Otago – **Sue Allen**.  
Pot 260 mm.

4. Otago – **Jo Howard**.  
Pot-Inlaid slips slab. 230mm.

5 Otago –  
**Marianne Abraham**  
Majolica decorated ware.



6 Otago –  
**Therese Hollingsworth** –  
Tapestry  
Therese produced this  
tapestry while in workshop  
with Kate Wells. She  
experimented with shape and  
single line weaving.

Southland – **Jerry Wijstra**  
This taniko bag was designed  
and worked after a workshop  
in taniko weaving.

Photograph: Ans Westra.



Northland –  
**Barbara Alexander**  
 Barbara used centrifugal force  
 to spine out the cut neck on  
 this bubble seeded glass vase.  
 She then hung it until she  
 achieved the desired shape.



Photograph: Ans Westra.

## HAWKES BAY POLYTECHNIC

Private Bag  
 Taradale Tel: (070) 448-710

Course Supervisor: Jacob Scott

### Certificate in Craft Design

This course explores a wide range of media through a variety of disciplines. Media include, bone, wood, flax, glass, wool, metal, stone, clay, print. Disciplines include – Design, drawing, sculpture, paint, Maori, business, general study.

## NELSON POLYTECHNIC

Private Bag  
 Nelson Tel: (054) 69-175

Course Supervisor: Ross Newman

### Certificate in Craft Design

**Year 1.** (Foundation in Craft Design) Drawing, 2 and 3D Design, Figure Drawing, Photography, Creative Construction with Wood, Plastic, Metal, Paper, Bone, Stone, Maori Studies, Preparation of Portfolio.

**Year 2.** Selection of two craft majors from Wood, Jewellery, Ceramics, Textiles, Drawing, Figure Drawing, Business Studies, Work Experience, Research, Art History. End of course exhibition.

**Selection process:** Two day selection workshop and interviews at Nelson Polytechnic. Materials supplied.

## NORTHLAND POLYTECHNIC

Private Bag  
 Whangarei Tel: (089) 489-659

Course Supervisor: Geoff Wilson

### Certificate in Craft Design

**Year 1.** (Foundation in Craft Design) Drawing, Design, Craft/Art History, Fabric/Printmaking, Fibre/Wood, Clay, Hot Glass, Jewellery/Metal, Film, Photography.

**Year 2.** Drawing, Design, Craft/Art History, Business Studies, Two selected specialist media studies from Year 1.

## OTAGO POLYTECHNIC

Private Bag  
 Dunedin Tel: (024) 773-104

Course Supervisor: Kelly Thompson

### Certificate in Craft Design

**Year One** students follow a course in four main craft areas; Ceramics, Fibre, Jewellery and Wood with complementary studies in drawing and design and business studies.

**Year Two** students pursue individual areas of study involving design and practical work in two crafts in which they wish to specialise, plus work experience, small business studies and photography.

## PARUMOANA COMMUNITY POLYTECHNIC

Private Bag  
 Porirua Tel: (04) 375-239

Course Supervisor: Anne Philbin

### Certificate in Craft Design

**Year One** Bone and Shell, Fabric/Fibre, Metal, Clay, Printmaking, Drawing, Design, Business skills, Communication and Language, Professional Practice, Work Experience, History of Art & Design.

**Year Two** Selection of two craft majors and two minors. Work experience.

## SOUTHLAND POLYTECHNIC

Private Bag  
 Invercargill Tel: (021) 87-246

Course Supervisor: Lena Metcalfe

### Certificate in Craft Design

**Year 1.** Modules in Fibre, Wood, Stone, Bone, Metal, Photography, Glass, Printmaking.

**Year 2.** Students pursue one major and two minors craft options in a course tailored to within their personal directions. Work experience.

**Year 3.** Advanced Certificate in Craft Design. A self-directed learning programme agreed between student and supervised tutorials, skills development through access workshop use.

Course costs include student membership of CCNZ, involvement in Southern Arts School. Materials. It also includes access to one evening class or two seminars per term.

## WAIARIKI POLYTECHNIC

Private Bag  
 Rotorua Tel: (073) 479-462

Course Supervisor: Ross Hemera

### Certificate in Craft Design – Maori

This course provides for the study of values, spiritual aspects, and symbols and imagery from the past and contemporary times.

**Year 1.** is based on a general study of:

Design	Elements and principles of design are explored in relation to a wide range of applications and concepts both Maori and European
Drawing	Perception and rendering techniques Kowhaiwhai Graphics
Wood	Carving – surface decoration to work in the round
Fibre	Raranga – weaving with natural fibre
Paint	Oil, acrylic, watercolour and media techniques
Ink	Screen, intaglio and relief printmaking
Bone	Carving, shaping and forming
Clay	Modelling, casting and firing

Allied studies will include:

Te Reo o Maori – cross cultural studies  
 Art & Craft appreciation  
 Communication skills  
 Business Management skills  
 Technical skills – woodwork, metal work

**Year II** A choice of 2 major and 2 minor work options.

## WAIKATO POLYTECHNIC

Private Bag  
 Hamilton Tel: (071) 392-500

Course Supervisor: Desna Jury

### Certificate in Craft Design

**Year 1** – General study in Fibre and Textiles, Jewellery, Ceramics, Art Appreciation, Business studies, Design plus support subjects, drawing, business studies, batik, dyeing, printing, photography, bronzecasting, graphics and Maori Art.

**Year 2** – A choice of two major and two minor options.

## WANGANUI REGIONAL COMMUNITY COLLEGE

Private Bag  
 Wanganui Tel: (064) 50-997

Course Supervisor: Chris Gibson

### Certificate in Craft Design

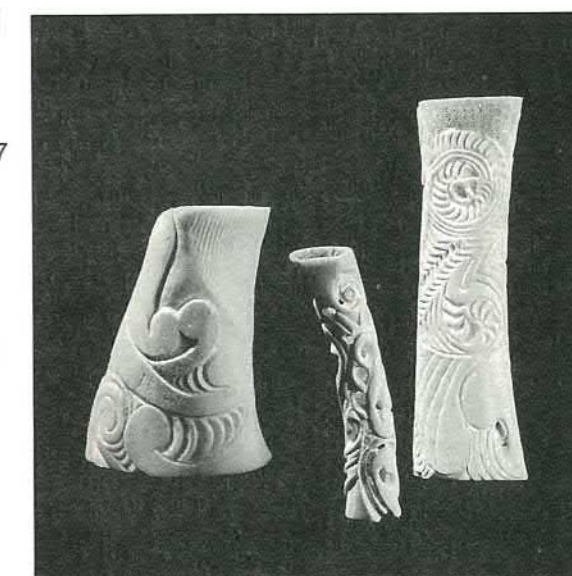
**Year 1.** options are Drawing and Design, Ceramics, Wood, Fibre, Metal, Hot Glass, Technical Drawing, Media Studies, Art and Craft History, Business Studies, Photography.

**Year 2.** students are expected to major in two media options, Drawing & Design, Ceramics, Hot Glass, Wood, Art & Craft History, Business Studies, Professional Practice, Work Experience.

Course costs include Student Association fee, administration costs and proportion of material costs.



1 Glass Workshop  
 Wanganui Regional  
 Community College



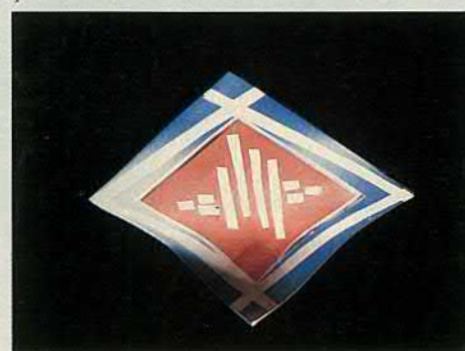
2 Waiariki –  
 Malcolm Bryan  
 Malcolm's three bone carvings  
 are developed from the  
 smallest with pierced carving  
 to the largest piece. The  
 design is progressively  
 simplified and incorporates the  
 koru pattern showing growth.

Photographs: Ans Westra.

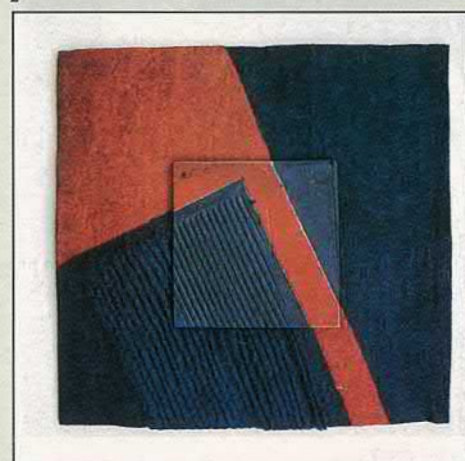
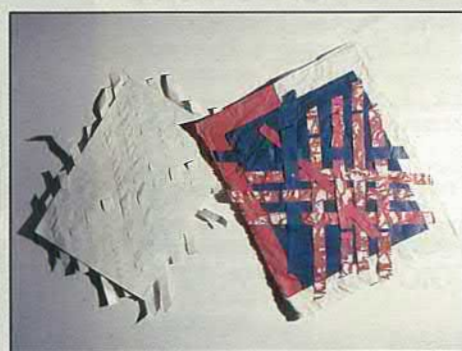




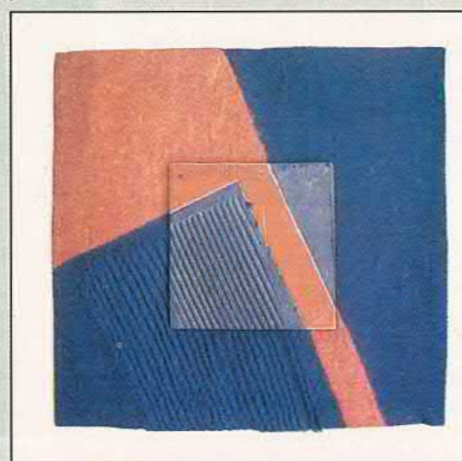
1 Wanganui –  
**Kari Shadwell**  
– L-shaped flat glass  
This is designed from  
drawings experimenting with  
texture and falling movement  
resulting in this L-shaped  
piece with an amber stripe  
running through it. It was an  
exercise with copper foil.



2 Wanganui –  
3 **Jenna Gibson**  
– Red/Blue Tile/Felt  
Jenna has been experimenting  
with raku'd tiles in  
association with felting. This  
one carries colour and texture  
from tile through to pleated  
felt.



4 Nelson – **Pauline Jansen**  
5 Hendricks Woven Series –  
Hendricks Woven Series –  
Turned up Tile  
Pauline has experimented  
with several woven pieces  
from tabby weave, in white  
paper, fabric and PVA and in  
No. 4 of the series she has  
experimented in balance by  
limiting her colour (blue and  
red) and texture. The  
experiment led on to clay tiles  
and this one has an upturned  
collar – was fired – taped and  
sprayed to give subtle tones in  
acrylic paint. She has retained  
the "woven feel" on the clay.



Photographs: Ans Westra

## DIPLOMA IN CRAFT DESIGN

### National Aim and Objectives for the Diploma in Craft Design

The Government approved the establishment of two year full-time Diploma Courses in four polytechnics; Carrington, Nelson, Wairariki, Waikato, which commenced in 1988.

#### 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 (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 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

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 craft 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 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.

#### CARRINGTON POLYTECHNIC

Private Bag  
Mount Albert  
Auckland

Tel: (09) 869-106

Course Supervisor: Sally Vinson

#### Diploma in Craft Design

Applicants must hold the Certificate in Craft Design qualification, or the equivalent in qualifications, knowledge, skills, experience.

Throughout Year 1 the students will work on projects in their chosen crafts, assisted and supervised by their tutors. By the end of Year 2 the students will be required to mount a display of their work which shows a thorough understanding of, and work skills in, the chosen craft(s).



## NELSON POLYTECHNIC

Private Bag  
Nelson Tel: (054) 69-175

Course Supervisor: Ross Newman

### Diploma in Craft Design

Application pre-requisites are: submission of application and portfolio at Nelson Polytechnic. This two-year course offers major options in ceramics, jewellery, wood. The course content includes life drawing, Craft History, drawing, craft techniques and related design in chosen craft major. Business studies and marketing, facilities planning, work experience, preparation of portfolio and end of course exhibition.

## WAIARIKI POLYTECHNIC

Private Bag  
Rotorua Tel: (073) 479-462

Course Supervisor: Ross Hemera

### Diploma in Craft Design – Maori

As well as having attained a Certificate in Craft Design or equivalent, potential students for this course must indicate a commitment toward and heightened awareness and practice in contemporary Maori arts.

This advanced two year course will provide an in-depth study of the values, spiritual aspects, symbols and imagery from past and contemporary times. The understanding and appreciation of these aspects will enable artistic expression to take place with respect for these cultural values.

The Diploma is centred on two bases:  
– Contemporary Maori arts and crafts  
– Design principles and processes

The concepts, directions and skills generated from these can be practised through the major media areas of wood, fibre, paint, bone, clay or ink.

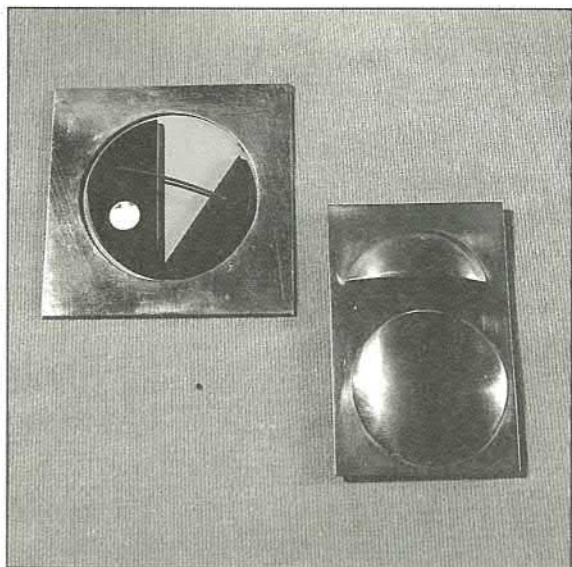
## WAIKATO TECHNICAL INSTITUTE

Private Bag  
Hamilton Tel: (071) 392-500

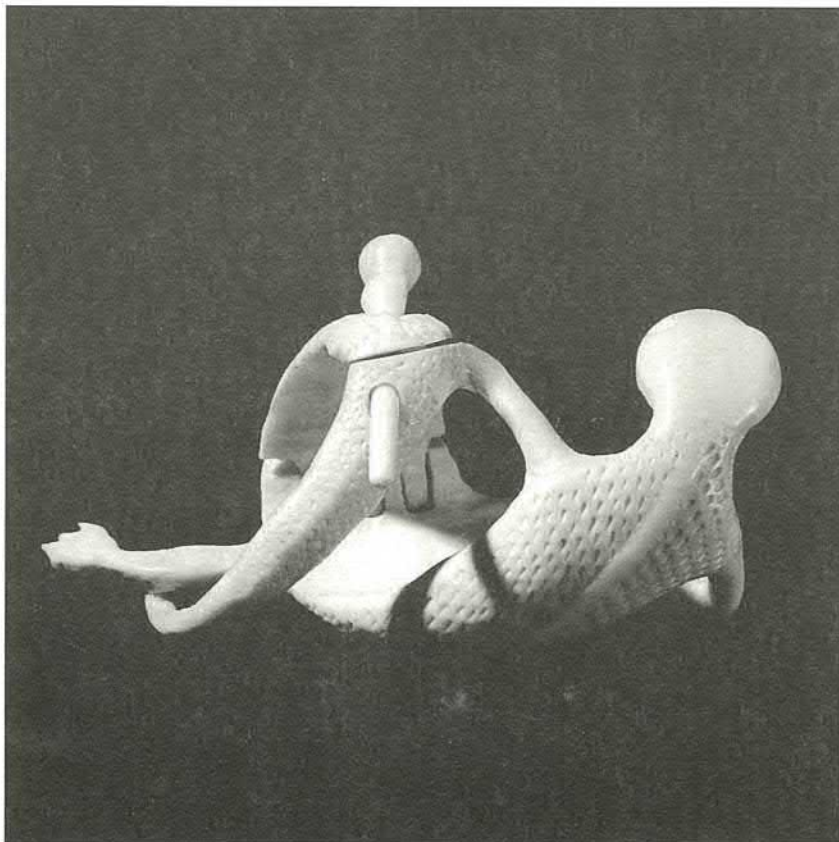
Course Supervisor: Desna Jury

Applicants must hold the Certificate in Craft Design qualification, or the equivalent in qualifications, knowledge, skills, experience.

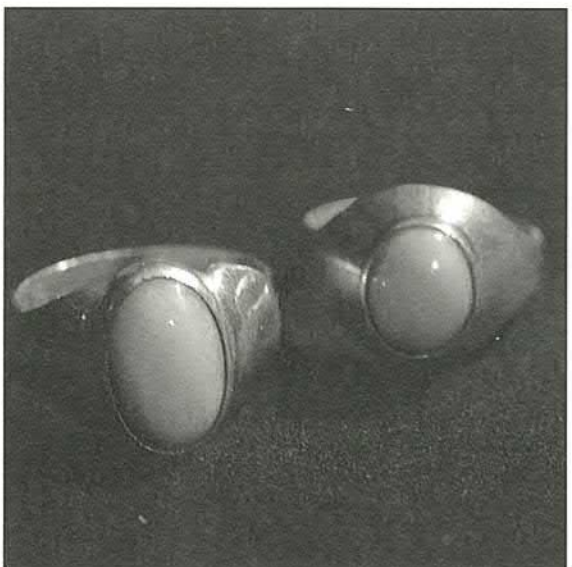
Students will be encouraged to think creatively and develop innovative ideas, and apply professional attitudes and skills in the management and promotion of crafts produced. Individual programmes will be designed to accommodate each students requirements; however, all courses will include the following: – Drawing, Art and Craft History, Business Studies, Research methods, negotiations, plus documentation, work experience. Design Studies and applied design, Te Reo Maori, graphics, photography.



Nelson – Kim Brice  
Perspex/painted brass  
Kim's multi-media experiments in construction led to experiments based on half-circles, worked in painted brass, black perspex, wire and plastic on a brass base.



Waikariki – Chris Haverkort  
In response to an assignment for body adornment, Chris carved the bone lizard as a hinged hair-piece. He has retained the shape of the circular leg bone. This was Chris's first bone carving.



Waikato – Anne-Marie Karkeek – Opal/Coral Rings  
Anne-Marie made the silver ring with the coral – learning the relevant skills. She was then, after understanding the skills, able to design the opal ring from the drawing stage, through to working the ring and to pricing the work.

Photographs: Ans Westra.

## Other Full Time Courses

\*Denotes address previously given in full.

### Ceramics Certificate (1 YEAR)

#### SCHOOL OF ART OTAGO POLYTECHNIC\*

One year full-time course for studio potters, ceramic designers and teachers of ceramics.

##### TERM ONE

Practical workshop	Handwork Wheel work
Theory and Practice	Clay preparation Refractory materials Basic aspects of form Basic design
Drawing and Design	Glass, oxides Glaze materials Mixing and application
Chemistry	Firing and flaws

##### TERM TWO

Practical workshop	Wheel work – specific items Glaze mixing Application, decoration
Theory and Practice	Applied decoration Three dimensional design Neolithic and early civilisation
History	Tradition and developments China, Japan, Europe

##### TERM THREE

Practical workshop	Specialised making processes Glaze techniques Firing practice Kiln building Kiln theory and practice Refractory materials heating in Reduction, oxidation Atmospheres
Geology	Origins of clay Chemical composition Physical nature of clay Clay bodies Mining and preparation

### Advanced Ceramics Certificate

(1 YEAR)

The second year of the Ceramics Certificate is designed to provide time for specialisation and the necessary extension of skills and knowledge required for independence and self-reliance, either in the field of studio pottery or industrial ceramics. Exceptional graduates may be given the opportunity to move into the Diploma in Fine Arts programme at an advanced level.

### Certificate in Handwoven Textiles

(2 YEARS)

#### NELSON POLYTECHNIC\*

Course Supervisors: Philippa Vine, Anna Correa-Hunt

This course is designed to provide a basis for students seeking training in hand loom weaving to acquire skills which will enable them, after further workshop training and practice to earn an income from the craft.

Subjects include

- **Design** – exploring design processes, the visual language and presentation methods
- **Drawing & Painting** – developing skills applicable to designing and personal creativity
- **Colour Studies** – the practice and theory of colour
- **Yarn Design** – the nature of fibres and yarn production
- **Dyeing** – using appropriate dyestuffs and methods to dye various fibres
- **Weaving Skills** – the technical and theoretical bases for professional development
- **Traditional Techniques** – the rich historical heritage from which contemporary weaving originates
- **Visits & Lectures by Outstanding Specialists** – to widen and enrich the programme
- **Business Studies** – running a small business, marketing, and product presentation
- **Basic Photography**

**Note:** The Nelson Polytechnic is seeking diploma status for this course.

### Diploma in Textile Design

(3 YEARS WITH 4TH YEAR HONS)

## WELLINGTON POLYTECHNIC

Private Bag  
Wellington Tel: (04) 850-559

This course is primarily concerned with training in design applied to woven, knitted and printed textiles, carpets and clothing. It also includes training in the fundamentals of design applied to other textile and fashion products such as footwear, clothing accessories, wallpapers and hard floor coverings.

Subjects include:

- Structural Textile Design
- Surface Pattern Design
- Graphic Technique
- Drawing Construction
- Textile Technology
- Fabric Assemblage
- Photography
- Creative Textiles
- Design Art & Society
- Industrial Experience
- Marketing and Report Writing
- Major Project
- Work Experience

### Diploma in Industrial Design (4 YEARS)

### Diploma in Visual Communication Design (3 YEARS)

### Photography Certificate (1 YEAR)



### Diploma in Visual Communication Design (3 YEARS)

### Diploma in Industrial Design (3 YEARS)

### Diploma in Interior Design (3 YEARS)

### Diploma in Textile Design (3 YEARS)

#### CARRINGTON POLYTECHNIC

Private Bag  
Auckland

Tel: 869-106

### Diploma of Glass Arts (Hot or Flat) 1 YEAR (OR 2 YEARS PART-TIME)

### Diploma of Textile Arts (Fibre or Dye Disciplines) 1 YEAR (OR 2 YEARS)

### Diploma of Art (1 YEAR)

### Diploma of Art (Hons) (1 YEAR)

### Diploma of Art & Design (2 YEARS)

### Diploma of Interior Design (1 YEAR)

### Diploma of Graphic Arts & Design 1 YEAR (OR 3 YEARS PART-TIME)

#### WHITECLIFFE ART SCHOOL

136 Grafton Road  
PO Box 37036  
Auckland

Tel: (09) 395-970

The Whitecliffe Art School operates as a privately administered enterprise. There is no funding, subsidy or outside share interest. Most courses have been registered with the Department of Education. Whitecliffe Art School is part of the tertiary education system in New Zealand.

The school offers full-time and part-time pursuing Diploma Courses. The courses listed above are included as being art/craft related, but are by no means the schools entire programme.

February and September enrolments.

Course fees on application to the Registrar.

### Certificate in Fibre Crafts (1 YEAR)

#### AORAKI POLYTECHNIC

Private Bag  
Timaru

Tel: (056) 48-240

Course Supervisor: Beverley Ward

The course is aimed at introducing students to a range of different fibres and a variety of fibre-art techniques.

#### COURSE OBJECTIVES

The primary focus of the course will be on:

- understanding fibre materials
- acquiring a variety of fibre craft techniques
- developing creativity and individual expression
- utilizing and maintaining a range of fibre craft equipment
- fostering the principles of sound craft business management.

#### COURSE CONTENT

Fibre Science  
Spinning  
Weaving  
Dyeing - Feltmaking  
Photography  
3-Dimensional Studies  
Drawing

Design and Colour  
Machine Knitting  
Hand Knitting  
Pattern Draughting  
Dressmaking  
Computer Graphics  
Business Studies  
Craft Marketing

### Bachelor of Fine Arts (4 YEARS)

### Master of Fine Arts (6 YEARS)

#### ELAM SCHOOL OF FINE ARTS

University of Auckland  
Private Bag  
Auckland

Tel: (09) 737-997

Students wishing to specialise in craft-based design must first pass the 1st Year programme of study covering painting, sculpture, photography, printmaking, as well as Art History. In Year 2 students can elect general design studies as their major, plus one other topic of study. They can then specialise in craft-based design in their 3rd and 4th years. Media areas are glassblowing, jewellery, wood and metal, with an emphasis on drawing, concept, development and design communication.

### Bachelor of Architecture (5 YEARS)

University of Auckland\*

### Diploma of Fine Arts

(3 YEARS - WITH 4TH YEAR HONOURS)

#### SCHOOL OF ART OTAGO POLYTECHNIC\*

Art History and Complementary Studies.

**Two-Dimensional Studies:** Painting, printmaking, including 2-dimensional composition, drawing systems, media technique, computer graphics and photography.

**Three-Dimensional Studies:** Ceramic and sculpture technique and process with emphasis on direct media.

An honours year is available to outstanding graduates for further development of their specialist field.

### Diploma of Fine Arts (3 YEARS)

### Bachelor of Fine Arts (4 YEARS)

#### ILAM SCHOOL OF FINE ARTS

University of Canterbury  
Private Bag  
Christchurch

### Bachelor of Architecture (3 YEARS)

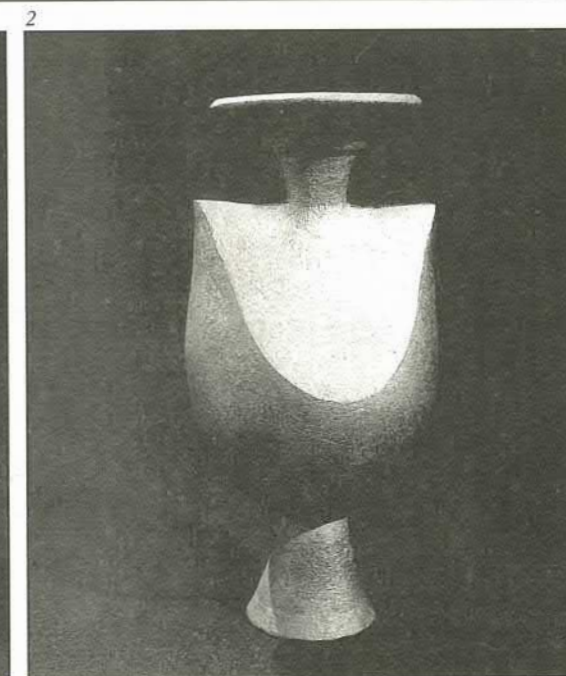
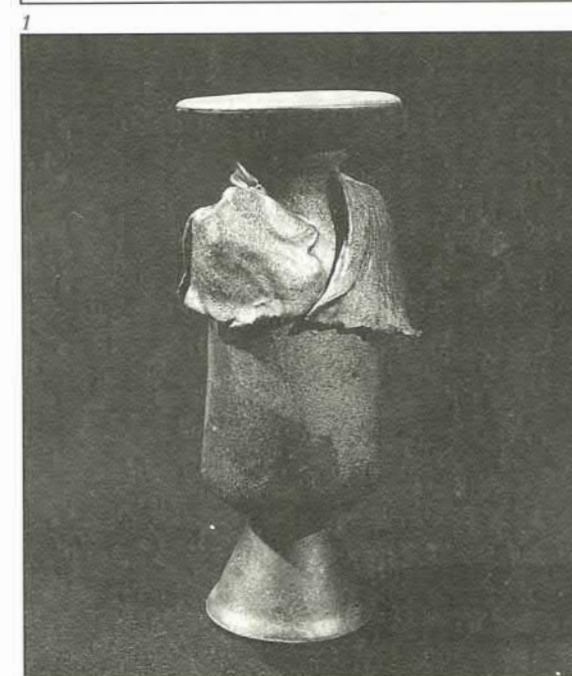
### Master of Architecture (5 YEARS)

#### Victoria University of Wellington

Private Bag  
Wellington



Drawing Class -  
Christchurch  
Polytechnic



Northland - Jan Gillespie  
These two photographs relate  
to a series of this shape that  
Jan has experimented with.

No. 1 is an abstracted human  
figure finished with black  
satin.

No. 2 has the same basic  
shape with clay drapery  
decorated with a heavily  
leaded oxide.

They were based on an  
assignment on construction.

Photographs: Ans Westra.



## Foundation in Craft Design (1 YEAR)

NELSON POLYTECHNIC\* (SEE CERTIFICATE IN CRAFT DESIGN)

NORTHLAND POLYTECHNIC\* (SEE CERTIFICATE IN CRAFT DESIGN)

This one year full time course aims to provide students with the base ingredients for further craft/art development. Students could then apply for the Craft Design Certificate course or other Diploma programmes if desired.

## Fine Arts Foundation Course (1 YEAR)

PARUMOANA POLYTECHNIC\*

This course covers drawing, painting, sculpture and printmaking. Also Art History and design. One day a week will be in work experience at art institutions. One other day will be in associated arts i.e. music, dance, performance, theatre appreciation. Three days a week are studio theory and practice.

## Certificate in Display and Advertising (1 YEAR)

Applied Art and Design (2 years)

WAIKATO POLYTECHNIC\*

## Certificate in Visual Communication (1 YEAR)

CHRISTCHURCH POLYTECHNIC\*

## Graphic Design Certificate

AUCKLAND TECHNICAL INSTITUTE

Private Bag  
Auckland

Tel: (09) 773-570

## Maori Carving and Wood Skills (2 YEARS)

SOUTHLAND POLYTECHNIC\*

This course aims to provide training in traditional Maori carving skills, in carpentry and other wood-working skills for young school leavers. It also aims to undertake Maori carving for building on maraes and for producing genuine artifacts.

PROGRAMME:

### TAHA MAORI

Whakairo  
a. Purakau  
b. Kawa  
Maori Studies  
a. Maori language  
b. Maori culture

### TAHA PAKEHA

Communication skills  
Technical drawing  
Woodwork theory  
Workshop practical  
Liberal studies  
Business management

Information on closing date for applications and course costs should be obtained from the college.

## Certificate in Visual Communication (1 YEAR)

SOUTHLAND POLYTECHNIC\*

## Carving Course (2 YEARS)

MARAEROA MARAE PORIRUA  
Wellington

Administered by the Department of Maori Affairs and associated with the Parumoana Community Polytechnic. Some interest in technical drawing, woodwork, engineering and art would be useful in order to apply for this course. The course covers a basic introduction to Maori carving, working with wood, stone and bone, traditional and contemporary styles of carving, how to recognise different trees and their uses. Course members are also required to attend a 6-week intensive Maori language course and a general studies programme. Also included is a basic introduction to Business Administration. The Kawa has been set and the Marae committee does not allow women to participate in the course. Trainees receive a fortnightly training allowance.

Note: A Community Officer at local Maori Affairs offices can provide information on availability of similar courses in other areas.

## Carving Course (3 YEARS)

THE NEW ZEALAND MAORI ARTS & CRAFTS INSTITUTE

P.O. Box 334  
Rotorua

Tel: (073) 89-047

Every year three young male Maori trainees are selected from tribes throughout New Zealand to attend a three year full-time course in carving. They are taught traditional Maori carving skills by a master carver and an assistant. Modern tools and stains are used, but the designs taught are traditional. Trainees must learn to use at least 60 tools and these are presented to them on graduation. Post graduate training is available.

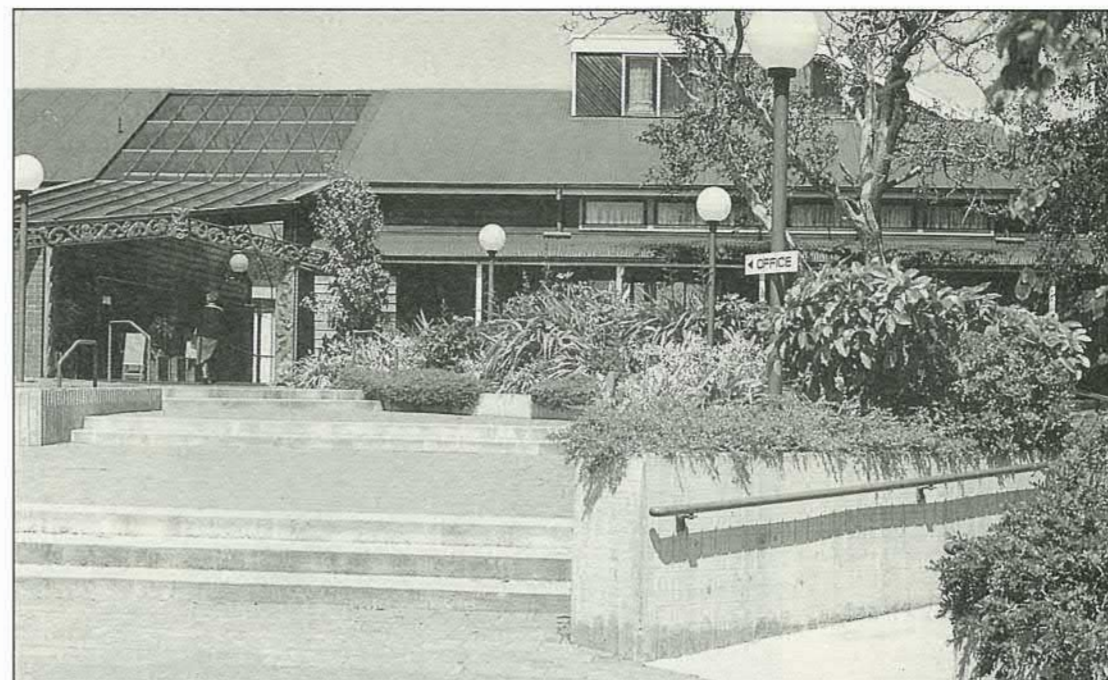
Tutors/demonstrators in the weaving of traditional items such as cloaks, taniko bodices and headbands and the art of making flax baskets, kits and mats are sent out from the Institute to maraes around New Zealand to pass on their skills. Courses are also run at the Institute in the school holidays.

## Contemporary Maori Art Full-time 6-month course

HAWKE'S BAY POLYTECHNIC\*

Content includes: environmental studies restoration processes, research, conservation design, study of contemporary Maori artists, carving, tukutuku, kowhaiwhai. Media: stone, bone, clay, textiles, wood, metal, paint, glass.

Course will begin mid-year.



Administration Building. Wanganui Regional Community College.

Photo Jenny Patrick.

## Part-time Art Craft & Design courses

\* Denotes address previously given in full.

Part-time courses are available throughout New Zealand through Technical Institutes, Art Societies, Art Schools, Continuing Education and High Schools. Some of these courses are registered with the Department of Education. We list below information we have received, at the same time acknowledging our list is by no means exhaustive and prospective students should make enquiries about options available in their area through their local polytechnic or library.

### Diploma of Interior Design

### Diploma of Glass Arts

(HOT OR FLAT)

### Diploma of Textile Arts

(FIBRE OR DYE DISCIPLINES)

### Diploma of Figurative Studies

### Diploma of Sculpture Arts

(FINE ARTS OR CERAMICS)

### Diploma of Printmaking

(FINE ARTS OR GRAPHICS)

WHITECLIFFE ART SCHOOL\*

## Certificate in Visual Communication Design

WAIARIKI POLYTECHNIC\*

## Certificate of Fine Arts

A foundation course offering the development of artistic and professional skills and further training at tertiary level. Subjects include Drawing, Design, Painting, Sculpture, Printmaking, Art Appreciation, Photography, Professional Practice, Exhibition Display Technique.

## Certificate of Proficiency in Advertising and Display Arts

Fashion Illustration and Creative Advertising, Ticket/Sign Writing, Display Art and Window Dressing, Printing Processes and Typography, Marketing and Economics.

## Foundation Course in Art and Craft

The major component of this course will be contact and manipulation of Art and Craft media to develop an increasing awareness and ability in basic technical skills. Subjects offered: Drawing, Design, Painting, Crafts Processes.

WANGANUI REGIONAL COMMUNITY COLLEGE\*

## Diploma in Fine Furniture Making

## Advanced Diploma in Fine Furniture Making

## Diploma in Commercial Furniture Making

## Diploma in Carving

L'ETACQ COLLEGE

20 Buchan Street  
P.O. Box 7192  
Christchurch

Tel: (03) 67-946

Remi Couriard established New Zealand's first private school in Fine Woodwork Techniques and Design in 1986. The aims of the course are: a realistic approach to the detail of construction, techniques, and development towards an eye for design. For both enthusiast and professional students.

Evening and morning courses are also offered in tool sharpening, dovetailing, carving, exploring the uses of a router and an introduction to solid timber furniture.



## Non-formal Learning Opportunities



Various classes are offered through the national and local craft guilds, summer schools, community arts councils, galleries and individuals. All these are viewed as viable and valuable learning opportunities. They also have the added advantage of being short block courses taught by first class tutors/craftspeople, as well as being a lot of fun and an ideal way of making contact with other interested people.

### Summer Schools (ANNUAL)

**\*WANGANUI REGIONAL COMMUNITY COLLEGE** (JANUARY)

**\*WAIKATO POLYTECHNIC** (JANUARY)

**\*WELLINGTON COMMUNITY ARTS COUNCIL** (JANUARY)

**\*NORTHLAND CRAFT TRUST AND NORTHLAND POLYTECHNIC** (JANUARY)

**\*OTAGO UNIVERSITY EXTENSION** (JANUARY)

**\*UNIVERSITY OF CANTERBURY** (JANUARY)

### Others (ANNUAL)

**BORLAND LODGE POTTERY SCHOOL** (JANUARY)

**BRONZECASTING, WOODCARVING AND SCULPTURE WORKSHOP** (JANUARY)

**SOUTHLAND COMMUNITY COLLEGE ART SCHOOL** (MAY)

**QUILTING BY THE LAKE - TAUPU** (JUNE)

**NEW ZEALAND SOCIETY OF POTTERS NATIONAL CONVENTION** (MAY 1988 - WELLINGTON - VENUE CHANGES EACH YEAR)

**NEW ZEALAND SOCIETY OF SPINNERS, WEAVERS AND WOOLCRAFTS NATIONAL WOOLCRAFTS FESTIVAL** (MAY 1988 - AUCKLAND - VENUE CHANGES EACH YEAR)

**TE MAHOE SCHOOL OF WOODTURNING** (WEEKENDS)  
88 William Street  
Petone  
Tel: 684-087

The school offers courses for the beginner and the advanced woodturner. It also provides the necessary equipment and supplies for students of woodturning at most levels of proficiency. The beginner course offers instruction in spindle and bowl turning, chisel sharpening, wood finishing, timber extraction and treatment. The advanced course offers instruction in lidded bowls, goblet and box turning, advanced chisel cutting, multiple chisel use, finishing techniques, green wood turning and drying.

### Local Societies of Art (Termly)

Some also offer their own Certificate and Diploma in Craft through their School of Art.

**The New Zealand Academy of Fine Arts** (Termly)

Education programme at Inverloch House, Wellington.

**Lopdell House, Titirangi, Auckland** (Termly)

**Art and Craft Workshop with Artist and Ceramist Brian Gartside** (Termly)

Many individual artists are prepared to travel and give workshops. Contact the guilds or the Crafts Council for information.

## National Craft Guilds

There are a number of guilds and associations representing various craft media. All offer a variety of benefits to their members including a monthly newsletter, regular meetings and access facilities. They also offer weekly and weekend courses catering to all levels of ability. They are very active in bringing British, American and Australian mastercraftsmen and women to New Zealand, primarily in order to advance members design skills. The New Zealand Society of Potters and the New Zealand Spinning Weaving and Woolcrafts Society annually hold a National Convention in different centres.

A large number of guild members are prepared to travel to tutor. Information should be obtained from the Guild secretary.

National office addresses only, are provided here. The Secretary can be contacted for advice on local groups, denoted (L).

### NZ Lace Society

C/- 10 Lingard Street  
CHRISTCHURCH 5

### The Furniture Group

C/- James Dowle  
"Lake Hills, Inland Road."  
R.D. 4.  
KAIKOURA

### National Association of Woodturners

88 William Street  
Petone  
LOWER HUTT

### NZ Association of Embroiderers Guild

C/- Mrs P Gregg  
66 Rongopai St  
PALMERSTON NORTH

### NZ Association of Leatherworkers

C/- Warren Hunt  
PO Box 1018  
PALMERSTON NORTH

### NZ Society of Potters

PO Box 3345  
NELSON

### NZ Spinning, Weaving & Woolcrafts Society

C/- Gwen Stacey  
5 Mallam Street  
Karori  
WELLINGTON

### Details Jewellery Group

C/- Kobi Bosshard  
99 Stuart Street  
DUNEDIN

### Craft Dyers Guild

PO Box 28-168  
Remuera  
AUCKLAND

### Nga Puna Waihangā

C/- Averil Herbert  
National Secretary  
PO Box 1512  
ROTORUA

### Society of Artists in Glass

C/- Teresa Riddell  
13 Louvain Ave  
Mt Roskill  
AUCKLAND 4

## National Organisations

### Crafts Council of New Zealand

The Crafts Council of New Zealand is an independent incorporated society and is the only national body which represents craftspeople of all disciplines. Each member pays an annual subscription and has the right to vote annually for representatives to the Council's Executive Committee. These representatives are drawn from all over New Zealand, and have amongst them a wide range of craft interests.

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

The Council maintains a secretariat in Wellington, together with a resource centre and gallery. It maintains a library, publishes a professional magazine *New Zealand Crafts*, organises tours by national and international craft professionals, arranges exhibitions and courses, and supplies advice and some resource material (booklets, slide sets) to craftspeople. Lobbying of government, business, and other interest groups on behalf of craftspeople is also an important function.

### Queen Elizabeth II Arts Council of New Zealand

The Queen Elizabeth II Arts Council was established under its own Act in 1974. In 1985 the Council reached an accord with the Minister for the Arts regarding cultural development priorities. This accord emphasised the need to work towards the realisation of three goals: to secure the arts as a national resource; to facilitate the contribution of the arts to New Zealanders' social and economic development; and to achieve structural reform in public cultural administration.

The Queen Elizabeth II Arts Council has organised its resources under the following four areas:

**a) Arts Development:** This area concentrates on:

- improving vocational training programmes in the arts
- increasing full-time and part-time work opportunities
- building new support structures for artists
- promoting new work by New Zealand artists
- expanding the market for the arts

**b) Arts Services:** This area emphasises the provision of services to artists and the community. To this end, in addition to its continuing work through its Resource Centre, the Council has strengthened its Arts and Business Programme; reviewed its involvement in publication and information services; and introduced an Arts Access programme designed to build greater public sector support for the arts.

**c) Regional Arts Council:** The Regional Council's programmes have resulted in

- growth in community support for the arts
- provision of staff support for community arts works
- the consolidation of touring services to non-metropolitan centres
- skills training in the community

**d) Council for Maori and South Pacific Arts (MASPAC):** Established in 1978 as part of the Queen Elizabeth II Arts Council, MASPAC's function is to encourage, promote, and develop the practice and appreciation of the arts and crafts of the Maori and South Pacific peoples in New Zealand. It is primarily a funding body with schemes grouped into four categories - Traditional Maori Arts Programme; Traditional South Pacific Arts Programme; Contemporary Maori and South Pacific Arts Programme; Public Education, Promotion, and Research.

More recently, MASPAC has been able to give greater support through increased funding to established programmes. These programmes have been organised by specialist subcommittees, representing weavers, composers, and performing arts tutors. Greater emphasis has also been placed on the development of resource material, and a range of information on the assistance available from MASPAC and the resources which could be provided to artists and arts organisations has been prepared and published.

**Northern Regional Arts Council,** P.O. Box 1425, Auckland

**Central Regional Arts Council,** P.O. Box 3806, Wellington

**Southern Regional Arts Council,** P.O. Box 845, Christchurch



## Nga Puna Waihangā – New Zealand Maori Artists and Writers Society, Inc.

Founded in 1973, Nga Puna Waihangā aims to conserve, foster, and nurture all forms of contemporary Maori arts and crafts (visual, language, and performing), whether traditional or modern in form.

The Society holds a national hui every year over Queen's Birthday Weekend at different marae throughout the country. These hui provide a venue for exhibitions and performances (youth members being particularly active in the latter) and a forum through which techniques and ideas can be exchanged.

At the regional level, Nga Puna Waihangā is involved particularly in marae-based programmes through which a wide range of activities are undertaken. As well as the arts, the Council is concerned with conservation, research, education, employment, design, promotion and marketing, in order to raise national awareness of Maori art and to encourage contributions to international exhibitions.

## Association of New Zealand Art Societies Incorporated (ANZAS)

ANZAS is the national body for the country's art societies. An art society is defined (for the purposes of ANZAS) as a group of people gathering together to further their interest in visual arts/crafts. There are affiliated societies throughout NZ representing some 12,000 individuals. ANZAS maintains a slide library, which enables members to have ready access to the works of fellow artists. It also tours exhibitions of photographs, paintings, printmaking, and embroidery; provides travelling tutors in various aspects of the visual arts; and produces a regular newsletter.

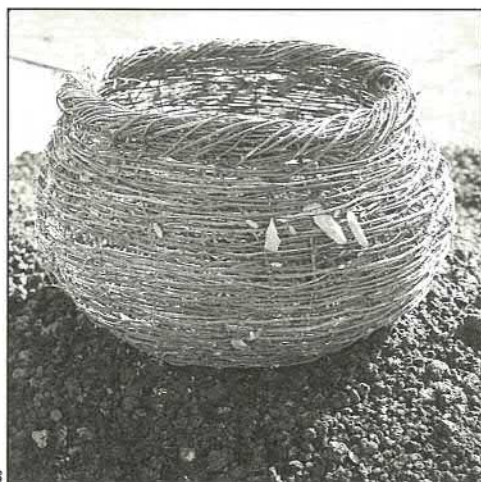
## New Zealand Academy of Fine Arts

With approximately 1,600 members in 1985, the Academy encourages New Zealand artists to exhibit "with the aim of establishing a strong New Zealand identity and to cater for all art forms being practised in New Zealand as well as to meet public demand in obtaining works for the enrichment of their environment".

### SOURCES:

Information on the Polytechnics, Art Schools and workshops have been provided by the Institutes concerned.

Information on the national organisations have been obtained from *Art Facts – A Statistical Profile on the Arts in New Zealand*. Published, 1987.



Photographs: Ans Westra.

### 1 Waiairiki – 1st Years Piu Piu

Ans photographed the piupiu hanging out under the veranda for the pattern that was produced by the hanging shapes.

### 2 Hawkes Bay – Greg Northe

A bone carving – again based on the koru developed into eel-like taniwha spiralling and growing.

### 3 Northland – Janet McKechnie

This large basket, woven from a common NZ vine is designed to be lined with bark, filled with soil and to be used as a planter. The basket itself is alive and growing.

# The Resource Centre of the Crafts Council

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.

## CATALOGUE OF BOOKS

### BASKETRY

#### Basketry for Beginners

Hilmary Catton  
Benton Ross, 1984

### BOOKBINDING

#### Designer Bookbinding 1974

Crafts Council United Kingdom  
London, 1974

### CERAMICS

#### Ceramic Colors and Pottery Decoration

Kenneth Shaw  
Praeger 1968

#### Ceramic Sculpture Six Artists

Peter Voukos  
John Mason  
Kenneth Price  
Robert Arneson  
David Gilhooly  
Richard Shaw  
Richard Marshall and Suzanne Foley  
Whitney Museum of American Art  
1981

#### Clay and Glazes for the Potter

Daniel Rhodes  
Chilton 1957

#### The Craft of the Potter

Michael Casson  
BBC 1977

#### Early Japanese Ceramics 29

Early Japanese Ceramics 1  
Modern Japanese Ceramics 2  
Electric Kiln Pottery: The Complete Guide  
Emmanuel Cooper  
Batsford, 1982

#### Imaginative Pottery

David Harvey  
A & C Black, 1983

#### The Kiln Book, 2nd Ed.

by Frederick L. Olsen  
A & C Black Published 1983

#### The Living Tradition of Maria Martinez, Pueblo Pottery Family

Susan Peterson  
Kodansha International, 1977

#### Lucie Rie

John Houston (Ed)  
Crafts Council (England), 1981

#### Moulded and Slip Cast Pottery & Ceramics

David Cowley  
Batsford, 1984

#### The New Potter's Companion

Tony Birks  
Collins, 1982

#### A New Zealand Potter's Dictionary

Techniques and materials for the South Pacific by Barry Brickell  
Reed Methuen 1985

#### N.Z. Potters, Their Work and Words

Dorren Blumhardt (Ed),  
Brian Brake (Photos)  
Reed, 1976

#### Pottery for Pleasure in Australia and New Zealand

Elizabeth Lissaman  
Reed, 1969

#### Pottery: The Technique of Throwing

John Colbeck  
Batsford 1969

#### Practical Pottery & Ceramics

Kenneth Clark  
Studio Books, 1964

#### Restoring Fine China

Muriel White  
Batsford, 1981

#### Studio Ceramics Today

Edited by Emmanuel Cooper and Eileen Lewenstein

### Techniques in Terracotta

Quentin Bell  
Chatto & Windus, 1983

### Costume

Bags and Purses (The Costume Accessories Series)

Vanda Foster Batsford 1982

### Shoes (The Costume Accessory Series)

June Swann  
Batsford, 1982

### Creating Work

David Naulls

## CRAFT – BUSINESS

### Artist Beware

Michael McCann Ph.D.  
1979 Craftworker's Market

### Art Galleries and Museums in New Zealand

Keith W. Thomson  
Reed 1981

### Art Within Reach

Artists and craftworkers architects and patrons in the making of public art. Edited by Peter Townsend. Published by Art Monthly in collaboration with the Arts Council of Great Britain and the Crafts Council 1984.

### The Business of Art

Lee Evan Caplin (Ed)  
Prentice-Hall, New Jersey, 1982

### Careers in Crafts

Patricia Garnier  
Kogan Page, London, 1983

### The Export of Craft

W G T Wiggs  
Crafts Council of New Zealand

### A Guide to Fundraising

By Penny Eames  
Shortland Publisher, Auckland 1978

### Guide to Arts Marketing

Keith Diggle  
Rhinegold, London, 1984

### Making it: A Guide to Successful Craft Retailing

Tim Nash-Jones  
Millcreek Press, Ontario, 1982

### Resource Manual for a Living Revolution

Virginia Looover  
Ellen Dearon  
Charles Esser  
Christopher Moore

### The Visual Artists and the Law

Shane Simpson  
The Law Book Company Ltd,  
Sydney, 1982

## CRAFT – GENERAL

### American Craft Today

Poetry of the Physical  
American Crafts Council, 1986

### Folk Traditions in Japanese Art

International Exhibitions  
Foundations, 1978-79

## AFRICA

### Africa in Antiquity I –

The Arts of Ancient Nubia and the Sudan  
The Exhibition

### Africa in Antiquity II –

The Arts of Ancient Nubia and the Sudan  
The Essays  
Brooklyn Museum, 1978

## AUSTRALIA

### The Artist Craftsman in Australia

Jack Pollard Pty, 1972

### Sam Byrne – Folk Painter of the Silver City

by Ross Moore  
Penguin Books, 1985

### Craft Australia: Year Book 1984

Crafts Council of Australia, 1984

### Craft Australia Year Book, 1985

Crafts Council of Australia, 1985

### Colonial Crafts of Victoria: Early Settlement to 1921

Murray Walker (Guest Curator)  
Crafts Council of Australia, 1978

### Pioneer Crafts of Early Australia

Murray Walker  
Crafts Council of Australia 1978.

### Twelve Australian Craftsmen

Patricia Thompson  
Angus and Robertson, 1973

### Yearbook of South Australia Crafts, 1986

Published by Crafts Council of South Australia

## NEW ZEALAND

### Art Facts – Information about the Arts in New Zealand

by Neil Scotts  
Lewis Holden  
Jenny Neale  
Department of Internal Affairs, 1987

### Craft New Zealand; The Art of the Craftsman

Dorreen Blumhardt/Brian Brake  
Reed, 1981

### The Pioneer Craftsmen of New Zealand

G. L. Pearce  
Collins, 1982

### Please Touch: A Survey of the Three-Dimensional Arts in New Zealand

Peter Cape  
Collins, 1980

## CRAFT – ETHNIC

### Palestinian and Costume Jewellery

Yedida Kalfon Stillman  
University of New Mexico Press,  
1979

## CRAFT – EDUCATION

### Craft New Zealand

A Study of the Craft Industry. Craftspeople and their training needs. by Neil Scotts, Peter Mounsey, Vocational Training Council, Wellington 1983



1982/83 National Directory of Shops/Galleries – Shows/Fairs

New Zealand Business Who's Who – 24th Edition

## PERFUMERY

Creative Leisure – Glen Pownall.

## STENCILLING

Art of Stencilling – Lyne le Grice

## CRAFT – GENERAL

Art within Reach

Published by Art Mousuly

Craft Films, an Index of International Films on Crafts

Kay Salz (Ed)  
Neal-Schuman Publishers, New York, 1979

Crafts Conference for Teachers, 1982 Report

Organised and sponsored by the Crafts Council (U.K.) in association with the Society for Education through Art

The Crafts of the Modern World

Rose Slipka (Ed)  
Horizon Press, in collaboration with the World Crafts Council, New York, 1968

In Praise of Hands: Contemporary Crafts of the World

Octavio Paz  
New York Graphic Society, 1974

Lyne Le Grice's – Art of Stencilling

by Lyn Le Grice  
Penguin Books, 1986

Shell Craft

Glen Pownall,  
Wellington 1975

Textiles - Report of the Textiles Conference

October 1984  
Organised by the Crafts Council (U.K.)

## CRAFT – MATERIALS

Adhesives and Coatings: Science for Conservators, Book 3

Craft Council (England), 1983

Artist Beware – The Hazards and Precautions in Working with Art and Craft Materials

Michael Mc Cann  
Watson-Guptill, 1979

Metamorphosis: Recycled Materials in Craft

Katharine Nix (Ed)  
Crafts Council of the A.C.T. Inc., 1980

## DESIGN

Design in Sweden

Lindkvist Lennart (Ed)  
Swedish Institute, 1977

Design in Sweden, 1985

Swedish Institute

Design from Scandinavia No. 14

A selection of the best products in furniture, textiles, light fittings, applied art and industrial design

Folk Traditions in Japanese Art

International Exhibitions Foundation

North American Indian Designs

Eva Wilson  
British Museum Publications, 1984

## FURNITURE

Cane and Rush Seating

Margery Brown  
Batsford, 1976

Tischlermeister Jahn

Donald L. Stover  
San Antonio Museum Association, 1978  
The arts and crafts produced in Texas (mostly furniture) in the nineteenth century

## GLASS

The Techniques of Glass Engraving

Jonathon Matcham and Peter Dreiser  
Batsford, 1982

## JEWELLERY

Kumihimo Jewellery

(Text in Japanese)  
Marble Book, 1979

The New Jewellery Trends: Traditions

by Peter Dormer and Ralph Turner  
Thames and Hudson, 1986

## LEATHER

Home Tanners Handbook

June Vivian  
Reed, 1976

Leather in Three Dimensions

Rex Lingwood  
Van Nostrand Reinhold, 1980

## PUPPETS

Hand Puppets and String Puppets

Waldo S Lanchaster  
Dryad Press, 1960

Making and Playing Marionettes

James McMahon  
Harrup, 1957

## SILVERSMITHING

British Silver in the

Huntington Collection  
Robert R Ward (Comp)  
Huntington Library, 1978

## FABRIC AND FIBRE ARTS

British Craft Textiles

By Ann Sutton  
Bellew Publishers, 1985

Creative Crafts with Wool and Flax

by Molly Duncan  
A. H. & A. W. Reed Published 1971

Dyeing for Fibres and Fabrics

Edited Janet De Boer

Flax and Linen

Patrician Baines

Making Bedcovers, Duvet and Table Covers

Dorothy Gates  
Penguin, 1985

Making Curtains, Pelmet and Blinds

Dorothy Gates  
Penguin, 1985

Making Cushions and Loose Covers

Dorothy Gates  
Penguin, 1985

Making Lampshades

Dorothy Gates  
Penguin, 1985

Playschool Patterns: Toys and Clothes to Knit and Sew

Joy Gammon  
Bell and Hyman, 1983

Swedish Textile Art

Edna Martin and Beate Sydhoff  
Liber Forlag, 1979

Textile Printing

by Hazel Clark

The Creators 2

British Masquerade  
(10 British Designers show their work to Japan)

## BATIK

The Dyers Art

Ikat, Batik, Plangi  
by Jack Lenor Larsen  
van Nostrand Reinhold, 1976

Traditional and Modern Batik

Miep Spee  
Kangaroo Press, 1982

Batik, Fabled Cloth of Java

Inger McCabe Elliott  
Viking, 1984

## DYEING

Dyes from Plants of Australia and New Zealand

Joyce Lloyd  
Reed, 1971

## EMBROIDERY

The Batsford Encyclopaedia of Embroidery Stitches

Anne Butler  
Batsford, 1983

The Cross StitchBook

Mary Gostelow  
Batsford, 1982

Embroidery and Nature

Jan Messent  
Batsford, 1983

Four-Way Bargello

by Dorothy Kaestner  
Bell & Hyman Ltd. rev. 1983

Mary Gostelow's Embroidery Book

Penguin, 1978

Twentieth-Century Embroidery in Great Britain to 1939

Constance Howard  
Batsford, 1981

Ideas for Canvas Work

Mary Rhodes  
Batsford, 1984

Embroidered Boxes

Jane Lemon  
Batsford, 1984

Embroidered Boxes and other construction techniques

Jane Lemon  
Faber, 1980

The Batsford Encyclopaedia of Embroidery Techniques

Gay Swift  
Batsford 1984

Needlepoint Bargello

by Dorothy Kaestner  
Bell & Hyman Ltd, 1983

## FELTING

Creative Feltmaking

Kay Donald  
Kangaroo Press, 1983

## LACEMAKING

Bobbin Lacemaking

Pamela Nottingham  
Batsford, 1983

Bobbin Lace Pattern

by Tiny Zuwaal-Lint  
Forward by Pamela Nottingham  
Batsford, 1984

## MAORI WEAVING

Taaniko, Maori

Hand-weaving

Joyce Ronald Smith  
Octopus, 1975

## KNITTING

A Machine Knitters Guide to Creating Fabrics

by Susanna Lewis and Julie Weissman  
Lark Book 1986

The Knitwear Revolution

Suzy Menkes  
Penguin, 1983

Scottish Knitting

by Helen Bennett

You Knit Unique

Lee Anderson  
New Zealand Wool Board, 1985

## PATCHWORK

New Designs for Machine Patchwork

Muriel Higgins  
Batsford, 1983

Patchwork

Averil Colby  
Batsford, 1976

The Craft of Patchwork

by Katerina Mataira  
Batsford Published, 1984

## QUILTING

The Quilters Album of Blocks and Borders

Jinny Beyer  
Bell & Hyman, 1982

Quilting

Averil Colby  
Batsford, 1978

Quilts to Wear

Virginia Avery  
Bell & Hyman, 1982

## SPINNING

The Ashford Book of Spinning

by Anne Field  
Reed Methuen Publishers, 1986

Hand Woolcombing and Spinning

by Peter Teal  
Reed Methuen Published, 1985

## WEAVING

The Art of Tapestry

Joseph Jobe  
Thames and Hudson, 1965

Beyond Craft the Art of Fabric

Mildred Constantine & Jack Lenor Larsen  
Van Nostrand Reinhold

Exploring Colour and Design for Handweavers

Molly Duncan and George Bull  
Reed, 1978

The Technique of Weaving

John Tovey  
Batsford, 1983

The Technique of Woven Tapestry

Tadek Beutlich  
Batsford, 1982

A Weaver's Life: Ethel Mairet 1872-1952

Margot Coatts  
Crafts Council (England), 1983

Victorian Tapestry Workshop

Australia

## WOOD

James Krenov Worker in Wood

James Krenov  
Van Nostrand Reinhold, 1981

Woodworking with New Zealand Timbers

Mike McDermott  
Reed Methuen Publishers, 1985

Fine Woodworking: Design Book Three

Taunton Press, Inc.  
U.S.A. 1983  
558 Photographs of the best work in wood selected by the editors of Fine Woodworking Magazine.

## MAORI

Maori Artists of the South Pacific

by Katerina Mataira  
1984

# CATALOGUE OF SLIDE SETS

Series Number Number of Slides

## BASKETRY

82 Some Australian Baskets – 1982

Shows the diversity of contemporary Australian baskets

83 Floating Forest – An Environmental Sculpture 1982

A visit to Arnhem Land influenced US basket maker Doug Fuchs to create a monumental basketry environment which he entitled The Floating Forest. He says "I wanted to be surrounded by the textural density of the materials".

113 Woven Basketry (No catalogue)

## FABRIC AND FIBRE

3 Embroidered clothes by Heather Joyne 1976

"I have tried to create garments that have embroidery as an integral part of the design, in simple styles."

8 Sculpture in Fibre 1982

Record of a US exhibition that set out to document forms created entirely without looms.

17 Fibreworks – an exhibition held at the Cleveland Museum of Art (No date).

International Exhibition

20 Betty Beaumont: 3D Fibre Workshop (No date).

No notes.

23 Fabrics to Finery: Handcrafted clothes by Dawn de Vere & Pat Grummet (No date).

De Vere and Grummet are Australian fabric and fibre artists

24 Cloth Art 1975

Cloth Art was an exhibition comprising patchwork, machine embroidery and applique by Dawn Fitzpatrick and Lee McGroman held in Sydney 1975.

38 Batik Artist – Noel Dyrenforth 1978

Dyrenforth is a leading UK batikist. These slides record his 1978 exhibition in Australia.

39 New Directions in Fibre (No date).

Shows how Australian craftspeople are re-defining what fibres mean to them through exploration of materials, techniques and expressions.

46 Heather Durrough at the Bonython 1976

Slides show machine embroideries which investigate the possibility of textiles being wearable and able to be displayed as art works.

57 Soga Discharge Dyeing (No date).

Soga is a dark brown dye which can be discharged in successively lighter shades back to white. Indonesian technique.

58 Dyeing with Napthol Dyes (No date)

Napthol dyes are cold water azoic dyes. They have the potential for use in a variety of crafts. This kit is directed to a wide range of craftspeople.

61 NZ Academy of Fine Arts Fabric & Fibre Exhibition 1981

A selection of work entered in this exhibition.

65 Lois Morrison: American Fabric and Fibre Artist 1982

Documents her New Zealand exhibition. Shows soft sculpture, applique banners and trapunto work. A selection of works from an Australian show of jewellery and wearable art.

69 Shared Fabrics Art Workshop 1982

Documents a shared workshop with four batikists and one calligrapher/potter.

77 First Steps in Felting 1982

How to create felt fabric from unspun fleece

79 The Wollombi Farm Series – Works on Fabric by Heather Dorrough: The House 1983

"These embroideries are an attempt to convey my love for a particular place". Techniques used are machine embroidery, fabric dyeing, fabric applique, padding, quilting and trapunto.

84 The Wollombi Farm Series – The Works on Fabric by Heather Dorrough: The Place 1983

"I have attempted to illustrate some of the many aspects of this particular place". Techniques as for set 79.

93 Heather Dorrough – Self Portrait 1982

"A series of mid-life reflections, which erupted as a way of dealing with a dilemma, of working through, and analysing, personal thought processes and emotions."

99 Craft Dyers Guild First Annual Exhibition

108 Australian Wearable Textiles

## GLASS

35 Mel Simpson Glass (No date)

Blown glass by New Zealander Mel Simpson. NO notes

43 Images in Stained Glass 1978

Works by Australian Cedar Prest

47 Contemporary Glass 1978

Selection of contemporary American glass

48 New American Glass: Focus West Virginia 1977

54 Tony Keupfer of Inglewood: Handblown Glass 1980

96 Philips Studio Glass Award 1985

102 Philips Studio Glass Award 1986

110 Glass Modern British Work

## JEWELLERY/ENAMEL

4 Australian Jewellers (No date)

Selection of current work.

26 Twentieth Century Jewellery from the Ptorzheim Museum (No date)

Shows work from 1902 to 1976, but mostly work from the 1960's and 1970's. The Ptorzheim Museum, Germany, specialises entirely in jewellery.

27 Looking at Jewellery (No date)

Selected pieces by Australian jewellers

28A William Harper: Recent Works in Enamel 1978

Cloissone by American enamelist William Harper.

28B Ellamarie and Jackson Woolley: Enamel and Plastic 1972

Four slides of enamels, six slides of plastics

37 Contemporary American Indian Jewellery (No date)

45 Stone Cutting and Setting (No date)

Slides are concerned with some of the lesser known elements of lapidary. Cabouchon stones are covered but not traditional faceted stones.

56 Objects to Human Scale – Parts I, II, III 1980

Australian jewellery.

85 Robyn Gordon's Jewellery 1981

Gordon's jewellery is made of plastic and aims 'to exploit a slice of 20th century technology to express something of my own environment'.

100 New Veneers: New Jewellery

101 1985 Compendium Gallery Exhibition of NZ Jewellery, Stone, Bone Carving & Metalsmithing

103 American Jewellery Now

An exciting survey of contemporary handmade jewellery by 57 artists.

## KNITTING

25 Knitted Images 1978

Australian contemporary knitting

75 Hand and Machine Knitting (No date)

Contemporary British knitting.

81 Brilliant Handknits 1982

The knitting of Ruby Brilliant who uses many Australian motifs in her knitting.



LEATHER

68 Leather 1982: America, Australia, Canada 1982 52  
*A selection of slides assembled by Canadian leatherworker, Rex Lingwood*

MAORI CRAFT  
72 Feathers and Fibre 1982 39

PAPER

42 Handmade Paper (No date) 26

POTTERY

1 Joan Campbell at Work (No date) 30  
*Australian potter Joan Campbell makes raku pots. Her workplace and work is shown.*

6 NZ Society of Potters National Exhibition 1978 32

9 Peter Voulkos: A Retrospective 1948-78 81  
*Peter Voulkos has produced a 'massive body of work that was to start a whole new ceramics movement in this country. He became the acknowledged leader of the American revolution in clay.'*

15 Japanese Ceramics (No date) 49  
*Historical works.*

21 Contemporary Japanese Ceramics 1977 66

22 Shimaoka and his Technique 1972 30

29 Ceramic Defects 1972 60

*Slides illustrate some of the technical problems commonly encountered with stoneware.*

30 The Raku Process 1974 45  
*Paul Soldner demonstrates the raku process*

32 Three Ceramists: Gronberg, Leedy, Williams (No date) 21  
*(No notes)*

51 The Bowl: Ceramics I 1980 24  
*Selected ceramics from the 1980 Bowl competition*

52 The Bowl: Ceramics II 1980 24  
*Selected ceramics from the 1980 Bowl competition*

60 Third Mayfair Ceramic Award 1980 48  
*the Mayfair Ceramic Award is a biennial acquisitive Australian award.*

62 Recent Ceramics Part I and II 1979 48  
*Selected Australian ceramics from a touring exhibition*

71 Fletcher-Brownbuilt 1982 92

72 Fletcher-Brownbuilt 1983 105

73 Ceramics II: Domestic Pottery 1983 18  
*Contemporary British domestic pottery.*

86 25th NZ Society of Potters Annual Exhibition 1983 32

87 Elsa Rady 1983 20  
*Elsa Rady is a US porcelain potter who toured New Zealand in 1983.*

90 Fletcher Brownbuilt Pottery Award 1984 75

95 Fletcher Brownbuilt Pottery Award 1985 52

105 Spheres Exhibition 74  
*An invited exhibition from members of the New Zealand Society of Potters, Southland Museum and Art Gallery, Invercargill, 8-23 November 1986.*

106 Fletcher Brownbuilt Pottery Award 1986 108

107 Fletcher Challenge Pottery Award 1987 125

WEAVING

2 Magdalena Abakanowicz in Australia 1976 30

7 Forms in Fibre 1977 19

10 Women Artists: Fibre 1978 33

*Work by selected US weavers and fibre artists*

11 Fabrication '72: 1972 54  
*Fabrication '72 was an invited exhibition of 35 weavers and fibre artists. All artists were invited to consider a space 18" x 18" x 10".*

12 Double Weave: Applied 1979 57  
*Work by contemporary craftspeople.*

13 Weaving: Coverlets (No date) 50  
*No notes for these US slides*

14 Wallhangings (No date) 50  
*No notes for these US slides*

16 Handweaving Unlimited 1977 27

59 9th Lausanne Tapestry Biennial 1979 24

70 10th Lausanne Tapestry Biennial 1981 23

76 Weaving III: Rugs 1983 18

105 Small Tapestries: A Scottish Weavers Exhibition 1980 43

WOOD

112 Design For Living 48

40 Woodpieces by Heintz Moritz (No date) 18

44 Queensland Woodcraftsmen 1978 30  
*Slides show a wide range of wooden articles*

49 Young Americans: Wood 1977 23

89 Making a Chair – Pearl Dot Furniture Workshops 18  
*A slide set demonstrating the main stages in the making of a plank-backed chair in ash wood.*

97 Woodenworks – Five Contemporary Craftsmen 50

109 The Fine Furniture of Englishman Christopher Faulkner 35

GENERAL – AUSTRALIA

5 Contemporary Australian Craftsmen (No date) 48

34 Australian Crafts: Pottery, Fibre (No date) 20

GENERAL – NEW ZEALAND

18 Festival of Crafts '78 138  
*National exhibition organised by the Crafts Council*

33 Crafts Invitational 1979 29  
*Held at the Govett-Brewster Gallery*

50 The Bowl 1980 – Mixed Media 1980 24

55 NZ Academy of Fine Arts Craft Exhibition 1979 18

63 Lombard Award 1981 22  
*A selection of works from the 1981 Lombard Award. The NZ Academy of Fine Arts invited selected craftspeople to participate in this national event.*

64 Crafts Conference 1982: Impromptu Exhibition 33

88 The Great New Zealand Box Show 74

94 Winstone Ties That Bind Exhibition 1985 52

GENERAL – POLAND

19 Traditional Polish Crafts 20

GENERAL – UNITED STATES OF AMERICA

53 Penland Craft School Exhibition 1980 35  
*No notes.*

GENERAL

92 Photographing Craftwork – A Course for Craftspeople 42

98 Furniture Designs from the School of Art 40

CATALOGUE OF CATALOGUES

Artisan 78  
*Canadian Crafts Council Canada 1978*

*National travelling exhibition of contemporary Canadian crafts (2 copies)*

Australian Crafts  
*Crafts Board of the Australian Council/Crafts Council of Australia Australia 1978*

*A survey of recent work (3 copies)*

The Bowl  
*World Crafts Council London 1978*

The Bowl – Asian Zone  
*Crafts Council of Australia Australia (2 copies)*

Craft Focus 2  
*81 pieces of craftwork selected from approximately 900 slides are represented in this catalogue published by the Ontario Crafts Council Canada*

Craft New Zealand  
*Queen Elizabeth II Arts Council of New Zealand/Ministry of Foreign Affairs New Zealand 1978*

Te Maori  
*New Zealand Academy of Fine Arts Sculpture Pottery and Graphic Art, 1973 plus 1979*

The Architect Exposed. 1983  
*Wellington City Art Gallery*

The Great New Zealand Box Show  
*Wellington City Art Gallery/Crafts Council of New Zealand New Zealand 1984*

FESTIVAL CRAFTS 1978

Handspirits  
*A major travelling exhibition comprised of 54 works of fire craft from Alberta, Canada 1985*

Kahurangi  
*Treasures from New Zealand An official presentation of New Zealand Crafts for the 1984 Olympic Arts Festival in Los Angeles*

New Zealand Asian Exhibition  
*Crafts Council of New Zealand/Queen Elizabeth II Arts Council of New Zealand New Zealand 1970*

*An exhibition of the Asian and South Pacific members of the World Crafts Council*

New Zealand Crafts  
*Queen Elizabeth II Arts Council of New Zealand New Zealand 1972 (2 copies)*

New Zealand Crafts, 1972 (2 copies)

Treasures from the Land, 1985  
*Crafts from New Zealand*

World Craft Council, 1970  
*New Zealand Asian Exhibition*

BOOKBINDING

Designer Bookbinders, 1979

EMBROIDERY

Embroidered Boxes and other Construction Techniques  
*Jane Lemon Faber & Faber, 1980*

Palestinian Embroidery by Shelach Weir  
*Trustees of the British Museum London 1970*

*A village Arab craft*

ENAMELLING

Recent Works in Enamel, 1977  
*William Harper*

FURNITURE

(see also woodwork)

Alan Peters, Furniture maker  
*Cheltenham Art Gallery and Museum.*

*1986 furniture made in Alan Peters workshop by the designer and his assistants.*

New Handmade Furniture  
*American Crafts Council New York, 1979*

*American furniture makers working in hardwood*

Paint on Wood  
*Smithsonian Institute Press for Renwick Gallery National Collection of Fine Arts Washington DC, 1977*

*Decorated American furniture since the 17th century*

GLASS

Americans in Glass  
*Leigh Yawkey Woodson Art Museum U.S.A., 1984*

Contemporary Australian Glass – 2nd National Glass Biennial  
*Wagga Wagga City Art Gallery/Australian Crafts Council Australia, 1983*

International Directions in Glass Art  
*Art Gallery of Western Australia/Australian Consolidated Industries Australia, 1982*

Johannes Schreiter 1980

Kyohei Fujita's Free Blown Glassware  
*Japan, 1981 Not for hire*

National Glass Biennial  
*Wagga Wagga City Art Gallery, 1985*

Pacific Glass, 1983

New Glass Review 3  
*The Corning Museum of Glass New York, 1982*

New Glass Review 4  
*The Corning Museum of Glass New York, 1983*

Pacific Glass '83  
*Govett-Brewster Art Gallery New Zealand 1983*

*An exhibition of contemporary glass*

Philips Studio Glass Award 1972  
*New Zealand Society of Artists in Glass/Philips New Zealand Limited New Zealand, 1985*

Sculptural Glass  
*Tuscon Museum of Art U.S.A. 1983*

Sculptural Glass – Vol 2  
*Tuscon Museum of Art U.S.A., 1983*

JEWELLERY

Australian Jewellery  
*Crafts Board of the Australian Council/Department of Foreign Affairs Australia, 1982*

Classical Jewellery  
*Museum of Art, Rhode Island School of Design U.S.A., 1976*

Contemporary Jewellery, 1983  
*The Americas, Australia, Europe and Japan*

Impulse and Response  
*Goethe Institute/Queen Elizabeth II Arts Council of New Zealand New Zealand, 1983*

*An exhibition of contemporary jewellery*

International Jewellery Arts Exhibition 1976 – Tokyo Triennial  
*Siebu Museum of Art/Nihon Keizai Shimbun Japan, 1976*

Jewellery International  
*American Craft Museum II New Zealand, 1984*

*Contemporary American trends*

The Jewellery Project  
*Crafts Council of Britain London, 1983*

*New departures in British and European work 1980-83*

JEWELLERY U.S.A.  
*American Craft Museum II Baltimore, U.S.A., 1982*

*Contemporary American trends*

New Departures in British Jewellery  
*Crafts Council of England and Wales London, 1983*

The 4th Tokyo Triennial – International Jewellery Exhibition  
*Japan Jewellery Designer Association Japan, 1979*

The 5th Triennial 1983 – International Jewellery Exhibition  
*Japan Jewellery Designers Association Japan, 1983*

KNITTING

Creative Knitting – Mary Walker Phillips  
*Fresno Arts Centre U.S.A., 1984*

The Knitwear Review  
*British Crafts Council London, 1983*

*Exhibition catalogue and knitters source book.*

A Machine Knitters Guide to Creative Knitting  
*Susanna E. Lewis & Julie Weissman Lark Books, 1986*

MAORI CRAFTS

Exhibition of Maori Crafts, 1972  
*Taurira Crafts Centre Tokomaru Bay*

Feathers and Fibre  
*Rotorua Art Gallery New Zealand, 1982*

*A survey of traditional and contemporary Maori craft*

Maori Symbolism, 1984  
*A contemporary view*

METALWORK

Cutting Edge  
*Kentucky Arts Commission U.S.A., 1981*

*An exhibition of work in metal*

Metalwork – Contemporary Southern Plains Indian  
*Oklahoma Indian Arts and Crafts Co-operative U.S.A., 1976*

Towards a New Iron Age  
*Victoria and Albert Museum London, 1982*

*An international display of wrought ironwork.*

MUSICAL INSTRUMENTS

The Harmonious Craft  
*Renwick Gallery of the National Collection of Fine Arts, Smithsonian Institute Washington, D.C., 1978*

*American musical instruments*

PAPERMAKING

Douglas Morse Howell  
*American Crafts Council New York 1982*

*A retrospective exhibition.*

POTTERY

American Clay II – Elements of Direction  
*Meredith Contemporary Art Baltimore, U.S.A., 1982*

Ceramics 86  
*Contemporary works in clay. An exhibition curated by Chester Nealie for the Govett-Brewster Art Gallery October 1986, in association with the New Zealand Society of Potters*

Contemporary Australian Ceramics  
*Crafts Board of the Australian Council Sydney, 1982*

Studio Ceramics Today  
*Potters 6th Edition Directory of the work of members of the Craftsmen Potters Association of Great Britain Victoria and Albert Museum 1983*

Elena Karina, A Sense of the Sea  
*Oakland Museum U.S.A., 1980*

*Porcelain vessels and drawings*

Explorations within a Landscape  
*Robin Hopper Canada, 1978*

*Porcelain by Robin Hopper*

Fletcher Brownbuilt Pottery Award – 1986

Fletcher Challenge Pottery Award – 1987

Michael Cardew  
*Crafts Advisory Committee London, 1976*

*A collection of essays*

The work of Alison Britton  
*British Crafts Council London, 1979*

SCULPTURE

Scultura Italiana  
*Auckland City Art Gallery for the*

*Queen Elizabeth II Arts Council of New Zealand New Zealand 1972*

*Definitive exhibition of modern Italian sculpture*

FABRIC AND FIBRE

Art to Wear  
*Crafts Council of America/International Paper Company New York, 1983*

*Handmade Clothing*

Fabric and Form  
*Crafts Council of Britain London, 1982*

*An exhibition of textile art from Britain*

Felting  
*Crafts Council of America New York, 1980*

*Traditional and contemporary work*

Wool and Beyond Exhibition  
*Handweavers and Spinners Guild of Victoria Australia, 1981*

*First Australian Fibre Conference*

TEXTILES – WEAVING

10th Biennale International of Tapestry 1981  
*Lausanne*

Woven images, 1981  
*Traditions in Weaving from Indonesia*

Fibre Space – 11th International Biennial of Tapestry  
*International Centre of Ancient and Modern Tapestry Lausanne, 1983*

I.C.A.M.T.  
*International Centre of Ancient and Modern Tapestry Lausanne*

*An explanation of I.C.A.M.T. (C.I.T.A.M.)*

The 8th International Biennial of Tapestry  
*International Centre of Ancient and Modern Tapestry Lausanne, 1977*

The 9th International Biennial of Tapestry  
*International Centre of Ancient and Modern Tapestry Lausanne, 1981*

Poesia An Diseno: Artesania Texil Mazahua Y Otomi  
*Estado Libre Y Soberland Mexico*

Miniature Textiles 1978 – 3rd International Exhibition  
*British Crafts Centre London, 1978*

Tapestry. Henry Moore and West Dean  
*Edward James Foundation/Victoria and Albert Museum London, 1980*

Weaving an Art Form  
*Auckland Museum and Institute New Zealand, 1984*

Yoruk  
*Museum of Art, Carnegie Institute U.S.A., 1978*

*The nomadic weaving tradition of the Middle East.*



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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

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| <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

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Phone \_\_\_\_\_

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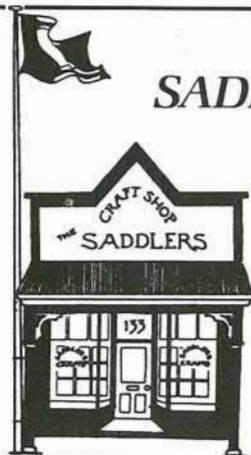


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1pm - 5pm



# THE FLETCHER CHALLENGE POTTERY AWARD 1988

In association  
with  
Auckland Studio Potters.

#### ★ Closing Date

All New Zealand entries to be in the hands  
of the Competition organisers by  
19/20 May 1988.

Overseas entries to be in the hands of the  
organisers by May 6th 1988.

This award is being made annually to en-  
courage excellence in ceramics in New  
Zealand by Fletcher Challenge in associa-  
tion with the Auckland Studio Potters (Inc.).

#### ★ The Work

This year each potter is invited to submit  
one entry for the 1988 Pottery Award. There  
will be no category or theme. Each entry will  
be judged on excellence.

#### ★ The Award

The Judge will seek one outstanding win-  
ning entry for which an award of \$NZ10,000  
cash will be made.

A limited number of Certificates of merit will  
be awarded at the Judge's discretion.

All communications relating to the award  
to:-

**FLETCHER CHALLENGE POTTERY  
AWARD. P.O. Box 881 AUCKLAND 1.  
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1988



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Public viewing April 10-24.

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# CRAFT DESIGN

*Our well-equipped workshops and studios are located in Mount Albert, Auckland, and our specialist craft and drawing tutors offer study in the areas of flat glass, metalwork and jewellery, fabric and fibre, and ceramics. If you wish to have further information on our courses, entry qualifications etc., please write to the PRINCIPAL, CARRINGTON POLYTECHNIC, PRIVATE BAG, MT ALBERT, AUCKLAND 3.*

*Here, at Carrington Polytechnic, Auckland, we offer two courses in craft design. The basic two-year course where you can try your hand in four craft areas and do a lot of necessary drawing too, leads to a Certificate in Craft Design. If you wish, you may then do another two years of more specialised study in two crafts or more and continue with applied drawing and design. This leads to a Diploma in Craft Design.*

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