

Crafts Council Magazine 24 Winter 1988. \$6.60 (incl. G.S.T.)



I wonder how much, we, the craftspeople of New Zealand expect the Crafts Council to do on our behalf?

I say this because from time to time I hear various grizzles about what "they" ought to do, or, "the trouble with it is", or, "there's nothing in it for me". Seldom, though, do I hear anything such as "I'm going to get in touch and see if I can help in some way." touch and see if I can help in some way.

The attitude that the Crafts Council can take on more and more work was brought back to me late last year when I attended a meeting between representatives of the CCNZ, QE II Arts Council and Allied Craft Organisations - so we could identify, discuss and maybe solve mutual problems.

Now, I've got to say that meetings seem to be an agonizing way to do anything. However, on this occasion, success was achieved. Because of the concept of having a skilled facilitator, this weekend meeting was able to identify problems, contribute ideas as to how they might be solved and set out "actions" to eliminate others.

All very fine! But there came a time, I remember, when I thought that if another person says "perhaps that could be left to the Crafts Council" or, "the Crafts Council could do that" - I'd run screaming from the room.

I think we, the craftspeople, need to stop shoving so much onto our Crafts Council. After all facilities, finances, time, energy are not ever expanding things to meet our ever increasing demands.

It's my view that we all need to be more positive and pitch in and help. We need to get out there and actively try to increase membership by promoting the Crafts Council, or to help in other ways, perhaps writing articles, reviews, news items or profiles for the magazine. And if that's too tough try SOAPBOX or even a letter to criticise this one you never know, perhaps that's why it's been written!

If we adopt a more helpful attitude towards our Crafts Council then not only does it benefit, but we do too, even if that's only to get those "warm fuzzies" knowing we've stopped grizzling and actively helped sustain our very own

James Bowman

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Crafts Council Magazine 24 Winter 1988

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Craft Education

As one who has lived through the whole development of art and craft education in New Zealand, from the days of Dr. Beeby, I cannot let the opportunity pass without making some comment concerning the recent article on education in Volume 23 of the 'Crafts Magazine'.

I was pleased indeed to read about the art and craft design courses at the various polytechnics. They are a long overdue leap forward and a coming of age in the craft movement. I congratulate all those who have so long been involved in the establishing of these courses. In the past, New Zealand craftspeople have been able to acquire skills and techniques, but have had little opportunity to come to grips with the design elements of their craft.

In Ray Thorburn's "Lead-up" article in the education issue of the 'New Zealand Crafts' magazine, he states how art is considered "fun but not work". This was hardly the official position over the last 50 years, when hundreds of thousands of pounds (and later dollars), were being spent by governments on the development of art education through training art specialist teachers, and for the supply of materials to education boards for distribution to schools.

I am also interested to read that Thorburn believes everything began suddenly in the 1950's. This everything is not so. In fact many years before this, in the 1930's Dr C E Beeby, the then Director of Education, had a vision for the teaching of art and crafts in schools. He started a scheme for training specialists in art and craft by selecting a few student teachers with special skills and gifts to undergo an extra year of training at the teachers training colleges. As one of the first of these art and craft trainees, I had my extra year of training at the Christchurch Teachers Training College in 1939. Vivienne Mountfort trained with me and Esther Archdall had trained the year before.

Beeby realised the importance of art and craft in primary schools if there was to be any development through the secondary schools. He was also concerned with the long term effect on the adult community and their attitude towards the arts.

As it was wartime, James Masterton in charge of the Christchurch teachers college art department was called for military duties, and I was appointed to relieve in his place soon after finishing my training. It was while I was holding that position that Beeby visited the college, was impressed with my work, and asked me to come to Wellington. My brief was to develop art and craft activities suitable for introduction into primary schools. As it was wartime there were virtually no art materials of any kind in these schools, except imported pastels and small books of dark paper for drawing into.

I came to Wellington in 1942

and was attached directly to the Department of Education with the Waterloo School in Lower Hutt as my experimental school. This was about the same time that Jim Coe was starting at secondary level at the Hutt Valley High School. The first thing I had to do was to find materials with which to work. The obvious ones were wool and clay, as well as paper, paints and brushes. I got cops of weaving wool from the Petone Woollen Mill, clay from the Miramar brickworks, and the ends of newspaper rolls from the 'The Evening Post'. I persuaded Buntings to make some long handled hog fitch brushes and a Miramar chalk factory to experiment with making powder paints that would dissolve in water. This factory later made all kinds of paints under the name of 'Chromos'. Beeby was so pleased with the work that was coming out of Waterloo school that he decided to spread the idea throughout the country.

For six years I organised and tutored courses for teachers in schools in all the other education board areas. In each case as the courses were completed funds were made available by the Department of Education for the purchase of materials for the schools, and followed up by appointing the newly trained itinerant art and craft specialists. These specialists were graduating at first from various teachers colleges and later all were trained in Dunedin. In the cities where teachers college students were available they went out to the schools while the regular teachers were at the art and crafts courses. The first of these courses were run at Lower Hutt, then Wellington and Christchurch. Then in 1946 I spent three months in Auckland where again every teacher came every day for one week with about 25 to 30 other teachers, who were teaching children of a similar level. When all the teachers had been through the courses there was a week for principals followed by a week for the eleven school inspectors from the Auckland Education Board. All those who attended the courses engaged mainly in practical work in painting, clay modelling, weaving and newspaper puppets, with some lectures and discussion times in between. By 1949 there was a large number of itinerant specialists or Area Organisers, as they were called visiting primary schools and helping teachers throughout the country.

I would like to add here that because of the work that I had done from 1942 to 1949 Beeby saw fit to ask me to represent New Zealand together with Professor James Shelly at the first Art and Craft education conference in Paris, under the auspices of UNESCO. The book, 'Education Through Art', by Herbert Read, had just been published, and representatives from twenty eight countries were gathered together to look at the implications of some of his theories, and to compare notes on what was being done in our various countries. The same year was marked by New Zealand's being invited to participate in an international childrens' art exhibition which was shown in Mannheim, Germany, to celebrate the Goethe Bicentennial. I was there and was glad to see the strong impact made by the work that was exhibited from New Zealand.

This is the legacy that Gordon Tovey inherited in 1950 when he became the first art supervisor attached to the Department of Education. He developed the scheme considerably further, particularly in the Maori and secondary schools.

By this time a number of the area organisers including myself were taking up positions in the art departments of the teachers colleges and through their students the influences were spreading and consolidating. During the 1950's a number of the tutors and their students were becoming wellknown in the craft field for their own work. A few graduate teachers did not stay with teaching but became some of the first full-time craftsmen, at first mainly in pottery.

During the 1960's the specialist training courses ceased, as the students now coming out of the colleges were better trained in the art and craft field. At its strongest there were over seventy art organisers, but today the number has dwindled to very few indeed, some fourteen in all, distributed among the various education boards. However art and craft has developed very strongly in the teachers colleges, as more students are coming through who have grown up in schools where they were encouraged and given opportunities to enjoy art and craft.

Doreen Blumhardt

A Craftsperson Speaks

As I take up my reflective pen from amidst the unpaid bills and poisonous dusts that cover my workbench and stare at the dawn turgidly making its way above the Parriri trees on the hill my vision caught and ensnared by the cobwebs and cracked panes of the recycled windows of my self-built studio, I reflect amongst many things on just why I took up this life and sometimes with a snake-like flicker at the pit of my stornach, just how I am to get 'out' of it.

God knows they were golden years in the Sixties when I was young and we had so much choice. I remember: cheese was mild, medium and tasty. It still is in some parts of the country of course, but in the big centres you could buy the blue vein too. My generation had the luxury of doing what we wanted. What somewhat surprises me now, as even the hairs on my arms threaten to go grey, is that so many of us thought making pottery was just what we wanted. It puzzles me now... why didn't we want to live on lazy yachts in the blue Pacific, sipping slightly woozy-making crisp and cold martinis? Because, though I would only admit this at dawn as my hands creak at the thought of another day in cold wet clay, that is what I would like now.

Like the blast of a past lover turning up suddenly out of the blue, I stare with inner shock at the twenty years that have passed – the hills of Coromandel, the relationships, the children's bare bums on the bare boards of the house, the earth I moved, the timber I rescued, the herbs I planted, the conferences I attended and look round now and face the fact I am fortyfive years old, with teenage sons and I still live in a tip.

Ah well, first things first. I do like working for myself, always have, always will. The bite in the air at 4.30am when I've finished milking the cow and have my breakfast with the dawn and time for a think. It's sometimes now that I catch a glimpse of something elusive, something of the tension and harmony between earth and sky that I try to capture in my pots. But by 9.00am when the wheel is humming to itself, this 9.00am start is a hand-over from the days when Sharon Crosbie did the Morning Programme and we could all look forward to three hours uninterrupted intellectual pleasure, five days a week. Now I listen to the Concert Programme or the commercials but it's like straw really in comparison to meat. I know others feel the same and have left their wheels idle. God knows what effect the loss of her has been on the Craft Industry as a whole. Anyway, by 9.00a.m. its hard to capture the spirit of the thing - this tension between earth and sky - day and the air around it. But its on to making bowls, I like them. They're like breasts.

I have to make one hundred and forty of the same so as to build up stock. Yes, I do get bored. And yes, I'm a dreamer, an idealist and a person of principle. We all are except for that person who judged the latest national craft award. No this isn't sour grapes, my piece Earth and Sky XII wasn't finished in time, but what they thought they were doing God only knows. In fact, I often wonder what the so-called experts are doing. They seem to have got hold of a secret language of their own which tells them that Great Art is - a whole list of things I don't understand. Just when I see that they think it large plain bowls with decoration/ derivative of Japan, I see an exhibition of clay houses covered with little figures painted in flourescent and everyone's raving. I do get confused sometimes, I know I understand earth and sky being a New Zealander and I know I had no formal art training, but that was what we were all trying to escape. We didn't want formal training. We didn't want foreign ideas European ideas - we wanted to express ourselves, the bare hands response to the naked clay. And we

did. I tried working with others in a co-operative but none of us liked doing the book-keeping.

Sometimes I wish a large television crew led by James Mack, would fight their way up my 20 mile winding dirt track and make a two hour documentary of me and my guest for 'The Harmony Between Earth and Sky' and sell the programme around the world so I'd be rich and famous and know finally that I had got it right. Actually, if I was rich and famous I probably would still live here and make pots, but it would be nice not to worry about money and nice to feel my life's work had been valued and to have a yacht trip now and then.

Well, there's no selling out now and who would want to buy. I shall stay here until I'm a fiery ancient and am rediscovered and lionized. If it can happen to Quentin Crisp not one of us should give up hope.

A. Craftsperson

A Word of Warning

I made an exhibited a screen at the 'Design for Living' exhibition shown at the Crafts Council in Wellington during August 1987.

For the journey from Auckland to Wellington I packed the screen well and insured it for an extra one thousand dollars, although I was told by the carriers, Paul Pretty Removals, that it was covered as a new piece of furniture under 'limited carriers risk' for one thousand dollars.

For the return journey I decided not to take out extra insurance as I believed it was covered under 'limited carriers risk'.

The carriers marked a cross on the 'owners risk' insurance option for the Crafts Council to sign, instead of 'limited carriers risk' option, so technically I am not insured.

Paul Pretty Removals were given explicit instructions on how to pack the screen, and packing materials. It arrived in Auckland with broken hinges, a deep split and a large dent, having not been packed as instructed, or wrapped in the material provided.

I have waited for seven weeks for a reply to two letters and two phone calls, and now feel I must challenge the advertising of Paul Pretty Removals who state they are 'the people who care and take pride in their service' and they are the 'company that takes care about your life'.

I feel I must warn exhibitors, furniture makers, artists or anyone who wants to transport a fragile article that this company's attitude and performance does not live up to their advertising.

Yours faithfully,

Harriet Lukens

P.S. Paul Pretty Removals did at last contact me when I sent them a copy of this letter and offered me \$44, the freight from Wellington to Auckland; hardly adequate for the time spent repairing the screen, the time taken chasing them up, consulting lawyers etc., and the loss of value of the screen.

The Auckland manager said if my house wasn't insured and it burned down, would the insurance company be obliged to pay? The analogy would be more accurate if the insurance company *burned* my house down, would they then have any obligation?

Aims and Ideals

May I offer some thought on our organisation in the light of actions and statements offered from the Council.

I have been a member of our organisation for a good number of years but if you split the cost of the magazine from my membership then I certainly will buy the magazine, but not bother with my membership as I have a strong feeling of alienation from the organisation which seems to be becoming elitist in attitude.

Recently a meeting was held between ourselves and allied organisations with a view to combining resources. May I suggest this seems like a gathering of sick elephants trying to find a healthy one somewhere out there to save them when in fact all they will do is infect the healthy one because none of them will give up their sectional interests.

When voting I carefully read the aims and ideals of all candidates and gained the impression that membership and building up a strong regional base were high priorities. I will certainly not believe candidates blurb again.

This region recently had three members of Council in its area none made any serious attempt to contact local membership, in fact we had to do the contacting – and you want our support!!!

I would like to suggest that if we really have any serious intention of continuing as a viable force, we get back to basics. Everything relies on membership and I am at a loss to find out what we have done in practical terms to do anything to encourage people to join us. The advertising budget is woeful. Forget select lists (possibly the most damaging action on membership for many years) forget libraries and reference centres, as we are virtually owned by Q.E.II add our facilities to their existing ones.

Concentrate on people, all people, not just an elite few. Draw up a set of aims expected of candidates who stand for election that are to the benefit of the organisation, not the candidate. Membership is our life blood, without it we will die, and we seem to be heading that way. Hoping for increased TRANS-FUSIONS from Q.E.II. only prolongs the painful day and I have considerable reservations as to that bodies attitude to us and wanting our survival.

Yours faithfully

B. A. Milner

Art/Craft Controversy

When are we, those of us who sweat and groan, going to be freed of this enormous obstacle of constantly being confronted with this Art/Craft differentiation. My suggestion is first of all to pick critics who themselves are both self acclaimed and recognised artists. Publicity such as Bob Bassant gave to the dedicated woodworkers who made the **Design for Living** Exhibition, in his Spring 1987 contribution to our magazine, was destructive and uninspired.

The Art/Craft hang up is a 'snag', the result of an uncourageous culture, dominated by a confused intellect and a guilty ego. Bob, Art is a living thing happening now all around you. No one should insist that you should see it, but if *you* wish to delegate such appreciation always to the next generation or so, i.e. *History* then what on earth are you doing as a critic.

Your phrase "Art/Craft/ Design Hierarchy" puts you very much in the 'objective' camp. Appreciation of Art is a subjective phenomenon. Artists themselves have no interest in hierarchial matters, however, 'recognition' brings with it a warm fuzzy feeling which leads onto higher things, and is generally quite a nice experience.

Yours, an intolerant woodworking Artist.

Johathan Hearn



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David Garland: Recent Pottery. 1987

Finding a Voice

Henry Pim writes about the work of David Garland a New Zealander who has long been living and working in Britain.

The question of scale is important. When I spoke to David Garland about his ceramic work, the subject soon came up. "I think scale is fascinating, particularly in decoration. A certain mark, lets say of a teacup size works well, but when you blow it up to a big size it doesn't work". Physical control of the medium has

much to do with the degree to which the human body can move in an easy, re-laxed way when working. A form or mark that can comfortably be exe-uted at one scale may become lifeless or clumsy at another, not only because it might look best at a particular size, but because it is actually easier to execute. Throwing and decorating pots that have energy and a satisfactory relationship of the parts to the whole is a direct process. It requires

finely tuned physical control. Pottery is the ideal medium to create gestural work that satisfactorily resolves the problems of scale, it is also intuitive.

"When I am in my painting, I am not aware of what I am doing. It is only after a sort of 'get acquainted' period that I can see what I have been about. . ." Not Garland this time, but Jackson Pollock talking about his work in 1947.

Pollock believed that by abandoning himself to random and automatic painting he could by-pass the intellect and ex-press a kind of natural harmony. David Garland on this subject is a trifle more cautious. "I always worried about abstract expressionism: the areas of the painting that didn't work, which were arbitrary and out of control. I was aware

that it was a hit and miss approach and I didn't want that. I knew that you had to earn it, you had to actually know what you were doing". Garland was a painter some while before he was a potter but he felt the need for more control. The pot making process, with its specific skills and limitations provides, for Garland, a structure through which he can express the anarchic, intuitive themes that he had begun to explore in his paintings.

Garland began pottery late, and has learned the craft by a process of dis-covery and by asking other potters for help and advice. He makes plates, cups, bowls, jugs and teapots in a variety of shapes and sizes. At its best his throwing has a pleasing, relaxed quality. The handles seem to me a particularly



strong point. They are lively, a little wayward at times and somehow complement and actually become a part of the linear designs drawn on the pots themselves. Some recent jugs which are particular favourites of mine are made in two thrown sections that are joined together. Garland also produces matching sets of tableware and large robust bowls.

The work, either red or buff earthenware, is subsequently coated in a creamy slip, and decorated with oxide. Fitting the slip to the body has caused some problems, so he sometimes scumbles the slip on in order to bind it better and prevent it from flaking off. It is a delight to find that a technical necessity can produce an aesthetic development.

"There you are, with the materials themselves telling you what to do, and hell's bells you end up with something better." Cobalt, or else a mix of manganese and iron oxides are the only other decorating materials used. They are applied at the 'green' stage and then lines can be scratched through to reveal the clay beneath. The work is next bisqued, and this fixes on the colour which is sometimes made more intense by the application of a second layer after the first firing. Wax or paper resist are part of the repertoire of mark-making techniques used, and lines appear as brush strokes, as scraffito and as the narrow, untouched area between two fields of colour, long fluent lines contrast with short stabs or blobs.

Garland's decoration can be abstract, making play with the scale, positioning and texture of the marks, but elsewhere we find calligraphic figures lain across the surface. Matisse, Kline, Picasso and Motherwell come to mind, but I am not about to argue that painting and functional pottery are the same thing. They



are not, and this is nowhere more apparent that in David Garland's work. His is an exploration of the concerns of the one discipline, within the structure of the other.

Garland's bowls are paintings that may sometimes be concealed by oranges and bananas, only to come again into full view once they are empty. His jugs are sculptures to turn over and explore as they are washed up at the sink. In common with all usable objects, the pots are seen from different viewpoints. They vanish and reappear, they show themselves in part and then as a whole. In the business of handling and use, objects can communicate to us and this is the special language of craft at which Garland excels.

The jugs have lines of decoration laid on them that are a premonition of the way that hands and eyes will travel across the finished work. The way that fields of colour relate from one side of a bowl to another may not be immediately obvious from one viewpoint. By rotating the piece in our hands (an echo of the way that it was made) we understand it more fully.

I am not saying anything new, and Garland is quick to acknowledge the debt he owes to tradition. He has devoted considerable time to the mastery of traditional forms and techniques. He has a respect for what has gone before but is the last to subscribe to the 'they don't make them like they used to' school of thought. He said more than once that traditional skills can be learned. Many young people, with no special academic training or matured insight can produce work which displays a facility comparable to the products of the past. What cannot be reconstructed with any accuracy is the state of mind enjoyed by other peoples in other places and other times.

The great strength of Garland's work as far as I am concerned is that it is so suitable for him. The work represents his own coming of age. It shows a personality that is moving (at more than one level) towards a greater integration with itself. Garland speaks for those who must struggle to find their own voice. When things go well, as they often do, we can identify in his work both the individual voice, and the sense in which this is also the universal.

David Garland uses a variety of transparent glazes, here is one that is a favourite at the moment.

Lead bisilicate 75% White earthenware clay 25% 2% or 3% of red clay can be added to 'warm up' the glaze and help to flux it.

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Beyond East and West

Potter Jim Greig's work seen from the perspective of Japanese colleague Kimitoshi Sato.

What is it like to be brought up in a boys' home, and in spite of such a life, or exactly because of it, become an unprejudiced to free spirit? What secret lies beneath it? One will probably find it interesting to know such a man could exist in the world. Now what if one hears this person began his life in the southern hemisphere and departed from the earth in the northern hemisphere? One will quite easily imagine how strange was his destiny. To put it more concretely, how do you feel if you hear that, although he grew up in a young country, New Zealand, he was highly appreciated in Japan where pottery's long tradition has always been so highly respected? Many people may suppose that he learned the traditional techniques under a Japanese master, whose patronage brought the foreigner fame. That's not the case. The fact is that his art is quite far from the so-called-traditional pottery. A glance at the forms of his work will show you what I mean. For all that, his art never stops fascinating Japanese art lovers with an excellent sense of beauty. A Japanese feels subtle waves of joy raising in his soul when seeing his unique art. He will be fascinated, even astounded by the overwhelming feeling as if he were gazing at the very subtle waves conjured up in his soul in a sublime and beautiful form.

I have once read an essay written by Takeshi Umehara our great art philosopher. He lauded the artist highly into the skies, quite literally. Every day brought a growing esteem for his art.



Jim Greig: Platter 630 x 395 (approx)

And the final sad story. Who on earth could die of a sudden heart failure with no one else around, at a Japanese inn at dawn on the opening day of his first exhibition in Kyoto, which was to be so important? Who on earth could win such an unselfish destiny? More surprisingly, I found most of his friends unaware that he was reared in a boys' home. It means that his art has claimed a great appreciation, quite apart from his strange life story. That is very good. But if we admit that Tarkovsky's death in Paris, together with his struggle with the Russian authorities, accelerated our interest in his cinematic art, it would be better for us to know about James Greig's death in Kyoto to let many people gain interest in his art.

The most essential thing is, however, that his art is founded on a new basis. His art has a great potential through which we may overcome cultural and national differences. For instance, let us imagine that a stone is thrown into a lake which is as smooth and radiant as a mirror. It will fly in the sky, drawing an invisible parabola, and will make circle after circle on the water surface with the drop point as a centre. If we could feel beauty at the sight, it would be beyond nationalities, because water and stone and air are found anywhere in the world. Why does water flow downwards? Why does plant life raise itself to the sun in spite of gravity? Why are there only curves in water streams? And why do straight lines appear in ice and snowflake? A contemplation of his work may stimulate your interest to put further such riddles. Jim writes: water is the bearer of life. Submerged into water, we receive life. The Maori people believe water to be sacred: vibrant with life.

But please don't jump to the conclusion that his art follows ancient New Zealand tradition. Our most critical problem is that, at this time of overripened scientific technology, we must find a method by which we can evaluate from a new standpoint the idea of sacred life manifested in almost every racial world concept. If art by Greig or Tarkovsky should give true impulse to a man, he will have no choice but to have a new world concept: or at least he will feel he has been asked to have a new one. Their art is situated right opposite Gieger, who has become famous for the design of the movie "Alien", and whose art starts with the premise that organic life can, and should be regarded as a "living" mechanism which is inorganic. His forms are created under the assumption that man cannot be creative but is only imitative after nature. Gieger never

gives us transforming quality. On the contrary, at the bottom of Greig's art there lies a beautiful intuition which proclaims life is omnipotent in everything and everywhere. (It is widely known that Tarkovsky had a deep interest in Anthroposophy, and Greig also said he discovered Goethe's principles of transformation through the writings of Rudolf Steiner.)

What is such an organic world concept? For example, how do white clouds floating in the blue sky remind us of how life, namely, water behaves, leaving us overcome with emotion? When we see white clouds like furrows on earth, afloat on the blue heavenly vault, we know they result from a warm air-stream flowing over a comparatively cold airstream. Their behaviour resembles the forms a strong wave leaves on a sandbeach, when it overflows a weak one. Every form of plant life can be Buddha according to Buddhism. Greig's art makes us realize in awe that everywhere in the world Buddha life, or to put it in a western term, that organic life is ubiquitous. Once a man feels its presence, everything in the world in the universe brings it home to him. He is in constant longing for this new life. Those who know that probably feel war to be the most idiotic act, because they truly know

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Jim Greig: Platter 630 x 395 (approx)

what it means to rob men of the life enclosed within their skins. It is only then that in an individual is born a thought of peace as a decision made by his free spirit. There is good reason why Greig received enthusiastic support from David Lange, New Zealand's Prime Minister, who has gathered our heartfelt sympathy for his anti-nuclear policy.

A James Greig Exhibition was held at the Ginza from 11th until 27th September 1987. The exhibition was curated by UNAC Tokyo with the support of Shiseido Corporation and the New Zealand Embassy September 25th was the day when Jim departed from earth one year ago. Personally, I very much wish that as many people as possible may appreciate his art.

The title of this exhibition **The Forms of Clouds** is thrilling to me. When I rushed to Kyoto at the news of his death, I had an opportunity to see a vast collection of his last artistic abundance, and found a large and almost flat (it means the work has a beautifully subtle undulation!) plate. It seemed to me as if on a pure and shining blue sky there are white clouds shot from a jet stream. It was as if he had picked up a part of the heavenly spheres embroid-

ered with stars of zodiacs invisible to the eye by flying himself high into the celestial vault. A blue sky dome with clouds has unseen stars, indeed. We just forget it. . . Since then clouds have reminded me of Jim, sending me sad happiness. Jim, I am sad at your loss, and at once I am happy because I have clouds as a token of your memory. The work compelled me to think now he is creating great wonders of nature far behind the clouds. It seemed as if the spirit enclosed within Jim's physical body had expanded rapidly into the cosmos, now his body is cosmos; humanity is his surrounding. I did not know how to express my ideas properly, but a passage from a book by Takeshi Umehara, who was to meet Jim on the day he died, that taught me. Ancient Japanese used "kumogakure" (hide himself behind clouds) to refer to the passing away of a noble person. I wonder why I had forgotten about it? My favourite book 'The Tale of Genji' has a chapter on "kumogakure". 'The Scroll of the Tale of Genji' has clouds floating transcending both space and time. I find myself seeking my lost friend who has hidden himself behind clouds his gentle eyes, his graceful smile. . .

Kimitoshi Sato

John Crawford



Nick Channon, design tutor at Nelson Polytechnic, recently visited Anne and John Crawford at their Ngakawau home.

Through perception, expression, research and sensitivity, there is an inherent vitality in the way that John Crawford approaches his work. As Henry Moore stated, "A sculpture can have a vitality within it – a pent-up energy, an alert tension between its parts, an intense life of its own, independent of the object it may represent". Several of John's sculptures have this kind of power.

The environment that John and Anne work in is very pleasant and spacious, well ordered for the systematic manufacture of well crafted and considered production ware, an aspect of their work with which I was not familiar. In it there is a strong feeling of progression, and a motivation to experiment, if a little cautiously with regard to form. There are some bowl forms that have been produced without sufficient attention to the relationship between curvature, rim, footring and proportion. The larger bowls tend to be the more successful however. John never allows anything to leave the workshop without his seal of approval.

There is also ample flexible room for sculptural one-off's. Surrounding the many worksurfaces are little gems of visual imagery to which John and Anne make reference frequently. For the visitor sitting listening, the eyes start to wander up and around the walls. It is a visual feast of exhibition posters and invitations, cuttings and photographs from the press, and latterly, many drawings. Another treat lies under a work-

Another treat lies under a workbench, a large disorganised pile of Johns recent sketchbooks, his older ones sadly destroyed. This work is akin to a visual diary; a narrative of concepts, ideas and developments, with references to the female nude, hands, hearts, a horse named Dusty, a cockatoo, a dog and a cat. I feel that a greater emphasis on observational drawing used in conjunction with the present gestural drawing would give rise to a greater understanding of structure. John already recognises this and is seeking a life model in the Granity area.

John's present drawing falls into two categories. First and most importantly, studies that are specifically for his clay work, and second, large scale drawings in colour that are works in their own right. These are produced on 300 pound Bockinford paper with a single dye applied evenly by brush. The surface is worked heavily with oil pastels that produce a highly complex build up of tones and colours creating bold and striking juxta-positions. They have the semblance of being visual experiments that result from John's acquaintance with Ittens book 'The Art of Colour', however the "itten" grid is becoming redundant as the subtlety of colour combination is more fully realised. The size of the drawings has increased to A1, becoming all the more successful as a result. A combination of texture, both visual and tactile, composition, void and solid, line and outline, the relationship of object to object, and most especially the colour and its tonal value create successful expressions of John's own experiences of Ngakawau.

The drawing produced expressly for claywork has similar qualities but differs greatly in its immediacy and sparseness of both line and colour, and as such is almost a recorded shorthand of ideas and progressions with female nude predominant. The nude is not a fixation but has merely evolved through the relationship of the vase to female form in terms of curvature, profile and sihouette. This development came about through the nude being a linear outline applied to the surface. Gradually the profile of the decoration has begun to dictate the form of the vessel and as such now promotes the surface treatment as an inherent and intrinsic part of the structure and profile. This interaction is taken a stage further when two of the slab forms are viewed together as a related pair. The space be-tween the rigid planes and their surface treatment creates an air of dignity and more importantly, a strong relationship to architectural structures and planes. This combined with symbolism provides a major reduction of threedimensionality to its barest elements. Curved contours are expressed through

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lines and areas on flat surfaces, where the edges or profiles of clay become the most descriptive component of the work.

Looking at these recent pieces, I wonder how far the reduction of expression in three-dimensions can go before the spatial quality that still exists is lost. However, John does point out that he is progressing, changing, developing and his work is experiential by nature and not necessarily as successful as he would like it to be.

John is very aware of his surroundings on a day-to-day basis and is highly selective in terms of the recognition of viable source material. He is therefore involved in a conscious problem-solving approach that in essence draws more from the importance of daily life and its seemingly mundane occurrences than from the wealth of natural form with which the Granity area is endowed.

What he consciously chooses to employ as his observational starting point into "ways of seeing" is a valid part of his research and is full of personal emotion and motivation. Talking with John, I found that much of his experience of other influential works is confined to an excellent range of art books. I sense that John's awareness of three-dimensions, form, structure, volume, space and many other aspects of art, craft and design, would be enhanced still further through experiencing the real thing. There is always the question whether such influences are of relevance to someone who is already confident in the interpretation of source material. In the end, it is the individual who determines the validity of new influences.

One other important aspect is the role that Anne fulfills in the day-to-day organisation of the workshop, the business and John. He readily states that Anne is his skilled apprentice, automatically packing and firing kilns, throwing, turning, accounting, before he has even thought to ask. A great deal of value is placed on the communication between them for the development of new ideas and concepts. It is this type of relationship that must be envied by many other craftspeople. Anne's involvement is I suspect often understated. Her most important role is that of critic.

John's approach to his work is becoming based more and more on selfevaluation. It is this factor that impresses me above all else when talking with John. He has the enviable ability and knowledge to determine with accuracy, the direction he takes in his work. His comprehension of design and his extensive technical and creative knowledge combine to help him achieve a successful experiential approach to his work. There are at present many pathways open for John to take. Through his experience and ability he will choose a path that may not necessarily be the safest, but will surely be one that allows him freedom of expression, through a combination of drawing, colour and clay. If asked what the key is to John's success I would have to say, his integrity. Ask John what his work is about and you'll get a reply not dissimilar to, "It's my personal expression of life in downtown Granity with the imagination button turned up".

Nick Shannon



2 John Crawford: The Terriers Holiday.







Anthony Williams

Clare Hardy Profiles Anthony Williams, Craftsman – Goldsmith – Romantic.

Anthony Williams is a romantic. Although New Zealand born, the slightly built jeweller comes across as quaintly British, belonging perhaps to a time long gone, when courtly attitudes held sway, when armour clad knights faced fiery dragons and golden haired damsels waited in distress. This romantic attitude is reflected in Anthony Williams' recreation as well as his work, particularly that seen in an extensive exhibition as at the Dunedin Public Art Gallery last September/October.

It was a confident display from a man who will celebrate 20 years in the profession next year. Among the thirty five art nouveau style rings, brooches, collars, carrings, pins and bracelets were Williams' biggest and most flamboyant pieces ever. As he put it: "To a certain extent I have let myself go."

The piece de resistance was a magnificent dragon brooch of 18 carat gold, enamel, diamonds and New Zealand jade. A similar styled beast, an 18 carat gold and platinum dragonfly, featured tigers eye eyes. A careful look at the wings of both creatures showed that Williams has used a technique rarely seen today, that of plique-a-jour enamel. The translucent enamel stretches like a delicate membrane between the ribs of the wings.

Plique-a-jour is similar to cloisoné and champlève, two other enamelling techniques also used by Williams in this body of work. In cloisonne, the colour is divided by fine wires or "cloisons" which make a pattern on the metal surface, while in champlève, the metal is sawn, carved or etched away to take the enamel. In plique-a-jour however, there is no back-plate to hold the enamel in place. Instead, it is suspended like a soap bubble caught in a ring. This technique, recorded in Byzantine times, was resurrected by the art nouveau movement at the turn of the century, but because it is extremely labour intensive and the end result rather fragile, it is practised by just a brave few today.

Another ancient material Williams resurrected for this exhibition was steel. In the past he has confined his attention to precious stones and precious metals pure silver, moonstones, opals, seed pearls, ivory, and nothing less than eighteen carat gold. With the hours of labour, which go into each piece he feels it would be a mistake to use anything less. An average pin or brooch takes about 40 hours to execute. In days gone by knights of the renaissance wore steel armour inlaid with gold or silver, and using techniques he learnt as a student, Williams has revived something of this ancient art. He pits the cold, hard steel against the warmth of gold and silver and precious stones – garnets and pearls. It works best when kept simple as in a plain steel bangle inlaid with gold.

Another of the talents shown by Williams in this exhibition was bone and ivory carving, which he also learnt as a student and has only recently picked up again. Pleased with the results (the exhibition included a small head carved from ivory with strands of 18 carat gold hair sprinkled with diamonds) he intends to do more carving. Pieces such as this brooch which did not sell at the Dunedin exhibition have been sent off to the prestigious jewellers Aspreys of London, where Williams has sold on a "regular but intermittent" basis over the past few years. Having an outlet at the top end of the British jewellery market has given him the confidence to invest considerable time, effort and money in pieces which would be too expensive for New Zealand. And with the tightening up of what Williams calls New Zealanders' "disposable incomes" he feels that having access to an overseas market makes sense. To his frustration though, this latest consignment to Aspreys, which in-



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cluded bone and ivory, ran into problems with customers and the relationship has cooled somewhat. Williams talks of trying to break into the New York, San Francisco or Sydney markets, and he cynically adds Auckland to the list, one place in New Zealand he has not been able to sell his jewellery.

Most of the work he turns out at his St. Leonards studio is commissioned by local people who approach him to design and execute particular pieces. About 95 percent of this commissioned work involves rings, partly because rings are so personal that people like to think theirs is unique, Williams explains. He also does trade work and exhibition pieces.

Sometimes he is brought a piece of jewellery to remodel. It is a constant juggling act, says Williams, finding a market that will keep him busy with an income but not so busy that he becomes fed up with the constant demand to fill orders. While plenty are still coming in things are certainly tighter than they were and Williams is wondering exactly what direction the future should take.

It is nearly 20 years since Williams travelled to England to study at the Birmingham School of Jewellery and Silversmithing. He graduated with honours and also earned a fellowship and diamonds diploma from the Gemological Association of Great Britain. Winning the H.M. Wamuel travelling scholarship enabled him to tour Scandanavia and visit many workshops. After three years working as a craftsman in Birmingham and London, including 18 months with English designer Andrew Grima, Williams returned to New Zealand in 1975. That year, assisted by the Queen Elizabeth II Arts Council, he established



a workshop at Port Chalmers, just a few kilometres from his present studio in St. Leonards. He built it close to the house he shares with his wife Jenny, high above the spectacular Otago coastline. Even though he lives away from the main centre, there are many distractions – too many, he admits: "I have terrible trouble sitting down and concentrating."

Clare Hardy

- Anthony Williams: Brooch – 18ct Gold, Platinum, Cloissonné enamel, Diamonds, Pearl.
- 2 Pendant 18ct Gold, Carved Steel, Garnet, linen cord – 40mm.
- 3 Ring: 18ct Gold, Diamonds.
- 4 Ring: 18ct White Gold Amethyst.
- 5 Brooch: 18ct Gold, Platinum, Diamonds, Tigers Eye, Plique à jour Enamel



GALLERY

Moving Fingers



Fingers, New Zealands longest established contemporary jewellery gallery moved late last year from its premises in Lorne Street, Auckland to a much larger space in Kitchener Street, opposite the Auckland City Art Gallery.

Fingers was started thirteen years ago in the small Lorne Street shop by a group of young jewellers, who wanted to control the sale of their work and deal directly with the public. It has been run as a co-operative ever since selling the work of it's partners currently seven, as well as that of other jewellers, to an appreciative clientele.

In that time, due to the contact facilitated between the jewellers, the distinctive indigenous style of jewellery, for which Fingers is known, has developed, as well as the innovative use of paua, pearl shell and other materials such as silver, titanium and ebony.

The gallery has grown in pace with the professional development of its members. Fingers partners and exhibitors are now some of New Zealands leading craft jewellers. For example, they form the majority of the artists showing in the Foreign Affairs/Crafts Council exhibition **'Bone Stone Shell: New Jewellery – New Zealand'**, now touring Australia. While Fingers is their home base, they exhibit their work widely throughout New Zealand and are involved in teaching their craft and other activities, such as organizing the first exhibition of Details the national craft jewellers and carvers group, held at Auckland Museum in 1986.

For the last few years the partners had been considering moving to a larger space to accommodate an expanding exhibition schedule. With a steadily growing number of promising new and younger jewellers producing exciting work, more display area was needed. The partners were encouraging these jewellers to have their own exhibitions with a view to stimulating more challenging work.

In 1986, the decision was made for the group by the continuing demolition of Auckland and the search for new premises began. Finally a shop was found on the ground floor of a new building on the corner of Khartoum Place and Kitchener Street, opposite the Art Gallery sculpture courtyard.

This new gallery is twice the size of the old one, an unusual octagonal shape with a large glass frontage. It has a light airy feel making it completely different from the old enclosed gallery, and a pleasant view overlooking the trees of Albert Park.



Humphrey Ikin: Counter at Fingers.

The partners have carefully designed and assembled most of the new custommade showcases and fittings themselves, giving the gallery a unique appearance. A commission was given to a furniture craftsman Humphrey Ikin who then designed and made an interesting canoe shaped table in New Zealand tawa to serve as the counter.

Already a number of exhibitions have been held utilising the new space available. Each artist has been better able to express the style of his or her own work by making full use of the versitility of the show cases and their greater ability to accommodate display materials.

There has also been an excellent response from the public who have made their way up the stairs of Khartoum Place in their usual numbers.

Fingers acknowledges the assistance of the Queen Elizabeth II Arts Council.

Elena Gee



ARCHITECTURAL PORTFOLIO

Alison Taylor Fabric Artist

The architectural firm, Sargent & Smith contacted Alison through the Art Department at Waiariki Polytechnic. After seeing photos of some of her work, and after Alison herself had a chance to view the available space, it was agreed that she would submit sketches of a basic idea. These were accepted, and a third of the total commission price was advanced for materials. Both parties agreed that the work would be completed within three months, and the artist would be responsible for the installation.



"Joy" ANZ Bank, Rotorua Commissioned by: Sargent & Smith, Auckland Size: Four panels, each 2200 x 800mm

Materials: Cardboard mailing tubes of varying widths, covered in Tetron/Dacron wadding and synthetic fabric, bound with synthetic raffia and mounted on a timber frame.

Rona Jarosewitch

Design Brief: To design a memorial window to be the main feature in the Memorial Alcove, portraying the different roles the RNZAF plays. During the 2nd World War in Britain and Europe, in the Pacific and the training at home in New Zealand. To show the whole facett of a war, that is human suffering, agony, pain, but also friendship, excitement, naivity. Flying, different perspectives, perception.

Materials used: Handblown full-antique glass throughout the windows. Imported from West Germany, England. Use of streaky glass, flashed glass, that is etched, painted, stained, fired, assembled in the leadlight technique.



Stained Glass Feature Window in the Memorial Alcove of the new, Royal New Zealand Airforce Museum, Wigram, Christchurch.

Client: Royal New Zealand Airforce

Architect: Don Donnithorne, Christchurch

Venue: RNZAF Museum, Wigram

Dimensions: Main Window: 4.80m x 1.60m (broken up into twelve panels) 2 Side Windows: 1.00m x 1.60m (broken up into three panels each).

Commission completed in March 1987.

Anne Mercer

Festival Guest Artist at the Potters Shop





Wellington's second International Festival of the Arts in March this year was celebrated by a group of local potters with a special exhibition of porcelain by Anne Mercer, one of South Australia's most respected ceramic artists.

Encouraged by a number of visitors to their premises during the 1986 festival, members of The Potters Shop Cooperative hit upon the idea of inviting a guest artist from Australia to exhibit in their shop in Tinakori Road, Thorndon. It was an ambitious venture for the small co-operative of Wellington potters but one which went without a hitch, thanks to the dedication of Raeburn Laird who made all the arrangements, and UDC



Finance who assisted with travel expenses.

Anne Mercer's exhibition consisted of thirty five pieces in laminated porcelain. Bugs, rabbits and irises are featured in stylised patterns on her crisp, colourful slab forms. In describing her technique Anne quotes the Websters Dictionary definition of laminate – "to make by building in layers." Individual batches of porcelain clay are prepared using body stains and the coloured designs are then developed by rolling the colours into very thin slabs, cutting out desired shapes and building up the coloured layers on a base slab.

Anne has chosen to work with simple plate forms as they are sympathetic to the complex patterns and colour combinations obtainable with this technique. After the form has dried in a carefully controlled atmosphere to minimise warping, it is bisque fired, polished and then fired to maturity (about 1250°/ Celsius) in a nest of silica sand. Finally each piece is 'wet and dried' to give a soft lustrous finish.

During her stay in Wellington Anne presented a one-day demonstration school at Murray Clayton's Claypots Studio, Ohariu Valley. There she demonstrated in an informal and relaxed way her laminated slab techniques, using coloured porcelain which she had already prepared at home in Adelaide.

Anne Mercer is currently working as a full-time studio potter and lecturing part-time at the South Australian College of Advanced Education, the institute at which she completed a Bachelor of Design (Ceramics) degree in 1983 after 20 years experience of art teaching and studio pottery.

Mary Smith

Wearable ART

Baby look at you now! Wearable art has come of age in New Zealand with the style and pazazz many discerning artloving dressers have been waiting for. They no longer stand back and say 'WOW' – they're buying it and they're wearing it.

Wearable art has come down off the walls and onto the catwalk, glamourised but not compromised. The skill of those who make it has a lot to do with it, but the marketing of it has much to do with the Aucklander, Pamela Elliott, organiser of the Wearable Art parade and exhibition. For Elliott and the artists, the packed show at Auckland's Kingsgate Centre was the sixth and most successful showing yet of wearable art by New Zealand-wide fabric artists who want to put their work on the backs of their admirers. Wearable Art 88 was a major success for Elliott both as a fashion exercise and subsequently as an exhibition at her Compendium Gallery in Devonport.

Craftspeople from all corners of the country have long been making fabulous garments, be they woven, knitted, handpainted, tie dyed or screenprinted. Many have earned individual recognition and a following of those who knew where to find them. This annual extravaganza for wearable art, though, has provided a showcase and a marketing vehicle to an increasingly appreciative public and an opportunity for fabric artists to cast an eye over the talent of their contemporaries. About 35 people exhibited this year putting together more than 200 garments between them. They had worked with many different materials - leather, wool, silk, cotton, feathers, PVC, tulle, beads, paints and dyes. Some - Peter Franken, Judith Whyman, Susan Holmes, - have long been successful in mainstream fashion awards including Benson and Hedges awards. The old hands were joined this year by many talented newcomers - notably Alison Wall and Anne Higgins.

This annual showing of crafted clothing started off quietly in a Devonport pub. Its metamorphosis into a fully blown, choreographed fashion show might seem a little out of step with the more laid back traditions associated with craft exhibiting, but "It's the glitter and buzz that has made it work" says Pamela Elliott. "These garments are exciting. A static exhibition would not grab the attention they deserve ... and it would'nt be as much fun."

Elliott remembers the difficult days of getting wearable art actually bought and worn. "It's an attitude thing. The market



Hand dyed silk makes a vibrant lining and applique for this black velvet outfit from Aucklander Susan Holmes – an original exhibitor in Wearable Art.



Alison Wall: Painted cotton courduroy coat and lycra tights.



Peter Franken: Printed leather 7 piece 'affair' trimmed in suede.

used to be very tentative. The real market is people who are excited by the work. Every year I'll get one conservative woman who is willing to take a risk. She will buy something, wear it and come back converted. First though, people have to feel confident in themselves. There are more people around, now, who enjoy the attention they'll receive wearing such a garment, and who also appreciate the sheer talent that has gone into making something. They are now willing to pay prices that reflect that, too."

Peter Franken, for example, is well known for sheer outrageousness in leather and his garments this year were no exception. Equally eyecatching was the handknit work of Alison Wall. Certainly it struck the right note with an Auckland woman who bought it after the parade to wear as a wedding dress. Wall, an actress, is multi-talented in the fabric field and her handpainted cotton jackets and painted tights were equally striking.

Other exhibitors were Leonie Arnold, Jenny Barraud, Wendy Bennett, Nicola Campbell, Suzan Carter, Fenella Christian, Marion Corby, Gay Cusack, Liam Davidson, Doris de Pont, Julie Emmerson, Patricia Eruera, Robyn Fallon, Annie Graham, Jean Hammon, Pat Henley, Marion Hera, Meghann Humphries, Jillian Karl, Kristin Leek, Rose McCrae, Janet McIlwraith, Marie Potter, Dyan Prujean, Maxwell Riddle, Dagmar Roehrs, Louisa Simons, Yanny Split, Pamela Thompson, Caro Allison, Lorene Cecconi, Suzanne Sturrock, Daphne Mitten and Neridah Haworth.

Daphne Mitten and Neridah Haworth. Says Elliott: "The range of media used, the creativity and the broadening overall in recent years has been amazing. People are getting much more particular about finishing, about cut. I believe they should still collaborate more on technique so that concepts can be wellexecuted from all aspects. A fabric artist doesn't have to be a jack of all trades . . . they should sometimes seek out those who can perfect things for them technically. When that happens we will see another step forward."

In the meantime we won't see such an exciting collection of wearable art anywhere else in the country. Elliott wistfuly concludes "I would like to see wearable art tour the country, but just mounting the show in Auckland has always been a mammoth undertaking."

Helen Vause

Elena Gee: Box containing Pendant, Bracelet, Earings. Steel, rubber, lexan, paua, titanium, cotton. Black & White photography Michael Chittenden.

STONE · BONE · SHELL New Jewellery – New Zealand

by John Scott

The expectant crowd waits on the pavement for the doors to open. Promptly at 6.30 they do and there's a glass of champagne for the guests, but still a wait. All the exhibits are covered in specially dyed silk shrouds. A gentleman in a tuxedo walks towards them but ignors them, moving instead to discrete black drapes in the corners, and further mystery begins.

Openings of exhibitions can be "special occasions" but few reach the stature of a memorable event. Jamie Bull's dancers had been waiting to reveal the work through a specially choreographed dance sequence helping make this opening worthy of such an important exhibition.

'Bone Stone Shell: New Jewellery - New Zealand' is an exhibition put together under the auspices of the Crafts Council of New Zealand having been commissioned by the Ministry of Foreign Affairs to tour the Pacific Basin over the next three years. The Ministry does not normally show exhibitions in New Zealand prior to their departure to overseas venues so the opportunity to launch the exhibition at the Crafts Council Gallery was a unique event. Rosemary Shannon, the Director and Raewyn Smith, the exhibition co-ordinator, accepted the responsibility, incorporating an opportunity for a company to become involved in the growing art sponsorship. Azimuth Systems Limited; information systems consultants, saw the potential of close links with the arts, and as director Alick Wilson stated, "we are putting back something into the community that has supported us".

Few societies are as young as New Zealand or have had to develop its art and cultural identity while being subjected to such a great body of overseas imagery. Finding art which speaks about New Zealand and which captures the influences of both internal and external influences is liable to either miss the mark or project a traditional Maori flavour to contemporary work. Bone Stone and Shell avoids both and comes as close to the heart of New Zealand and it's art as any exhibition I have had the good fortune to see.

John Edgar as curator writes,

"A growing awareness of our place in the South Pacific has led a number of New Zealand carvers and jewellers to use traditional materials in a contemporary way that acknowledges our bi-cultural heritage and redefines our values in the twentieth century. A recent trend in contemporary jewellery has been to use non-precious materials in such a way as to put them in contrast with the inflated value of materials such as gold and diamonds". He goes on to acknowledge that the focus on these materials is "to establish and proclaim their real value in our culture".

The work of twelve artists make up this exhibition of forty five carefully selected pieces. Questions have been asked why the work of other fine New Zealand artists working in these media was not included. Where for example was the work of the traditional carvers in greenstone or the bone carved in the Maori tradition. In the context of these selected works, such pieces would have appeared incongurous in that they would speak of a past tradition. The selectors Kobi Bosshard, James Mack and Edith Ryan, along with John Edgar, have been consistent in their commitment to ensuring the language of the works chosen



speaks about materials and the land.

Paul Annear's five jade works are elegant in their simplicity and design. The Half Moon breastplate with argillite beads evokes a feeling of a universal culture, while there is the reference to decay and a past.

Hamish Campbell has three finely carved bone necklaces. The detail in the clasps and the cord attest to a passion for the place of technique and craftsmanship in arriving at a total work of art. The Horse Necklace was initially the most satisfactory of the pieces, though rather incongruous, being the only image in the whole exhibition which was not indigenous. However, on closer study the owl with its wings widespread and it's feet tucked up suggesting vulnerability and life energy, becomes more and more appealing. It's the sort of piece you would expect to assume a real per-sonality. These works are all minor engineering marvels, being made from a number of pieces fitted together. The Fish's body for example, is in six segments linked together.

Fortunately these works, like those of Inia Taylor, avoid the culatural cliche's of so much of today's bone carving. Taylor's work, four necklets and a curled fish in whale bone and paua, are lively fish forms caught by a mouth full of cord. The illustration in the catalogue has them struggling in wet sand – an image captured and reflected in the display stands of the exhibits.

Elena Gee's use of "industrial flotsam and jetsam" to form small treasure chests for pieces in the perspex covered boxes are works reflecting Gee's distinctive style. Her use of disused pieces of machinery as storage boxes I initially find difficult but intriguing. The contrast between the inorganic leftovers of a discarded symbol of the modern mechanical John Edgar: Cutting Stone Argillite, Wedge-shaped stone in box.

Michael Couper: Necklace. Jade, pebbles, nylon, stainless steel, silver. age, and the timeless simplicity and beauty of the natural materials is compelling. I found myself returning more and more to look for further secrets in the treasure boxes.

While Elena Gee's boxes are bolted shut ensuring the viewer can peek but not touch, small lidded boxes by Dave Hegglun carved from blocks of beef or moa bone are empty and suggest more as to what they may have once contained. Hegglun's love of the land reflects both in his sensitive use of the material and in the imagery he carves into the surfaces. Land Alive, carved from bone and goat horn has a rocky landscape covering the surface fusing into a face at either end. It's easy to get the impression of the guardians of the land watching in all directions to ensure this landscape is preserved.

Roy Mason's work has an elegance and a sophistication almost inherent in the use of mother-of-pearl. Mason comments as to how his designs attempt to utilise the whole shell and each piece is cut and then linked together to form either bangles or necklaces. His Sun of Man neckpiece, bangle and brooch all fit together within each other and create a piece of high fashion elegance. Similarly, Alan Preston uses large expanse of polished shell to form his neckpieces and



Photography: **Julia Brooke-White** Copyright: Crafis Council of New Zealand Courtesy of the Ministry of Foriegn Affairs.











- 1 John Edgar: "Cracking up", Coins of the realm. 5 Greywacke stones surrounded by copper set in Kwila box.
- 2 Paul Annear: Half moon breast plate. Jade, Argillite beads, linen.
- 3 Hamish Campbell: Morepork Necklace Beef Bone, Waxed Nylon thread.
- 4 Paul Mason: Ceremonial Bracelet. Giallo Sienna, sodalite, mother of pearl, silver.
- 5 Dave Hegglun: Land Alive 1. Beef bone, Goat horn.





- 1 Inia Taylor: Fish. Whale bone, ebony, paua.
- 2 Alan Preston: Breastplate. Mother of pearl, oyster, Ata, Van.
- 3 Jenny Pattrick: Flight of birds ring. Gold, Paua, Vermeil, 9ct Gold.
- 4 Warwick Freeman: Stone Flake Necklace Argillite Flakes, Oxidised Silver
- 5 Ray Mason: Enigma Bangle, Enigma Emblem. Island Mussel, Mother of Pearl.







Paul Annear: Stoor, Jade

bracelets. His bangle in Mother-of-Pearl, oyster, coconut, silver and gold is a wonderfully crafted artefact which just so happens to be a bangle. Preston manages to use various coloured shells and rope ties in a way that reflects more of the influence of the greater Pacific than just the New Zealand context.

This reference to the greater Pacific is constant in the work of John Edgar. I always have the feeling with John Edgar's work that they are ancient artefacts of some great scafearing nation. The simplicity of his Compass in Nephrite Jade relate closely to his "Cracking Up" Coins of the Realm. These five discs superbly worked in stone surrounded by copper have a metamorphic quality through the changing design. They constantly suggest to me some ancient message or some past culture. The holes without cords in his Cutting Stone and Amulets again suggest a history that has survived the decaying of the cords. Of the works in this exhibition, Edgar's reflect most strongly the ocean and the great voyages of the people who make up the Pacific rim.

Michael Couper combines jade, argillite, pebbles, paua, stainless steel and silver in his three stunning necklaces. He has managed to take a raw pebble and through careful attention to design combine it with other immaculately finished stones to produce a jewel. One of his necklaces has sharp angular design with what appear as teeth forming the central decorative detail. This contrasts with a softer rounded necklace, where small pebbles are interspersed with the darker stone and suggest a softer personality.

Necklaces also provide the substance for three works by Warwick Freeman, some of the most successful in the exhibition. While suggesting an almost African flavour in their design, with their spiralled clasp, the total congruence between material and the chosen design is apparent. One, made up of small slate chips, suggests a prehistoric civilisation and a test of the timelessness of the material is that this piece of work is totally appropriate in today's society. Similarly, his necklace made of small paua pieces carefully polished, drilled and tied together in five consecutive strands is highly successful but the necklace made of small chicken bone pieces interspersed with oxidised silver is a real gem. By oxidising the silver he makes it look like some cheap metal such as lead and mixed with the dull tan chicken bone, one has the suggestion of a worth-less strand of children's beads. However it is this reality, and the fine workmanship which helps produce one of the most resolved pieces of work in the exhibition. Freeman's attention to detail and design considerations, linked with his approach to the use of simple materials and simple designs, continues to create some of the best work being produced in contemporary New Zealand jewellery.

The work of two artists remains. The two large ceremonial bracelets by Paul Mason, extremely large and clearly very heavy, were seen by another artist as reflecting Mason's sense of humour. One shows the raw unworked surface of the stone, either suggesting through use, it has been damaged or that the raw surface of a stone is but a rough promise of the colours and hues below the surface once polished. These are bold works and in some ways capture the essence of what this exhibition is about.

I have left the work of Jenny Pattrick until last as I felt I may have bestowed upon it all the superlatives. In the past I have often felt some of Pattrick's work was overly elaborate but these works I find totally satisfying and stunning. Pattrick has four rings entitled Flight of Birdsrings, combining paua and precious metals. The paua has been polished and sensitively fixed to suggest large, almost flying fish forms leaping from one's hand.

All these works have been given a treatment that can only attest to the truly professional stance taken by the exhibition co-ordinator and designers. The catalogue itself is a substantial tribute to the book designers art. Each artist is shown in a chosen environment and one

Alan Preston: Bangle, Paua, Coconut, Silver.



- 1 Elena Gee: Box containing Bracelet and Ring. Aluminium, lexan, pebbles and Flax.
- 2 Jenny Pattrick: Flight of birds rings. Gold paua, Vermeil, 9ct gold.
- 3 Paul Annear: Bird/Arrow Necklace Jade, Carnellian, mother of pearl, linen.



work by each artist is shown in full colour through sympathetic photog-raphy by Michael Chittenden. For me one of the features of the catalogue is the use of portraits to introduce each artist. Too often we see the work of a New Zealand artist without having any idea of what they look like or the environment in which they work. The portraits by John Daley are superb works of art in themselves and Suzy Pennington is to be commended for raising the standard of catalogue production in this country. The design work in the catalogue has been translated throughout the exhi-bition with individually sculptured displays for each collection of work. Designer Jonathan Custance has sculptured small discrete "landscapes" on which each piece is displayed. These display cases with their attention to detail have been built with lighting fixtures and are designed in such a way as to collapse so that work can be packed for overseas travel.

I find it difficult to fault this exhibition although I'm sure faults will be found but as a total concept, as an example of the





professionalism and the art of this country, it is a standard and an example which can only enhance New Zealand's stature in the Pacific.

John Scott

Black & White Photography Michael Chittenden

Trusttum

Fiona Ciaran chronicles Philip Trusttum's work in glass

Philip Trusttum first designed flat glass in 1980. **The Magnificat**, a painted and fired window for the Lady Chapel in the Roman Catholic Cathedral of the Blessed Sacrament in Christchurch, was made as part of the Cathedral's 75th anniversary celebrations. This was no ordinary window and represented an important development from most previous indigenous flat glass art. This window was experimental, embodying a style of work from which Trusttum rapidly diverged while paring down his ideas on flat glass design.

The Magnificat is the song of Mary the mother of Christ (Luke 1,46 to 55), sung after the Annunciation and the Visitation. It is a hymn of praise and happiness beginning: "And Mary said, My soul doth magnify the Lord. ..." As a theme, it has been depicted rarely in stained glass.

Trusttum was given the subject matter but allowed free interpretation, with the only proviso being that the darkest colours used in the work were to be at the base so that the icon in front of the window would still be seen clearly below it. The resulting of Magnificat is composed of rich, variegated coloured glass that leads up into a blaze of bright and lighter hues towards the centre top. The circular area can be equated with heaven and relates to renaissance paintings of the Assumption of the Virgin. At the bottom the crescent moon represents Mary and her name is written in lead across the base area.

Before designing the window Trusttum looked at photographs of the Jerusalem Windows, which are a series of twelve panels, each representing a Jewish tribe, in the synagogue at the Hadassah-Hebrew University Medical Centre in Jerusalem. They were de-signed and made over 1959 to 1961 by Marc Chagall and Brigitte and Charles Marq. The Magnificat shows stylistic traces of Chagall's work as a result. There is the same imposition of an existing, strong architectural grid in a window of classical shape. A centralised circular motif appears in several of the Jerusalem Windows as well. At the top Trusttum has placed neumes representing the notes of **The Magnificat** chant used in liturgical mass. (Neumes were prototype musical notes used from the 9th century onwards in Gregorian chant 'scores'. These were brought to Trustum's attention by Dorothy Buchanan who composed a piece to be played at the window's unveiling ceremony.) The placing of the neumes echoes the incorporation of Hebraic script in the **Jerusalem Windows**. Trusttum also included twelve small stars around the edge of his design to denote the tribes of Israel.

Trusttum began the commission by executing six drawings done in grease crayon on paper. These were all variations of the same design and he relates them most closely to his car drawings of 1980. The motif of a Rover tail-light is partial inspiration for the triangular shapes in the centre of **The Magnificat**. He also views the designs as a throwback to some of his 1970's paintings because of the fractured quality that the leading gives.

Trusttum painted the glass mostly with his fingers, prior to firing. Approximately three-quarters of the window was painted and fired twice. He picked the glass colours jointly with glass artist Graham Stewart who cut the glass, fired the paint on in a kiln and then leaded up the window's component panels at his Christchurch studio. Because they were unable to obtain just the right hue of blue glass, both artists decided to double-plate certain areas by leading together two pieces of glass. **The Magnificat** was installed in August of 1981.

Trusttum's next work in flat glass design came in 1983 when he was commissioned to design two abstract windows for the new St. Patrick's Roman Catholic church in Napier. The subject matter of both were Mary's acceptance of the Annunciation and St. Patrick. Trusttum based his design for the first window loosely on the treatment of drapery that he had seen in paintings by Piero della Francesca. Essentially, it depicts Mary's clothes and interspersed through them are the words spoken by the Angel Gabriel (Luke 1, 28-38) beginning: "Hail, thou that art highly favoured. . .". Neither of these designs have been carried out in glass as yet.

In 1983 Trusttum was also commissioned to design two sanctuary windows for the Anglican Church of St Thomas in Fendalton, Christchurch. He was later asked to provide designs for two further windows in the nave areas, with complete freedom in designing these four windows. The 1983 pair represent Christ's hands and those of the apostle Thomas, who put his fingers in Christ's wounds, because he did not believe that Christ had returned from the Crucifixion. Trusttum traced his own hands and arranged the images as though they were in the small rectangular trays used by craftspeople to fire paint on glass in a kiln. Although these windows are not painted and fired, the spatial arrange-ment of the pieces in the kiln-trays during work on The Magnificat stayed in Trusttum's mind. The designs also relate closely to the paintings of hands on chipboard and firewood that Trusttum had been doing at the same period as these windows.

The north sanctuary window facing the sun is a bright, predominantly red and ochre piece offset by deeper blue, green and purple. In the south sanctuary, a cooler more reflective and more loosely-structured window was made. Instead of using clear glass as in the background of the north lights, white German 'opak' was chosen to surround the brighter pieces of glass. The north sanctuary window on the left facing the altar contains left-hand images and the south window, those of the right hand.

Trusttum designed and then executed these windows in close collaboration with Christchurch glass artists Suzanne Johnson and Ben Hanly at their studio. This was to be the beginning of a fruitful working relationship that has continued to the present. Trusttum first made maquettes using Gasson paper pasted onto white cardboard. He then discussed the manner of execution with Hanly and Johnson and they jointly chose the colours and modified and developed the panels as they were fabricated.

Trusttum's style and manner of flat glass design from the work for St. Thomas' onward is related to the considerable body of flat glass designs by Henri Matisse who used his 'decoupage' (paper cut-out) technique to make maquettes for his windows. In this way he was able to arrange areas of pure colour to his taste. Matisse painted the colour onto the paper and then cut out the shapes. Trusttum began by using commercially-coloured paper then changed to painting paper as well, to ob-tain the hues that he wanted. Interestingly Chagall was also exposed to Matisse's flat glass designs when the former settled at Vence and the latter was working on the famous cycle for the Dominican Chapel of the Rosary there from 1948 to 1952.

GLASS



The idea of using the 'pure' colour in glass appeals to Trusttum and he has not painted its surface since. The two sanctuary windows at St. Thomas' celebrate the beauty of the glass itself. Trusttum further explored this theme in two later windows for the east walls of the naves at St. Thomas'. Finished in 1984 these were based on a third design made as a possible idea for the first sanctuary windows. The blue glass in these has been acid-etched in places. The designs bear some resemblance to Matisse's first project maquette for the apse windows at Vence entitled Celestial Jerusalem. Trusttum used some of the left-over painted paper from his 1981-82 Tennis series of works, for the maquettes.

In mid 1985 the St. Thomas' windows were vandalised. Fortunately the vestry committee had had the foresight to install external, protective polycarbonate sheeting over them. Although a concrete block was thrown at them damage was confined to a few cracks. Had the sheeting been more securely attached to the building frame, it is possible that the windows would have remained untouched.

Trusttum's more recent designs have all been secular. Four residential windows were completed in 1985: one large living room window through which the garden can be seen; a stair landing window; and a door panel and door surrounded in opaque glass for privacy. These are all variations on a theme inspired by an intricate metal necklace from India that Trusttum bought in New York. It has central rosettes or flowers linked together like chain-mail. The four windows relate closely to what the artist terms his 'jewellery' or stencil works on walls, that at one point covered the interior of his Christchurch home. He started this style of work in 1982.

After working with Trusttum, Hanly

and Johnson conceived the idea for an exhibition of flat glass designed by an invited group of seven New Zealand painters. **Artists in Glass** toured New Zealand in 1985-86 and included panels by Philipa Blair, Nigel Brown, Debra Bustin, Patrick Hanly, Ralph Hotere, Claudia Pond Eyley and Trustrum. (See 'Art New Zealand' 39 Winter 1986, pages 35-37).

Trusttum's three panels from the exhibition included an early trial panel for the south window in St. Thomas' called appropriately enough, **St. Thomas'** Fingers. The other two panels, Kite and Fly Swat, are based on two applique murals that were designed by Trusttum and made for the Rotorua City Council in 1985. The imagery is based on Maori fibre art and the choice of subject matter relates to Trusttum's recent interest in woven, sewn and embroidered works. Kite and Fly Swat reveal a shift of focus in his glass work. The designs are pared down to essential components and the colours of glass chosen are very low-key. They also relate to Japanese bamboo and screen art. Not all of the subject is contained within the frame; only a part is shown.

In 1987 Trusttum, Hanly and Johnson created the huge stained glass canopy for the Unisys House on The Terrace in Wellington. Again the design was inspired by the Indian necklace from New York.

When talking about his work, Trusttum voiced his concern about the attitudes of people who are unable to understand that a painter can design and cofabricate flat glass, or that it is permissible for a person well-known in one medium to shift to another or become a mixed-media artist.

History and tradition are on his side and like many other 20th century painters involved in flat glass, Trusttum does not view it as a fleeting experiment but as a serious commitment. The future looks bright for Trusttum, Hanly and Johnson in glass.

Fiona Ciaran



The New Zealand Woodturning Display Centre

An agreement to stage a New Zealand Woodturning Display Centre at the Putaruru Timber Museum was finalised by the Putaruru Woodcrafters Club and the Museum Committee in late 1987.

It is proposed that this will be a permanent display of the work of some of New Zealands best woodturning, and what better place for such an exhibition than a timber museum; particularly one which is rapidly developing into a nationally unique centre of timber memorabilia.

To start the exhibition an invitation to submit a piece was sent to woodturners known to us for their excellence in crafts-manship. The response has been gratifying. Obviously we cannot be aware of every master of woodturning 'out there', and should there be any person (s) interested in the advantage of having work in the display centre, a submission for consideration would be welcome.

Lockable cabinettes, plate glass fronted have been designed of dimensions 1 metre square x 600 mm deep. Submissions will need to be of a size to fit. The name and locality of the turner will be displayed with the piece plus details of wood used. Owners value of the piece should be submitted for insurance purposes. Any piece accepted will be on loan to the centre for 12 months after which time a turner may withdraw or replace his exhibit if he so desires. Access



1 Marg Bartos: Ash 500 x 410 mm

3 John Lister: "A view through" Rakaia Laburnum Burl – 220 x 220 mm



to the exhibition will be free of charge to members of the National Association of Woodturners New Zealand, Inc. Any further information can be had from 'Display Centre', C/- Box 152, Putaruru.

The Putaruru Timber Museum is situated on an elevated area on Highway One overlooking the village of Putaruru some 60 Kms from Hamilton to the North and 80 Kms from Taupo in the South. The complex supports a tea rooms, a licenced conference room, a picnic area and superior comfort facilities.

Numerous buildings house exhibits and photographic displays pertinent to the timber industry in the central New Zealand, bearing in mind that this was the area of the first plantings of the pine forests in 1924. Currently energies are being directed toward reconstruction of the Minginui (Bay of Plenty) steam mill, the last of its kind to be operational. (All the parts are in storage on site.)

Ken Sager

New Directions in Fibre

Contemporary New Zealand and Australian fibre art became the focus at the Fisher Gallery, Pakuranga during May. The show was curated by Auckland artist Carole Shepheard and the artists included Inga Hunter, Carole Davis, Malcolm Harrison, Jenny Hunt, Suzy Pennington, Adrienne Rewi, Kate Wells and Maureen Lander.

Guest exhibitor, Australian Inga Hunter, and her work were brought to New Zealand with the assistance of the Craft Dyers Guild of New Zealand. Inga Hunter has been a fibre artist and tutor since 1973. In 1974 she founded the Batik Association of Australia (now known as the Batik and Surface Design Association of Australia). As well as batik, Hunter also makes and explores the uses of handmade paper. With this her work varies and diversifies as much in its type of subject and its use of material.

'Craft Australia' described her: "Hunter cannot be solely linked with batik. She acquires techniques avidly, and with a solid methodology, then makes them work for her to achieve colourful surfaces. While she may still use resist techniques such as wax resist or shibori, she can also choose from among transfer printing, painting dyes, smocking, stitching, beading and making and casting paper, as examples. Her Aquarium series calls these diverse skills into use, as a myriad of underwater forms come to life in fibre and fabric' Hunter showed six works from the Robes of the Imperium series, displaying her magnificent ability in the skills of composition and execution of final form. As she says: " the hard bit ... is where the idea doesn't always work, and has to be modified. I am not one of those people who has to draw ideas, I have to use actual materials to develop my ideas properly". Hunter is a prolific worker. Apart from producing her artworks she is the author of numerous dye leaflets, craft articles and columns for the 'Fibre Forum' magazine. As a lecturer and workshop tutor she is always in demand to share, demonstrate and instruct her deep understanding of textile working.

The other exhibitors included in the exhibition showed equally their dedication, diversity and individuality of approach to their craft. Carole Davis is best known for her batik work. Formerly working from Auckland, Davis has moved to Sydney where she continues making textile works. Davis began working in embroidery and sewing and then moved into screen printed fabrics. She was visited by Hunter when they were both learning about batik and developing the technique of painting with dyes and incorporating wax for new effects.

Malcolm Harrison prepared a large scale piece to command one wall of the Fisher Gallery. Harrison's quilts have established him as one of New Zealands leading exponents of this craft. Increasing in size and complexity, Harrison also draws on a wide range of sources to develop his motifs. He doesn't only make quilts – the Dowse Art Museum in Lower Hutt recently purchased his wonderful collection of dolls **The Family**.

Jenny Hunt's wall weavings are now breaking ground as they redefine preconceived notions of fibre art in relation to painting and sculpture. Hunt, who has been working with fibre since the early sixties, recently completed a Fine Arts degree. Her pieces combine the wrapping and binding of forms with the addition of the colouring of their surfaces with paint. These forms are then assembled and arranged on the wall.

Suzy Pennington's reputation as a textile artist is also rapidly growing. In 1984 she produced a commissioned work for the new Arts and Commerce faculty building at the University of Auckland. Since then demand for her work has increased. Pennington works slowly. She says of her work: "I want my work to have a feeling of screnity and calm".

Adrienne Rewi has had a busy year with an exhibition at the Sarjeant Gallery in Wanganui and at the Hastings City Cultural Centre. The work in progress for the Fisher Gallery was a large scale three dimensional installation in cast paper.

Kate Wells is a meticulous worker in tapestry weaving. A graduate from the Wellington Polytechnic School of Design she has also spent time at the Victorian Tapestry Workshop in Melbourne. For her "in tapestry one is free to design expressively (and) one of the aspects of tapestry weaving that excites me is the combination of spontaneity and preciseness".

Continuing the use of the Sculpture Court, Auckland artist Maureen Lander has prepared a large suspended work for this space. A recent graduate of the Elam School of Fine Arts, Lander has also gained a strong reputation as a photographer. She produced work for the inaugural exhibition of the newly completed Waikato Museum of Art and History – Te Whare Taonga O Waikato.

² Bill Butler: Container.

GLASS



Reg Kempton

Peter Viesnik reminisces about Reg Kempton who set up new Zealand's first glass blowing workshop.

In September 1987 Reg Kempton died in Thames at the age of 90. Relatively few New Zealand craftspeople have either heard of him or are aware that Reg established this country's first glass blowing workshop in Nelson back in 1960. This was a considerable feat in itself but especially so considering that he was 62 years of age at the time, an age when many start their retirement and leisure years. Reg was always a hard worker, even to the extent of renovating an old house in Thames not long before his death. To go back to his origins, he was born in London in 1897 and at the age of fifteen he became the fourth generation of Kemptons to enter into the glassblowing industry. The first was his

great grandfather who established The Albert Glassworks in Vauxhall, London. In 1913 Reg started work in his father's factory, The Southwark Glass Works, which produced glass fittings for gas and electric lighting and hand drawn tubing, also supplementing these production items with blown artware such as vases, posey bowls and paperweights. He recalled in a newspaper feature how he started as an iron boy whose task was to get the blowing irons ready for the footmaker. The footmaker helped the servitor, the punty boy prepared the little jobs, and the servitor helped the gaffer who was the master glass blower and leader of the team. The First World War interrupted his glass blowing career with an army service and on his return to the factory he decided in the late 1920's to set up in partnership with his brother, Cedric Kempton, the Nazeing Glass Works in Hertfordshire, which still flourishes today. Here again the main products were hand drawn tubing and instead of gas light fittings they had a contract with Mr. Eddie Swan of Ediswan Lights to make the glass bulbs for that firm. This writer recalls Reg describing how, in the Depression years, they actually blew the light bulbs at lightning speed, working very close to the furnace! With the Depression and the Second World War looming, Reg as managing director of Nazeing Glass Works retrenched and specialised in

FABRIC ART

hand blown glass, mainly for the American market. This continued throughout the war and in 1948 he decided to emigrate to Australia with the intention of starting a glass factory in Tasmania.

Making a few attempts he became disenchanted with the bureaucracy of the then Tasmanian State Government and decided to try New Zealand, and eventually in Nelson in 1960 managed to produce his first articles from an oil fired furnace and coke lehr in the Nelson suburb of Stoke.

A few years later, around 1963, he constructed a small studio in the quiet countryside of Havelock South, Marlborough Sounds. Because he had difficulty in getting pots from England due to import restrictions in those days, he finally made his own from clay he col-lected from the Golden Bay area. Although rather crudely shaped, the pots stood up to the required temperatures and, due to the pureness of the clay, did not leak any impurities, and again he used oil firing for the furnace and coke for the lehr. The latter were constructed from bricks obtained from the Blenheim Gas Company who had demolished an old retort. So at about seventy one years of age he started blowing glass again, and every few weeks he lit up his furnace and with the help of his wife, Ellen, and his assistant, Derek Boland, managed to turn out hand blown glassware and in a very small way managed to market the artware from Dunedin to Auckland.

He continued to blow glass from this small studio until he was eighty four, when he had a minor stroke and decided to live in the North Island closer to his family where he settled in Thames until his death.

Reg visited my workshop in Devonport a few times and provided us with a very useful Victorian optical mould which we still use frequently. His son, Lex, who lives in Auckland makes the comment that his love of the glass was so great that even at ninety his family had to restrain him from catching a bus or trying to hitch a ride up to Auckland to again try his hand at blowing glass at our studio!

Reg was a pioneer in the studio glass movement and served as a formative influence and encouragement to those of us who felt that hot glass work was an occupation demanding the energy of youth and requiring a large amount of capital to set up. He built his workshop in Nelson using minimal resources and locally attained materials and derived pleasure and satisfaction from his labours. Reg fired up for four days a month in his eighties, limited more by the price of oil than by his age. He remains an inspiration to us all.

Peter Viesnik



Louise Day: Wall hanging "Piwakawakas"

Gentle Art Company

Embroidery and Fabric Art

The Gentle Art Company is a group of nine women who began regular meetings in 1986. All the members completed London City and Guilds Embroidery Part 1 during 1984-86 with Helen Marshall at Newlands College. Finding that the course developed their individuality and stimulated their creative urge, they decided to continue working together.

Their Exhibition In Stitches was the result. Held at Turnbull House, Wellington, during the International Festival of the Arts during March, and attracting large crowds, it showed the varying styles they have developed ranging from the traditional to the experimental with a lively use of colour and fabric, sometimes in non-traditional ways.

Louise Day has combined a study of the New Zealand bush and her love of fabric manipulation to develop several wallhangings. These all show her textural interests and her meticulous care in finishing.

Kerry Barber's inspiration comes from her garden. Her years as a Dental Nurse show her love of fine detail and her study of floral art is reflected in her imaginative stitching.

June Brunsden's draughting background shows in her manipulation of shapes and development of interesting patterns. She also has a strong interest in colour.

Jean Rothwell has combined her Home Economics background and a previous hobby of painting to develop her distinctive embroideries of surface stitchery.

Margaret Scott has recently been

FABRIC ART



- 1 Catherine Ellis: Cyclone Quilt "Raja 180W-16.5S"
- 2 Bridget Chapman: Wallhanging. "Willows at Turangi in May"
- 3 Margaret Scott: "Box Kites"
- 4 Margaret M. Hurst: "Pennsylvania Winter".
- 5 Cynthia Wright: "Die Fledermans".
- 6 Kerry Barber: Flower Boxes.
- 7 Jean Rothwell: Handkerchief Sachet.





studying the various stitches of old Hedebo and has used this technique to decorate several items. She also enjoys playing with colour.

Cynthia Wright has been bringing the old lace technique of Carrickmacross into the modern scene. Her masks combine her two loves, music and embroidery

Bridget Chapman is a devotee of the sewing machine and she makes hers do

sewing machine and she makes hers do things the rest of us only dream about. She literally paints with the machine. Catherine Ellis recent two year stay in Fiji has influenced her embroidery in both colour and texture. Her vibrant use of colour has been heightened.

Margaret M. Hurst is an American now settled in New Zealand; Marge has her science background to call on when she manipulates triangles into colour and shape patterns for patchwork.

Bridget Chapman









3

Indexing People

by Roy Cowan

On reading Crafts Index, Ins and Outs by Peter Gibbs, 'New Zealand Listener', March 26th, and also a draft of a poll being distributed to Crafts Council members: The CCNZ had sought to set up a crafts index of members whom they could recommend for patronage. A notice was published calling for entries. In what was intended to be a first cut, only those of "unquestioned ability" were taken, and the rest were stood down. Response was patchy and after selection, inadequate. A second cut had even less success. There were citicisms of the principle or the procedures and some members withdrew information or resigned. Now the members will receive a new proposal with choices including abolition of the index. The incoming President, while saying that he disapproves of the index in its present form, affirms an intention to set a very high benchmark. This looks straightforward; in practice there are mounting difficulties.

Like the CCNZ, the New Zealand Society of Potters (NZSP) was formed upon an open call for members, who came mainly from regional pottery clubs, with a high content of learners. A draw was the chance to show in the annual exhibition, and the national exhibition held in a different centre each year, with changing selectors. In the early years there was some uniformity of product, mainly domestic ware or house garden embellishments, and with methods and aesthetics as set out by Bernard Leach. It was fairly easy to prefer the teapot that poured cleanly against the one that weighed a ton and dribbled. But selection was inconstant, sometimes idiosyncratic. The selector who was on to form (undefined) which hardly any pots had; the selector who refused all pots with a particular glaze of American origin, or the gallery official only interested in "Art" and only one potter had it. Also the size of the cut varied greatly from year to year. Selectors sometimes face

dissent after acting; never was there a statement of principles before selection. In fact there wasn't an agreed language defining principles. In spite of these difficulties the NZSP has continued to cohere. The exhibition forms the centrepiece of a gathering with elections, discussions, demonstrations and celebrations. A strong sociability and the management identical with the membership make for stability.

In these respects the CCNZ is less closely bonded; a higher degree of empathy and diplomacy is required. The structure is more open to a "managerial revolution", in this case attending a drive towards standard setting in which some members get run over. In the 'Listener' Peter Gibbs, and, as reported some other speakers, land epithets on the heads of dissidents, but how would the potters feel if, having had an entry rejected they were also barred for a term of years? The regulations for the index include "time frames" of five years, what happens to the excluded? The approach offers some simple options but two multi-staged options are of Byzantine complexity; this is asking for secessions.

I recall the early enthusiastic days of the World Crafts Council, the crops of joiners and the supermarket-like exhibitions, crafts of all kinds and all standards, indeed very like the present art and craft scene overseas. That era is incorrectly seen as a primitive state antedating the dawn of reason; the truth is that there two complementary states, the Dionysian as against the Apollonian. Born in the one, the CCNZ struggles towards the second! The machinery is defective, proferred new machinery may not improve relations. Should there be some pause to rethink strategy? Should there be regional exhibitions possibly in cooperation with local groups. When the New Zealand Academy first held the Sculpture Pottery and Graphic Arts show it found a gain from the ensemble effect of the three media. Certainly for

potters an association with and understanding of graphic art forms is needful. Anyhow such activities by CCNZ might be seen as a way of extending contacts and meeting crafts producers who might become members-invited. Could the CCNZ make a progressive move towards an invited membership, with qualifications or proved attainments?

Originally the NZSP operated with a limited 'entry on test' membership, but within the part-federated array of associations pressure for direct entry succeeded. This gave the society a higher subscription revenue. I note that the Crafts Council still solicits members 'unqual', but it does have room to manoeuvre, subject to finance studies and at present in somehope that the new craft studies will bring through a generation of younger qualified workers.

It was really a stroke of fortune that the Leach tradition came to New Zealand at a time when it was fading in Britain. Derived from Japanese peasant pottery, centred on simple domestic ware forms, thrown, marks of making expressed, with simple glazes based on materials around, restrained or no decoration. The relatively high firing, promoting interesting fusions, accidents of heat flow or atmosphere could add interest. The practice was enhanced by direct contacts with Japan, and other methods giving a high place to kiln effects such as Raku and Bizen were adopted, and the random fire burns and carbon stains of low fired wares such as those of Nigeria are still about. An art in which intention vies with recognition. Classic utterance: 'I just throw clay and fire together and see what happens!

People may be short on art, but a natural sensibility is common and what the writer Fiona Kidman observed as a physical quality of the pots distinguishes a New Zealand style which will probably endure, which has produced some masterpieces. However, the world changes.

of Madam Fine Arts

One by-product of what was a relatively stable and prosperous period was conservatism. With time, a wellestablished group of seniors, leading potters and taste-makers arose, the natural selectors of exhibitions or of each other as required, and with this serene scene, a small but constant stream outwards of younger potters of promise, looking for fresh air. Also came periodicals from overseas with pictures of far-out pots like the quasi-twodimensional works of Alison Briton and Elizabeth Fritsch referring to jugs of beakers but aligned on a slant to the image, in the manner of TV graphics in electronic tension. Easy to join the trend by copying. I'll leave comment to Stravinsky: "The poor artist borrows, but the good artist steals!"

In New Zealand the Leach tradition served well in an ambience very short of art experience and skills. Within the numerous short schools that went with the movement one found enthusiasm and activity, but any venture into the science or calculations that underlie ceramics was hard going, and so often, the approach to drawing was fearful or timorous. At the life stage of adult educationees, progress becomes very difficult. When later porcelain became available the weakness of drawing and a related inability to relate to styles such as Kakiemon, Nabeshima or early European Majolica is just sad news.

In Britain the full effects of the expanded art design and crafts teaching to diploma or higher levels are now visible. A brochure to hand from the South Bank Crafts Centre, a shop near the Festival Hall rather like our potters co-ops, has eighteen contributors in a very wide range of crafts. Average age in the twenties. Least grade of eduction, BA Hons. Last November the Crafts Council launched a touring exhibition with a ch launched a touring exhibition with a manifesto-catalogue. An extract from the preface, by Ralph Turner, head of exhibitions: 'Young furniture makers, jewellers and metalsmiths are showing incredible dexterity and imagination when recycling scavenged materials and obcoleta artefacts of waterday. There is obsolete artefacts of yesterday. There is youth's reaction against everything that is thought normal, tasteful, safe, middleaged or middle-class. A lot of the work is also anti-art, craft and design. There are few dovetails and no compromises. Style and nostalgia, love of the primitive and theatre take precedence over traditional values'.

Roy Cowan



Ceramics "The First Thirteen"

Jean Hastedt reports from the Ceramics Symposium held in Dunedin at the beginning of the year.

On 29th January, thirteen of New Zealand's leaders in their chosen field – ceramics, assembled in Dunedin at the Otago Polytechnic School of Ceramics. The event was conceived, by the Queen Elizabeth II Arts Council, The New Zealand Society of Potters and the Crafts Council of New Zealand and it was the initial step in planning for New Zealand's involvement to feature as the "country in focus" at the prestigeous FAENZA International Ceramics Concorso to be held in Italy in 1991. A great accolade indeed, as it will be the first time a non-european country has been invited to exhibit at such an event.

Neil Grant the Head of Department at the Polytechnic was the symposiarch: responsible for materials, equipment, firing, facilities etc; Jean Hastedt was the Co-ordinator and Colin Haynes the Deputy Director of the Queen Elizabeth II Arts Council, the Facilitator.

The first few days found the ceramists involved in making pieces with which they were familiar, but then the different environment together with the challenge of adapting to unfamiliar kilns found them working in different ways from those in which they would normally, in the comfort of their isolated studios. It was interesting that only two out of the thirteen ceramists were using the wheel, the rest being involved in either hand work or slip casting.

either hand work or slip casting. Melanie Cooper worked entirely with the wheel and was also the only ceramist using porcelain clay as her medium. She chose to work on ruby lustre bowls and the challenge of adapting to the idiosyncrasies of the kilns would not have been an easy one. Merilyn Wiseman experimented for almost the entire three weeks using new methods of mould making, as a direct result of unkind air transportation from Auckland! and with new techniques and new firing methods. She eventually exhibited some very fine sagger fired pieces.

Chester Nealie worked with both wheel and hand made pieces, the latter being large footed slab forms, with great presence. He was to be seen in the dead of night salting a fibre kiln which was due for demolition but still had some firing life left in it.

Robyn Stewart and Bronwynne Cor-

nish both prospected for clay locally and used with some success, a local clay from Whare Flat tip area, producing exhibition pieces of burnished whare and large coiled work respectively.

Ann Verdcourt assembled an installation of some thirty cones using all the many available firing schedules, experimenting largely with surface textures and colours, while Phillip Luxton constructed large sculptural work in heavily grogged clay, two pieces being approximately twelve feet tall, posing a firing challenge as a team of workers were called on to construct a rocket shaped kiln: – steel mesh with ceramic fibre lining which was a landmark on the campus for the last week or so, and was a wonderful sight in the latter stages of firing in the early hours of the morning. The firings caused much interest to the local residents and college students, even the local fire brigade members were sufficiently interested to check on our progress!!

Richard Parker exhibited a group of both small and larger vessels using for him a new technique of cutting the piece from a solid block of clay – then attending to the inside of the piece at the leather hard stage. The resulting effect being a great freedom of form. This new direc-



Melanie Cooper



tion will involve him for many months in new and exciting work yet to come from his Kaeo workshop.

Peter Lange too suffered from air transportation of his plaster moulds, but a wander about the local beaches and pavements of the city brought forth a new series of work with a local flavour. His work is entirely slip cast and assembled being either wood or sagger fired. Julia van Helden's fragments took off in a new direction as with the exchange of collected knowledge amongst the ceramists – new work and methods were touched on and experimented with.

Rick Rudd, a master at Raku Firing, worked on large figurative land forms and his piece he left at the college will inspire many of the students on the campus. Meanwhile both Christine Thacker and Moyra Elliott worked on known forms, but experimented with colours and surface treatment giving their work a new quality and excitment.

An exhibition of work in progress was held at the end of the Symposium at the Carnegie Gallery in Dunedin and ran for four weeks with many local people showing great interest.

It is to be hoped that such a gathering of ceramists forming a master class will be the first of many, as the opportunity for technical and philosophical exchange is an invaluable one. The thirteen potters involved wish to thank the Queen Elizabeth II Arts Council for their funding of this event.

Jean Hastedt

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 Voulkos 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 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 Loover 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

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Crafts Council of Australia, 1985 Colonial Crafts of Victoria: Early Settlement to 1921 Murray Walker (Guest Curator) Crafts Council of Australia, 1978

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Yearbook of South Australia Crafts, 1986 Published by Crafts Council of South Australia

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Art Facts – Information about the Arts in New Zealand by Neil Scotts Lewis Holden Jenny Neale Department of Internal Affairs, 1987

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

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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

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Design in Sweden Lindkuist Lennart (Ed) Swedish Institute, 1977 Design in Sweden, 1985 Swedish Institute

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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

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Cane and Rush Seating Margery Brown Batsford, 1976

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The arts and crafts produced in Texas (mostly furntiure) in the nineteenth century

GLASS

The Techniques of Glass Engraving Jonathon Matcham and Peter Dreiser Batsford, 1982

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Home Tanners Handbook June Vivian Reed, 1976 Leather in Three Dimensions Rex Lingwood Van Nostrand Reinhold, 1980

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Dyeing for Fibres and Fabrics Edited Janet De Boer

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Making Bedcovers, Duvet and Table Covers Dorothy Gates Penguin, 1985

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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

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Inger McCabe Elliott Viking, 1984

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Dyes from Plants of Australia and New Zealand Joyce Lloyd Reed, 1971

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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

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Mary Rhodes Batsford, 1984

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Creative Feltmaking Kay Donald Kangaroo Press, 1983

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Bobbin Lacemaking Pamela Nottingham Batsford, 1983

Bobbin Lace Pattern by Tiny Zwaal-Lint Forward by Pamela Nottingham Batsford, 1984

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Taaniko, Maori Hand-weaving Joyce Ronald Smith Octapus, 1975

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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 Edna Wark Batsford Published, 1984

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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

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The Ashford Book of Spinning by Anne Field Reed Methuen Publishers, 1986 Hand Woolcombing and Spinning by Peter Teal Reed Methuen Published, 1985

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The Art of Tapestry Joseph Jobe Thames and Hudson, 1965 Beyond Craft the Art of Fabric

Mildred Constantine & Jack Lenor Larsen Van Nostrand Reihold

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

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BASKETRY

82 Some Australian

Baskets – 1982 22 Shows the diversity of contemporary Australian baskets 83 Floating Forest – An Environmental Sculpture 1982 41 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) 16

FABRIC AND FIBRE

3 Embroidered clothes by 30 Heather Joynes 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 43 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). 40 No notes. 23 Fabrics to Finery: Handcrafted clothes by Dawn de Vere & Pat Grummet (No date). 32 De Vere and Grummet are Australian fabric and fibre artists 24 Cloth Art 1975 24 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 24 Dyrenforth is a leading UK batikist. These slides record his 1978 exhibition in Australia. 39 New Directions in Fibre (No date). 24 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 48 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) 42 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 27 A selection of work entered in this exhibition.

65 Lois Morrison: American Fabric and Fibre Artist 1982 24

Documents her New Zealand exhibition. Shows soft sculpture, applique banners and trapunto work.

66 Skin Sculpture 1982 27 A selection of works from an

Australiasian show of jewellery and wearable art. 69 Shared Fabrics Art Workshop 1982 24 Documents a shared workshop with

four batikists and one calligrapher/potter. 77 First Steps in Felting

1982 15 How to create felt fabric from unspun fleece

79 The Wollombi Farm Series – Works on Fabric by Heather Dorrough: The House 1983 24

"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 24

"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 48 "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 Dvers Guild First

Annual Exhibition 21 108 Australian Wearable Textiles 34

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35 Mel Simpson Glass (No date) 20 Blown glass by New Zealander Mel Simpson. NO notes 43 Images in Stained Glass 1978 30 Works by Australian Cedar Prest 47 Contemporary Glass 1978 79 Selection of contemporary American glass 48 New American Glass: Focus West Virginia 1977 79 54 Tony Keupfer of Inglewood: Handblown **Glass** 1980 18

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4 Australian Jewellers (No 24 date) Selection of current work. 26 Twentieth Century Jewellery from the Ptorzheim Museum(No 63 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 31 date) Selected pieces by Australian jewellers 28A William Harper: Recent Works in Enamel 1978 29 Cloissone by American enamelist William Harper. 28B Ellamarie and Jackson Woolley: Enamel and Plastic 1972 10 Four slides of enamels, six slides of plastics 37 Contemporary American Indian Jewellery 66 (No date) 45 Stone Cutting and Setting (No date) 44 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 72 Australian jewellery. 85 Robyn Gordon's Jewellery 1981 35 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 21 101 1985 Compendium Gallery Exhibition of NZ Jewellery, Stone, Bone Carving & Metalsmithing 33 103 American Jewellery Now 57 An exciting survey of contemporary handmade jewellery by 57 artists.

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1 Joan Campbell at Work 30 (No date) 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 49 date) Historical works. 21 Contemporary Japanese Ceramics 1977 66 22 Shimaoka and his 30 Technique 1972 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 21 (No date) (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 92 1982

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73 Ceramics II: Domestic Pottery 1983 18 Contemporary British domestic pottery 86 25th NZ Society of Potters Annual Exhibition 32 1983 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 52 Pottery Award 1985 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

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2 Magdalena Abakanowicz in Australia 1976 30 7 Forms in Fibre 1977 19 10 Women Artists: Fibre 33 1978 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 $18'' \times 18'' \times 10''$. 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

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97 Woodenworks – Five Contemporary Craftsmen 50 109 The Fine Furniture of Englishman Christopher Faulkner 35

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Craftspeople98Furniture Designs from
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Artisan 78 Canadian Crafis Council Canada 1978 National travelling exhibition of contemporary Canadian crafis (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

Council of New Zealand New Zealnad 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 Harver

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 Waga Wagga City Art Gallery/Australian Crafis 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 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 Trends

The Jewellery Project Crafts Council of Britain London, 1983 New departures in British and European work 1980-83

JEWELLERY U.S.A. American Crafi Museum II New York, 1984 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

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

EL STREET

Exhibition of Maori Crafts, 1972 Tauira 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 Crafis 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

Skin Sculpture, 1982

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 Crafis 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.

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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