

NEW ZEALAND
Crafts

Crafts Council Magazine 25 Spring 1988 \$6.60 incl. GST



Suzy Pennington's tapestry

Brian Brake O.B.E. A Tribute
World Crafts Council Conference
Jens Hansen : Jeweller

EDITORIAL



JUSTINE LORD

In the first weeks of my new job as Executive Director of the Crafts Council, I am finding, in some ways, the change from performing arts to craft will be less than I had thought. Organising support for creativity requires much the same skills, and presents much the same joys and problems. But there are differences—in the pressures facing the crafts, for example, and in the changes that will be required to cope with them. It is a cliché to say that we must build on the past yet adapt for the present, but the thing about clichés is that they are true.

One change is that we have a few more dollars—a 38% increase in our grant from the Queen Elizabeth II Arts Council. We desperately needed it, and given the importance of the crafts, we were fully entitled to it. But, in the context of cuts, we are extremely grateful to QEII and its enlightened officers.

There are also some changes in personnel, which affect this magazine. Apart from myself, Pamela Braddell joins us as Information/Liaison Officer to oversee the information and education functions of the Council.

As the subject of much discussion recently, perhaps the single most important decision affecting the future of the magazine however, is the appointment of an Editor from outside the Crafts Council. We welcome Alan Loney, writer, printer and publisher of repute to *New Zealand Crafts*. This is the 25th issue of the magazine—time for it to take another step—and I have high expectations of Alan's tenure as Editor.

We have gained some people, and lost others. I'd like to thank Bob Bassant for his contribution. I'd also like to thank my predecessor, Rosemary Shannon on your behalf, for her work as Executive Director and wish her all the best in Australia.

A handwritten signature in black ink, appearing to read 'M Belich'. The signature is fluid and cursive, with a long horizontal line extending to the right.

Margaret Belich
Executive Director
Crafts Council of New Zealand

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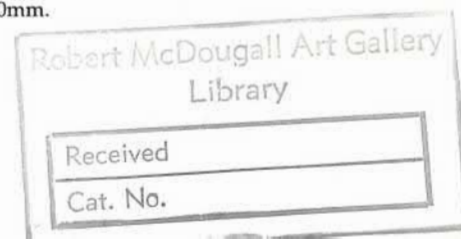
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Editor : Alan Loney



Letters

Fingers pointed at the Index

The recent article in the *Listener* where critics of the Craft Index were seen as having fragile egos makes me rather cautious to write.

Still, as I get angry about the trends I see in selecting for exhibitions, I must.

I attend the major exhibitions in Auckland and notice, repeatedly, that the cohesive theme is what I call 'International Noughts and Crosses and Zigzags'.

Where *quality of workmanship is equal* it's the design influence/statement that gives success.

OK, if the design is uniquely ours — but it's often a copy. For example, the recent NZ Jewellery exhibition duplicates the American Contemporary Jewellery which recently toured here. And this happens in all areas of craft, as a glance at the Australian or American craft magazines will show.

No wonder craft people feel suspicious of this index when they realize that those doing the choosing may be the same people who wish to show that NZ is part of this international style.

As a craftsperson working hard to improve my technique, and to ensure my design content reflects what I see in, and feel about, my environment, how can I allow my work to be anything else than that which is uniquely ME?

The index should reflect *all* the qualities of craft that matter.

Robyn Tunstall
Auckland

I don't like the idea of craftspeople selecting and judging other craftspeople for the Index. To be judged by our peers like this is obviously going to cause upsets because a) we invariably know each other quite well or very well, b) we may not like each other at all, and c) we may not like or even appreciate each other's work.

I think we should be selected by teachers and retailers, gallery owners and directors. After all, these people are in the unbiased position of selecting us each day for their various reasons.

Also, I think retailers and galleries should have much more say in general happenings, and should have some sort of index of their own which we craftspeople could select. After all, we do that on a day to day business level also. They could be judged on their honesty in business dealings, their integrity in what they have on their premises etc....

I also think that the retail outlets could have more help from the Crafts Council, with more articles printed about them. The directors could be interviewed as to their philosophies, attitudes and general business policies. As a practising craftsperson it is sometimes a mystery to me how different these views are.

I know it is not generally thought to be a good idea to help galleries with publicity...but a lot of them are struggling to survive too. If the galleries had a little help it would help us craftspeople a lot.

An index might cause some galleries to buck up their ideas, and others, good ones, become even more popular than they already are. What about a 'Gallery Guide', with comments, in the meantime.

Leonie Arnold
Waiheke Island

Craft Education

I read with much interest and great pleasure the Education issue of *N.Z. Crafts*. It isn't immodest to say the CCNZ and the many individuals involved have a right to some sense of pride in having achieved what that edition encapsulates — a firm place for crafts in the tertiary education system.

There is still much to do and from my perspective those currently involved are aware of and striving for the improvements and growth still needed and desired. It's not, therefore, for the sake of saying 'but' that I wish to address some of the impressions presented by Ray Thorburn.

One gets the impression in his perspective that the establishment of craft courses has been the result

of an ongoing Department of Education commitment since Dr Beeby began the 'real journey'. The rather narrow path under his 'inspired leadership' was to create an education system which both channelled and focused the vision of art education on the classical fine arts. Almost reluctantly, in that it fell to the role of the polytechnics, design became an accepted vocational avenue for artistic expression.

Thorburn states that ever since Beeby's compass set the path a 'naive belief has lingered' which in turn created a myth which 'cannot be substantiated'. He implies that the school system was just the unsuspecting foil in some misinterpreted belief that arts and crafts were 'fun to do but not a serious classroom pursuit'. What I read all this as really meaning is that the education system was leaderless, ill-informed and out of touch with the real needs of craft education.

As a primary teacher, art and craft education was certainly fun, and so should education be, but it wasn't long before the 'system' screwed the individual's expression down. No one I met in the secondary school system believed creative ability would 'bloom into innocent imagery untutored and untarnished by adult intervention'. It was people like Thorburn who created curriculum and examination prescriptions which dictated the straitjacket into which our art education should be stuffed. These adults knew what was 'real art', not only labouring under 'the myth' but creating and perpetuating it!

The craftspeople of New Zealand, both those who make their living from their craft and those who use craft as a means of artistic expression are not responsible for the misguided notions about craft, but have had to survive in an educational climate which by its emphasis has consistently devalued the place of craft. Thorburn implies that the Department of Education and the craftspeople have been waging the same battle to remove the myth, and cites the leadership of Bill Renwick as being instrumental in finally sweeping it aside.

While not diminishing the value of the support given by Bill Renwick as Director General of

Education, it's important to realise why that happened. Support for crafts in our education system has never received the validation fine arts has benefited from, and it became increasingly apparent to craftspeople and some polytechnic tutors that the Dept of Education was going to do little to change that. The CCNZ and some polytechnics pushed for craft education being formalised and legitimised. The support from the Vocational Training Council in funding the survey of vocational crafts in the early 1980s was a step in providing the ammunition needed to shake up the education establishment.

The model the Crafts Council proposed, for a stand alone institute, was based on overseas experience and models, developed in recognition that the current system had neither the willingness nor the understanding to provide meaningful craft education. With evidence of surveys in hand, the CCNZ approached Bill Renwick to gain the financial support, and then in July 1984 the Government changed.

Without pursuing Thorburn's perception of history further, or debating whether the Hon. Russell Marshall, being the MP for Wanganui and knowing Wanganui's already declared commitment to develop a craft school, had any influence in the Dept of Education's sudden enthusiasm for craft education as 'new policy', I suggest that Carin Wilson's view is a more realistic interpretation of what initiated the current craft education programmes.

If the journey began in the 1950s as Thorburn suggests, it was a journey in the wrong direction. It took the craftspeople and artists of New Zealand to take the initiative and change the myth the education system believed: that all was well and progressing as it should be!

John W Scott, President,
Crafts Council of New Zealand
Director, Wanganui Regional
Community College

Editor's note: I asked Graham Price, senior lecturer, art education at Dunedin Teachers College, to comment on the views of John Scott

and Ray Thorburn on the development of craft education. He replies—

They are both right and mutually exclusive viewpoints. Dr Thorburn's education perspective and previous position as curriculum officer art prevents him from having an outsider viewpoint of his own activities. In fairness, there were plenty of ideas, but no money, and an unwillingness by colleagues to replace the old gods of Tovey and Beeby. John Scott's bitter comment, I believe, detracts from Carin Wilson's short but informative history, and redefines its content towards a battle for acknowledgement. Wilson has risen above such petty issues, needs no defenders and focuses firmly on the *now* issue — is what we have got what we want? The handing out of historical laurels seems irrelevant to the defining of what we want, what we've got, and what's possible.

Ironically, the climate Scott talks of as supporting a quality craft tertiary education may well be encouraged by the new syllabus in art, pre-school to Form 7, which Dr Thorburn had a large hand in. This syllabus attempts to remove fine arts hierarchy in teaching programmes at all levels. One could ask however how the education system can respond to a craft network that seems to have had little national unity in terms of what its real needs were and fairly quiet, if articulate, voices. The meek shall inherit the leftovers!

I would be more interested in reading of John Scott's pleasing achievements at Wanganui Regional Community College, than watch him alienate the goodwill of an education community that in general burns itself out trying to be relevant to students first, community second, and exceedingly general syllabus requirements. I have no illusions as to the rate of change; but I am aware of the value of human catalysts at all levels of the community and the remarkable achievements possible when a group becomes focused enough to articulate and act on its own objectives.

Graham Price
Senior Lecturer Art Education
Dunedin Teachers College

Selling the message

The article *The dependent exhibitor* by Amy Brown (Spring, 87) was clearly written in the gusty straight forward style that I like very much. She is one of the most refreshing writers around.

Her criteria for exhibitions were a mixed bag, however. To the first one stating that exhibition work should not have been seen before except work that is very avant garde or for a retrospective showing, I would like to suggest two further exceptions:

- 1) In the case of a finely detailed piece, especially of wearable art,

which has been shown very briefly on one occasion, and

- 2) In the case of a piece having been shown in another major centre of NZ which did not enjoy large media coverage.

I refer here to exhibition quality work which has been 'held back' by the artist for a long time after producing it in order to have the quantity necessary for a solo exhibition. Such work deserves to have more exposure elsewhere before being shut away in a cupboard or dispensed with in some other way.

Since travel within NZ is so expensive or time consuming, many of us miss exhibitions in other places that we would like to have seen. Slides of these shows may be shown to interested people, but it is not the *public*, which brings me to my next point. The buying public in New Zealand is not presently big enough to support New Zealand artists. The discerning public often are not those who can buy something 'that speaks to them' once a year. Therefore we need to do all we can to build a bigger discerning public. That is what I am doing.

The buying public visiting New Zealand is not often taken to places showing our best art/craft, whether through lack of information or through bloody-mindedness on the part of tour companies, or a myriad other causes usually put forward. The Crafts Council has done some promotion of NZ art/craft overseas, but it could do more. One way of doing this would be to convince Air New Zealand to

place *NZ Crafts* in the seats of incoming planes. If this idea were to be implemented, some changes would have to be made in the format of the magazine. If the tourist has not seen the best quality work available because of lack of time, they may make a choice of inferior quality and take it back home, thus creating the wrong impression to others. Tourists are often overcharged (not only in art/craft). They interpret this overcharging generally as insulting their intelligence and as an indication that no return business is wanted. And they do not return to New Zealand, in droves.

Much more focus on the buyer's point of view is needed; if necessary, research should be done to find out what can be done to provide the essential information and access to buyers. We have to make it easier for them to imagine these objects as their own, and part of this effort would be to have a shopping information listing in each issue at the back somewhere like the big glossies do. An exhibition calendar is certainly in order showing the tremendous quantity and quality of work on show as well as making it easy for a potential buyer to locate the work through the agent, gallery, or artist. It would be an added incentive for increased membership in the Crafts Council itself and provide further exposure to artists and venues.

Ewanna 'Becky' Greene
Director, Gallery on One
Waiwera, North Auckland

The 1989 Art in Wool Award

Each year the New Zealand Wool Board presents an award for Handcrafts in Wool, established to promote and recognise excellence in works crafted in wool. The Award is administered jointly by the Crafts Council of New Zealand and the New Zealand Spinning, Weaving and Woolcrafts Society. It is presented in alternate years for "Design in Fashion" and "Art in Wool". The 1989 Award will be for "Art in Wool".

For the Winner: The winner of the 1989 Award will receive a prize of \$3000. In addition she or he will enjoy nationwide publicity and recognition, as one of New Zealand's foremost textile artists. The winning piece will be exhibited at the Dunedin Art Gallery for two weeks at the time of the 1989 National Woolcrafts Festival, and at the Crafts Council of New Zealand in Wellington, following the Festival.

In addition to nominating the Award winner, judges will select other outstanding pieces suitable for exhibition. The winner will be announced during the 1989 Woolcrafts Festival, in Dunedin.

The judges - and what they'll be looking for. The Art in Wool Award winners will be selected by judges:- Interior Designer Clare Athfield, Textile Artist Kate Wells, and Textile Artist/Educator, Kelly Thompson.

They will be using the following criteria for judging submissions for the Award:

- Originality of design
- Creative use of colour
- Suitability of materials
- Technique
- Construction
- Professional finish.

Above all, judges will seek to identify those entries which demonstrate the highest degree of excellence in the use of wool in textile art. Entrants are free to select the form that art takes.

For further information and application form apply to your Area Delegate or write to:-

**The New Zealand Wool Board Art in Wool Award 1989,
Crafts Council of New Zealand, P.O. Box 498. Wellington.**

Soapbox

With this Soapbox, Bob Bassant ends a long and fruitful association with the magazine, and he moves on to pursue other interests. His work for the magazine, since 1985, has been very extensive — the design and layout of its pages, as well as several written articles and reviews. Bob's contribution has been of central importance in the overall appearance and tone of the magazine; and he has brought to the task a commitment to excellence and a thoroughly professional approach. The range of skills and the achievements of this man are impressive: graphic design, packaging and exhibition design, art direction, consultancy, broadcasting, painting, public lecturing and Polytechnic course supervision — all add up to an intense and long-term involvement in a successful career. All of us here at the Crafts Council therefore take this opportunity to thank Bob for his time with us, his expertise, his knowledge, his intense interest in the field, and his courtesy. It is our hope that the magazine can live up to the ideals and the example he has given us.

Working close to the Crafts Council during these past few years has made me appreciate the following:

Trying to run such a complex organisation professionally on little more than a shoestring budget is a daunting task—likewise is the design, editorial control and production of this magazine.

Both factors may not be as fully appreciated by the membership as they should be. After all, the magazine is a vehicle for communication *and* the visual identity of the organisation. As such it is helping to spread the message throughout this country and beyond; and by doing so it reinforces in a positive way an image of what the New Zealand crafts movement is all about and stands for.

I believe the Crafts Council should stand for professionalism. 'Visual identity' and 'positive image' may sound like corporate business jargon to the 'back to the land' faction of membership. But the Crafts Council is in business, and the magazine should reflect this commitment. They're in the business of promoting and selling you and your work. There should be no soft-peddling of esoterica in an amateurish manner.

I do believe that the magazine should reflect that commitment to professionalism. I wish it and the crafts movement the best of luck for the future.



Bob Bassant

In brief

At the NORSEWEAR ART AWARDS for 1988 Hastings potter Mandy Linwood won the \$2000 pottery award, and the \$2000 painting prize went to Julianna Jarvis of Wellington. Merit awards went to potters Chloe King, Julie Mair and Estelle Martin of Hawke's Bay, Colin Underwood of Whangarei, John Fuller of Feilding and George Kojis of Wanganui. In a surprise move, no award was made in the wool section, as judge Fientje Allis Van Rossum felt the standard was not of national calibre. Merit awards in wool however went to two exhibits by Chris Gibson of Wanganui, and one to Auckland Val Cuthbert. Next year's Norsewear Art Awards will be held at the Waipukurau Civic Theatre from April 15 to 30 □ Tony Ibbotson is still building his MANDALA GALLERY AND RESTAURANT in Westport, and is still on target to open this new craft outlet on Saturday 1 October this year. A craft competition for pieces in any medium is bringing in entries from all over the country, and entries can be made to the gallery by 23 September at P O Box 182, Westport. The theme of the competition is, yes, you guessed it, the Mandala □ Craftspeople are here reminded that three fine articles on photographing your own work were written by Tony Winchup for *NZ Crafts* Nos 16, 17 and 18 □ GALLERY ON ONE is a new craft outlet at Waiwera, North Auckland. Ewana Becky Greene, who runs the gallery, says she is dealing in art which has a fibre content and/or which uses techniques associated with textiles. Exhibitions planned are *Spindle and Shuttle*, Barbara Rogers, Sept 24 to Oct 23; *Creative Quilts*, Caroline Bensinger and Vickie Bradley, Oct 29 to Nov 20; *Quilts*, Pat Gibson, Nov 26 to Dec 24; and *The Sea/Mixed Media*, Jeanette Gilbert, Dec 31 to Jan 22, 1989. Enquiries are welcomed at Box 109, Waiwera, North Auckland, or (0942) 67-169. □ The National Association of Woodturners is looking for assistance in expanding the capability of the newly-established THE KEN SAGAR TRUST FUND. The purpose of the Fund is to help promising woodturners grow in their craft; and to date a number of woodturners have received grants from the Fund. Association vice-president Trevor Cole already has a number of ideas and projects in mind for bolstering the Fund, and he is happy to consider any others. If you'd like to help, with new ideas or with those already in place, write to Trevor Cole, 428 Fairlands Ave, Waterview, Auckland 7, or ring (09) 863-044 at work or (09) 882-540 at home.

Notes on contributors

JOHN EDGAR is a very successful stone carver, working in Auckland. He curated the recent exhibition *Stone, Bone, Shell*, reviewed in the last issue of *NZ Crafts*.

PETER GIBBS has his pottery in Brightwater, Nelson. He has published many articles on craft in the *Listener*, *New Zealand Potter*, and in the pages of this magazine.

JEAN HASTEDT is featured in *Profiles : 24 New Zealand Potters* recently published by David Bateman, Auckland. She is currently projects officer for the Crafts Council, and is now co-ordinating the New Zealand component of the international ceramics exhibition at Faenza, Italy in 1991.

CHRIS MAHONEY JUKES is a fibre artist, works in Cambridge and edits the quarterly magazine of the Craft Dyers' Guild. This is her first article printed in *NZ Crafts*.

ALAN LONEY makes handmade books at his Black Light Press in Wellington. He has published critical articles on the work of Joanna Paul and the poet C. K. Stead and edited the literature/arts journal *Parallax*. He is editor of this issue of *NZ Crafts*.

LANI MORRIS has a Diploma in Journalism from the University of Canterbury. She was for two years a producer of *Insight* radio documentaries, and has written for *NZ Crafts* and the *Listener*. She is a textile artist and a teacher of life/work skills in Wellington.

JOHN W SCOTT is a major figure in the craft and craft education fields generally. President of the New Zealand Crafts Council and director of Wanganui Regional Community College, he has written many times for this magazine.

Editor's Apology

Due to the short time the new editor of *NZ Crafts* has had in which to put this issue of the magazine together, some descriptions and some acknowledgements relating to photographs reproduced here are either missing or incomplete at the time of going to press. A note in the next issue, Number 26, will remedy this situation, and the editor offers his apology to those photographers and craftspeople affected.

Gallery 242

Sept 18-30 David Jones painting & pastels
Maureen Hunter & Jo Munro pottery
Oct 16-28 Michael Smither water colours & prints
Chuck Simpson glass works
Nov 20-Dec 2 Malcolm Harrison miniature textiles
242 and 300 Heretaunga St. East, Hastings, N.Z. Telephone:
Bus. 65-802

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DOREEN BLUMHARDT
C.B.E.

Brian Brake O.B.E.



ETIENNE WERMESTER

As I sit here and look at my bookcase, I notice with deep admiration the astounding number of books illustrated by Brian and I realize how much of the world they encompass. I've just opened again his *New Zealand, Gift of the Sea*, which he did together with Maurice Shadbolt, published by Whitcombe and Tombs in 1963. It was his first book. He presented me with a copy and wrote in it—'Here is my first book. To you above all people in New Zealand, I would say thank you. Over the many years your thoughts and ideas have helped me so much.'

In his youth we had sketched at Arthur's Pass, appreciated and enjoyed the mountains, the long hanging icicles on the roadside, the edelweiss under the bridge on the track to Margaret's Tarn, and the abundant and rich variety of mosses and lichens. We had looked at the variation of colour in the snow, and the sun's evening light fading from red to pink on the mountain tops.

In spite of living in England and Hong Kong for many years, these early impressions, and his love of New Zealand, were always with him. When he returned to settle here in 1976, he photographed again, with a mature and more experienced eye, the mountain scenery and swirling clouds, the mosses in the beech forest which had so impressed him as a child. This maturity of vision is well demonstrated in his last book, again with Maurice Shadbolt, *Readers Digest Guide to New Zealand*, 1988.

His love of beauty and excellent craftsmanship is shown in the many magnificent artifacts which he collected on his world-wide travels: Chinese, Japanese and South East Asian ceramics; Ikat weaving from Sumba Island; batiks from Indonesia; bronzes from Thailand, Cambodia and India; paintings and miniatures; Chinese scrolls and sculptures, some dating back to Tang and Sung dynasties; treasures from the Sultan of Brunei; superb gifts given him by the Egyptians he worked with while shooting the film *Ancient Egypt: The Sun and the River*, (for which he received the Order of Merit from President Nasser); mementos from the Arabs in the Hadhramaut; and countless objects he gathered while working on his Roman Empire series, and on his numerous world-wide working trips.

I shall always cherish my association with him working on the two books we did together: *New Zealand Potters—Their Work and Words* (1976), and the Wattie Award winning *Craft New Zealand* (1981).

Brian was one of those rare artists, who was not only very gifted, but also had those qualities necessary for artistic gifts to bear fruit. Right from his early childhood he was outgoing, and I can remember how well he got on with people in all walks of life. He has always been able to communicate readily at any level of society. Aged 17, while apprenticed to Spencer Digby, he tried to gain as much experience as possible in photographing people. Inviting them to the studio, he went out of his way to find interesting characters, from international concert pianists Lili Krauss and Richard Farrell, to local shop keepers and a street sweeper. At this time Digby's unrelenting demand for technical and artistic excellence taught him the importance

of self-discipline and hard work. Throughout his life he recognised not only the techniques that he learnt there, but the importance of the attitude to photography which contributed so much to his achievements and success.

With a distinctive sense of humour, when speaking in public, in an interview, opening exhibitions or at conferences, he always included anecdotes, often jokes against himself, and had the knack of putting everyone at ease. Although he recognised his own strengths, he was humble but confident, infinitely patient, and self-sacrificing. He was a most generous person, giving and forgiving. Above all he approached his work with true professionalism, and demanded the very highest standards from himself and those with whom he worked. I believe he is an example for young New Zealand photographers to follow, if they wish to be world class in their chosen craft. One of his legacies is his unsparing help to many others in whom he recognised potential.

Brian was concerned about the naivety of many New Zealanders in their attitude towards their most gifted people, especially towards those who have a more global than narrow Kiwi outlook. I would like to share an extract from a long letter he wrote to me quite recently. I quote:

'I sincerely blame this horrid Kiwi clobbering that both you and I have grown up with, but still looms over anyone that is slightly different! I tell myself that I have it under control, but deep down it hurts terribly, and one has to fight it continually. I am so fortunate to have the belief in my work, and the love of my friends like you and Aman, and many others around the world. I wrote to someone the other day saying that so many people believe that if one is successful, then this success carries one above worldly pressures — it's such nonsense. One's sense of life and living is to a degree kept alive in the belief of one's closest friends' sincere support, and their honest opinions, and positive loving criticism. We just have too many negative, thoughtless critics in our lovely land—which they will succeed in destroying one day, if we are not careful.'

Brian was not only a notable New Zealander, but also one of the great photographers of the world, honoured and sought after by Heads of State, by magazine editors, and directors of museums and galleries in overseas countries. Although he received an O.B.E. and the Governor General Art Award from the New Zealand Academy of Fine Arts, he was seldom fully appreciated in his own country. Among numerous assignments, he was invited by President Nasser to make the Nile film; by the Sultan of Brunei to make several audio-visuals; by the Pertamina Oil Co. of Indonesia to make a series of six films on their ceremonies, arts, dance, and natural beauties; by the Chinese as one of twenty top world photographers to record Mao's epic journey which was published as a book, *China: The Long March*; by the Museum of Asian Art in Cologne, West Germany, to record their comprehensive ceramic collections, and much more. There were also the years he spent as a member of the Magnum organisation, working with Henri Cartier-Bresson. During this time his work was in strong demand by the world's most popular magazines — *National Geographic*, *Paris-Match*, *Queen*, *Epoca*, *Observer* and *Life*. His work for *Life* also produced some of his most famous photo essays, *Monsoon*, *Egypt* (a six part series published in all editions), *Rome* series in a special issue, and another special issue with his *Japan* series.

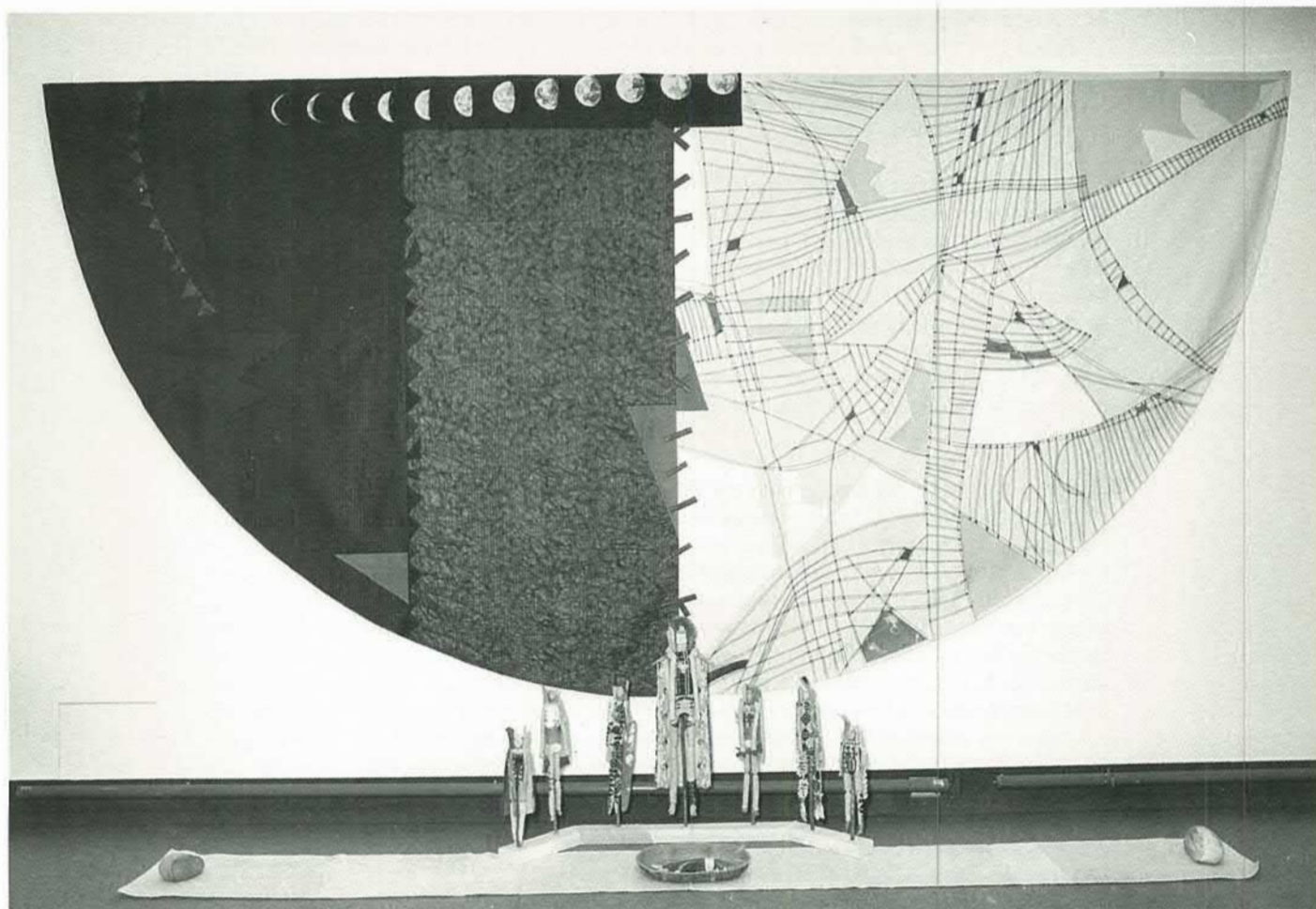
The prestigious Brooks Institute of Photography in Santa Barbara, California, flew him over to give a series of lectures to their students, and to receive from the Institute an honorary degree.

After many years of planning, his vision for the New Zealand Centre for Photography came to fruition when it was launched in the Beehive by the Prime Minister, Mr David Lange. The greatest tribute we can all pay to Brian is to make certain that the future of the Centre is assured.

I have spoken here of some only of his most important achievements. I am very proud to have been for so long a close friend to such a great artist and such a fine person. He was unselfish, and was always ready to share his knowledge. He never took anyone for granted, but in all his contacts he respected integrity, honesty and straightforwardness. He will be missed by very many friends around the world, and although he was planning much more for the coming years, what he has accomplished must stand as a fitting memorial of his significant and valuable contribution to New Zealand and indeed the world.

**CHRIS
MAHONEY
JUKES**

Fibre art — one story two exhibitions



Malcolm Harrison. *Paradise lost*. Pieced and machine quilted with shells, stones, driftwood and woven fabric.

CHRIS MAHONEYJUKES

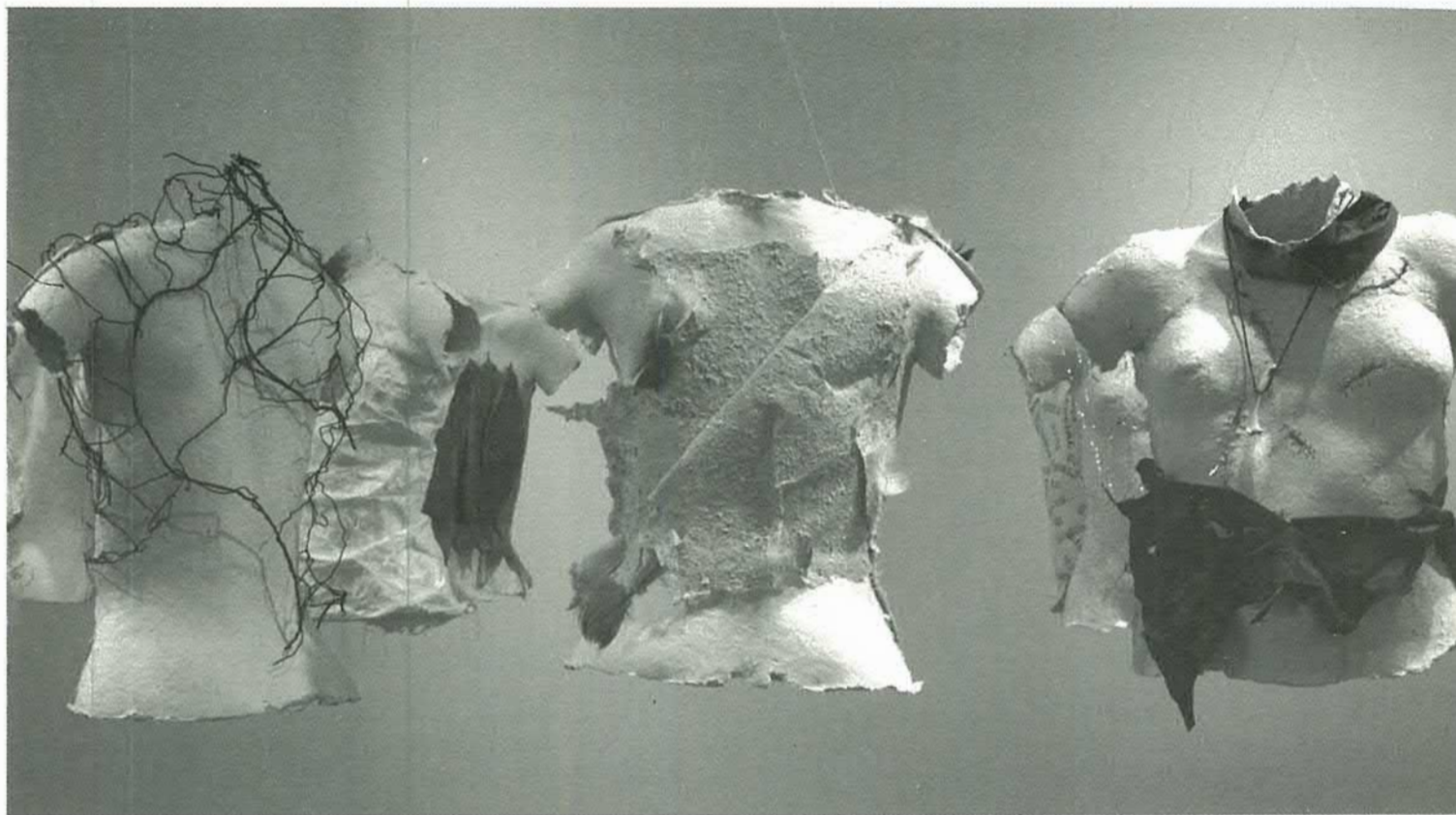
May 1988 saw two exhibitions in Auckland that had in common the use of fibre, however broadly defined, as the basic medium. Hereafter they diverged in intent, selection and presentation, and in doing so provided an interesting and instructive contrast.

At the Fisher

The Fisher Gallery is owned and managed by the Pakuranga Art Society, with a full-time Director, Louis Johnston, who is responsible for its artistic direction, and a committee responsible for its administration. In 1987 the gallery invited Carole Shephard to curate a fibre exhibition for the following year. As a co-selector of the 1987 Winstone National Craft Award she had been dismayed at the lack of expressive fibre works submitted, being in her own words 'stunned at the lack of excitement, clear design concepts, challenging ideas and innovation presented for an exhibition emphasising current contemporary craft work.' This was one of the reasons

behind her acceptance of the Fisher Gallery's invitation, and after a series of discussions, *New Directions In Fibre* was born.

In her curator's statement Carole said that the selection of artists to invite was a personal choice, with the desire foremost to show adventurous and challenging work within the restrictions imposed by the physical space and the requirements for a cohesive exhibition. The resulting exhibition contained works from seven artists, ranging from single pieces monumental in both size and conception, to a group of exquisite small Gobelin tapestries¹. None of these artists were newcomers, and their backgrounds ranged from those with formal art



Adrienne Rewi. *Soul covers*. Cast paper torsos suspended by nylon threads.

LOUIS JOHNSTON

degrees and industrial design experience to those who were wholly self-taught. Out of this variety of experience emerged an exhibition that made a clear collective statement about the present directions of some of New Zealand's mature fibre artists.

For me the works fell quite definitely into two groups. There were four that I responded to immediately on a number of levels which included excitement, delight and awe, all of which remained with subsequent visits. *Paradise Lost* by Malcolm Harrison was a magnificent and moving allegory, with a consistency of concept, design and technical execution rarely seen in any art medium. The large fabric backdrop conveyed a sense of the dependence of Pacific cultures on their ability to read and use the heavens and oceans for their survival. It was divided into two sharply contrasting areas, with the nature of the fabrics used and the stitching patterns suggesting navigation pathways and celestial guides. Standing in front of this were seven totem-like figures grouped around an offering in a woven basket placed on a bark-cloth mat. Made of oceanic detritus and roughly woven fabric and ornamented with shells and sea-smoothed stones these faceless figures had both power and pathos. This fusion of the

traditional techniques of piecing and quilting with three-dimensional sculptural elements was wholly appropriate to the content. Maureen Lander's *Talking to a Brick Wall*, displayed outside in the sculpture court, was a large installation reminiscent of a Maori cloak. This work had an overall serenity and a subtle tension in the stretched nylon net forming the physical basis of the cloak. I was lucky to see this at night also, when strong shadows added an extra magical dimension to an already powerful work.

The woven tapestries by Kate Wells were something of a puzzle. Named for European cheeses they were beautifully crafted and danced with colour and light. Her solution for securing the starting and finishing threads and treating them as an integral part of the design was masterly, evoking the making process in the completed work. *Soul Covers* by Adrienne Rewi was a group of cast paper torsos suspended from the ceiling by nylon threads so that they spun gently, continuously presenting different aspects to the viewer. Adrienne says of her work: 'This is a comment on the emotional, physical and psychological defense systems that people erect or initiate to protect themselves in the course of human interaction, and the subsequent

reactions triggered in self and others as a result.' The 'covers' included wire netting, stitching, hand-made papers, leaves, bones and fabric, and while perhaps not itself a new concept, the overall impact was considerable.

These were the works that for me most fulfilled the promise of new directions. The techniques and presentations were not revolutionary, but there was challenge and innovation in the matching of medium and ideas that went beyond the ordinary.

The remaining pieces also demonstrated technical mastery, but for me they lacked the presence of the other group. Suzy Pennington's torn, stitched and dyed canvas and fabric assemblage *Thinking About Pacifica Series II* had a somewhat glowering and menacing air about it, and while it is undoubtedly a work on a grand scale, I found it unsatisfying, with a sense of incompleteness. Carole Davis showed *Pacific Excerpts*, a series of 18 units arranged in a 6 x 3 format and encompassing a wide range of surface design techniques on canvas and calico. Strong in graphic imagery, the work nevertheless lacked a tension between any of the elements of the work that would have given it an edge. Finally, Jenny Hunt's work perhaps showed most obviously influences of formal art training, with a painterly

approach to the treatment of the paper and canvas used that almost entirely obscured their origin, combining them with wood and plastic tubing. These last two works shared the use of the fibre as a vehicle or surface, with it being less an obvious part of the design. I would have found it helpful if artists' statements had been included. It might be argued that this should not be necessary, but in an exhibition that purports to break new ground some signposts would have been welcome.

As a whole, this exhibition achieved its objectives, albeit in a limited manner. It demonstrated that there is some excellent and exciting fibre art in this country. All the works were impressive in their technical competence and sureness and confidence of the artists in their chosen media. It could be argued, however, that *New Directions* could have been better served with some risk-taking, by including some less well-known and well-developed artists. In spite of this niggle, it is exciting that the Fisher Gallery mounted such an exhibition, which was a very positive act of faith for the future of fibre art in New Zealand.

At the Compendium

In contrast, *Dyeworks*, the annual craft award at Compendium Gallery in Devonport, had very different objectives. Gallery director, Pamela Elliott, describes the award as being intended to promote a selected craft that does not currently have a high profile or wide public following.

By using a visiting overseas craftsperson as judge she aims to convey that a particular craft has recognisable international standing, even if not yet so well-known in New Zealand. Equally important is the presentation of a body of work in the craft, in order to aid promotion, and the encouragement of lesser-known craftspeople to participate. For these reasons, the award plays an important part in expanding the boundaries of public perception of what craft may be, as well as giving a boost to the chosen craft. This year was no exception, with the main consideration being the use of dyes in works of any medium. Public interest and enthusiasm was high and sales were good.

The exhibition was selected and the award judged by Australian artist Inga

Hunter, who was here under the auspices of the Craft Dyers' Guild to tutor several workshops on dyeing and related subjects. Opening the exhibition, Inga commented that the best pieces were as good as she had seen anywhere, with an impressive mastery of techniques and their appropriateness for the ideas expressed.

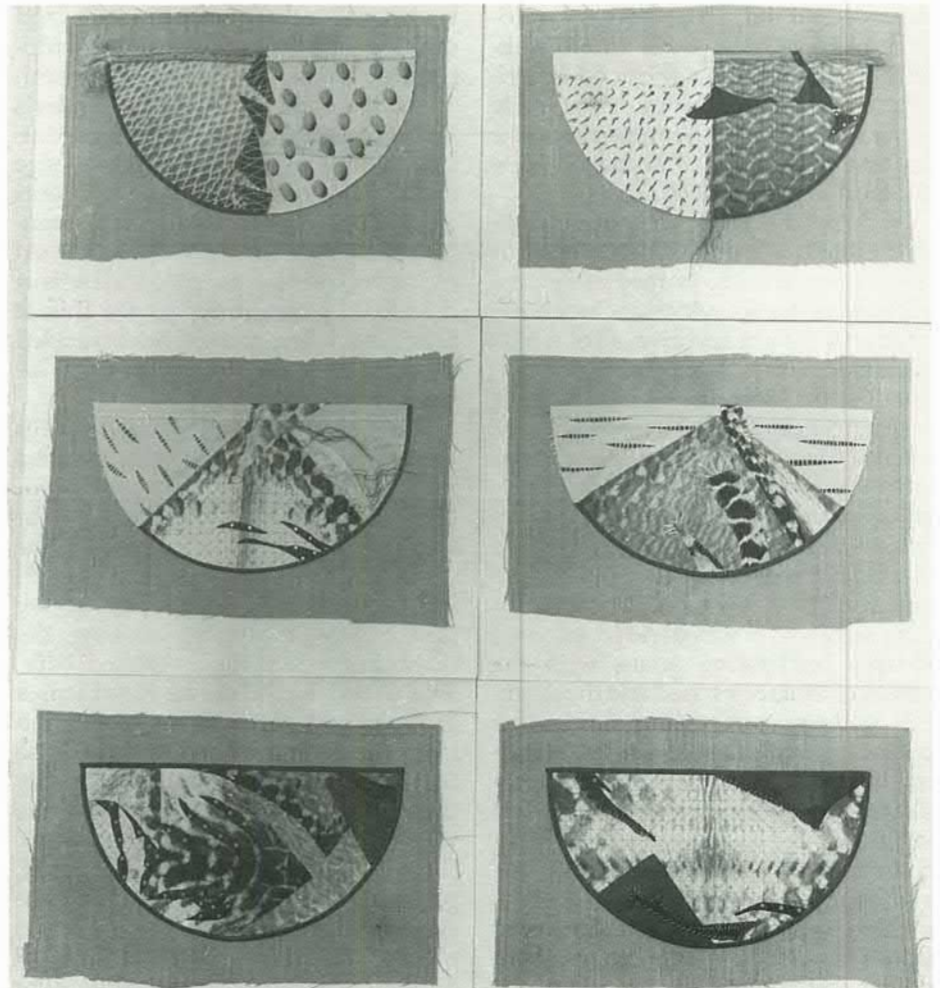
The award winner was Louisa Simons, for her work *Flight: Mahurangi*, a silk panel dyed by a number of shibori processes² and incorporating feathers, glass beads and hand-made paper. This piece fairly danced and sang with colour, yet it expressed a sense of inner stillness. Several merit awards were given, with two specifically for the runners-up. *Cloaks of Keruru* by Jeanette Green exploited dyeing as an integral part of the process of forming felt. Woollen fleece and silk glowed with the richness of jewels, and the two cloaks seemed almost to float away from the wall with their intensity of colour. More restrained was the traditional indigo blue of the shibori dyeing in *Pacific Capes*, a group of small assemblages by Malcolm Harrison and Chris Mahoney Jukes, the other runners-up.

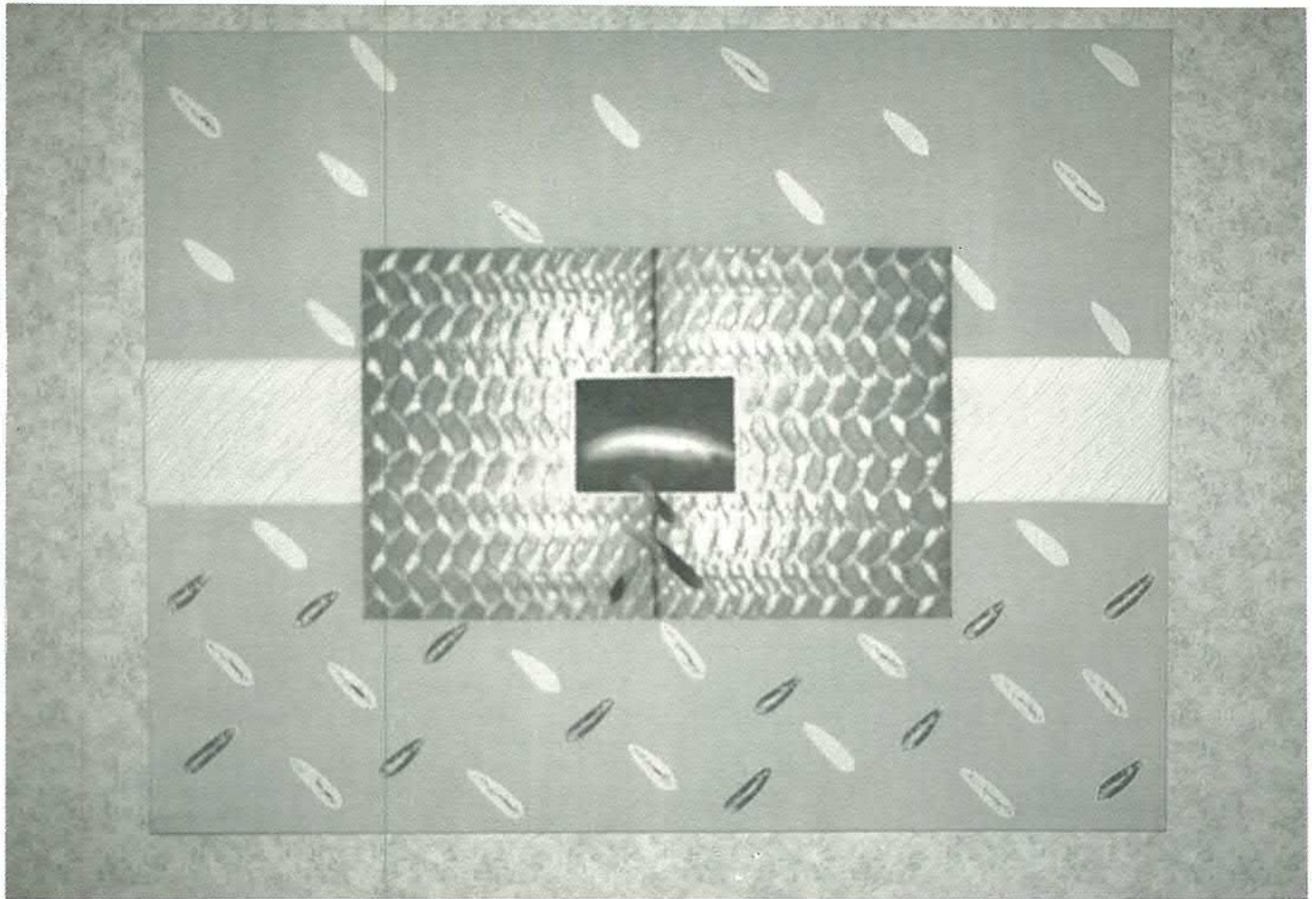


Above: Jeanette Green. *Cloak of Keruru*. Dyed, felted wool with silk. Approx. 800 x 400mm.

Right: Malcolm Harrison and Chris Mahoney Jukes. *Pacific Capes*. Pieced and machine quilted, shibori dyeing, canvas and linen with stitching. Each piece 400 x 510mm.

PHOTOS: SIMON YOUNG





Louisa Simons. *Flight: Mahurangi*. Silk, handmade paper, feathers, glass beads. Various shibori dyeing processes. 1000 x 1400mm.

LOUISA SIMONS

These utilised the elements of dyed fabric, barkcloth, canvas and shells, combining them by applique, stichery and binding.

Like any selected exhibition of this type there was some unevenness evident in the quality of the work shown. However, in spite of the criticisms offered both publicly and in the individual critiques given to each entrant, Inga said that a similar exhibition in Sydney, for example, would be unlikely to produce better work than the best here, and that the less competent was certainly no worse than anywhere else. Few works were rejected, and these were mainly on the grounds that dyeing did not have sufficient emphasis. Thus the range in the exhibition reflected her philosophy that as artists, we learn and grow by seeing our work in context with that of others'. The significance of this exhibition for the craft of dyeing lay partly in the opportunity for receiving constructive feedback from an international expert in a field in which many of us sometimes feel rather isolated.

These two exhibitions were very different in genesis, in content and in

the overall level of mastery of technique and maturity of ideas. To me, they offer the contrast of two important principles that are, in fact, interdependent. The Compendium show, at a commercial gallery, was a vital growth experience for those involved, in the chance to participate and learn by so doing. *New Directions In Fibre*, an invited showing at an Art Society gallery, was like a journey marker: these artists have this to say, in this way and at this time, and the journey will continue, with others taking on an expanded awareness resulting from what they saw in this exhibition.

Notes

1. Gobelintapestry is a woven technique with two sheds of warp threads, where images are woven using short pieces of threads in the weft to build up the image. Traditional methods of using a shuttle to carry the warp and a rigid beater across the whole piece are not used. The weft threads are wound on small bobbins and the individual area being woven is beaten down with small sections of a beater.
2. The verb *shiboru* (Japanese) meaning to wring, squeeze or press, gave the name to this process of textile decoration. The fabric is manipulated into three-dimensional form and secured before dyeing — a basic resist dyeing procedure. *Shibori* however departs from other resist methods in its treatment of a two-dimensional surface to produce a potential permanent three-dimensional surface form.

LANI MORRIS
interviews a winner

Jane Hackett, craft design course graduate wins Mohair Award



We're at the New Zealand Mohair Breeders Fashion Awards. It's the most exciting moment... "and the overall winner... the winner of the Supreme Diamond Fleece Award is... Jane Hackett."

'I just couldn't believe it. I thought they'd just made a mistake.' But they hadn't and twenty-five year old Jane had indeed won the top prize. It was a trip to Hawaii sponsored by Landcorp.

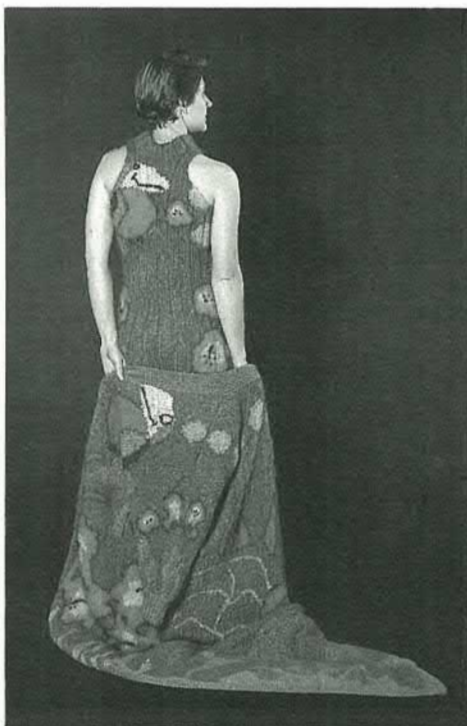
When I met her she'd just returned from her trip; tall, relaxed and wearing a very definitely designer jersey. Otherwise she looked just like a normal craftsperson, which is what she is, being a recent graduate from the first intake of the Craft Design Course at Wanganui. And it's this that makes her win so exciting for the Crafts Council. If we're turning out winners already from our craft courses then so much of what so many worked so hard to achieve has been worthwhile, or has it? I was really interested to see what the new generation looked like and whether their training had widened their horizons.

Jane was working as a bookbinder for the Government Printer when she got RSI. She worked with them for a further two years doing light duty, felt she needed a change, and applied for the Craft Design Course in Wanganui and was accepted.

'My first year I didn't enjoy that much. We did ceramics, leather, Maori flax weaving, Maori bone carving, stained glass, drawing, felting, professional practice, business studies, allied studies, photography, papermaking, fibre awareness, and hot glass which is my biggest love in the world.'

So what was the effect of doing so many subjects in that first year?

'Well, for me, it reconfirmed what I didn't like and confirmed what I did want to do. It did get frustrating at times because I just couldn't be bothered doing the things I didn't like. But I did do them and tried to learn something, let's say about design, from everything we had to do. Because it was the first course everyone was finding things out and we made sure, for example, that the next intake of students got basic design and colour skills in the first term. We didn't get them until the third term and that was far too late.'



That year Jane chose to do her work experience with Lee Anderson who runs her own shop in Wellington specialising in one-off hand-knitted designer coats and jerseys.

'It was supposed to be two weeks and it lasted a month. As we hadn't done any basic design or colour work, working with Lee I got it all....also technical skills like how to cut a jersey in half and put it back together without anyone knowing, and about the qualities of different wools.'

Obviously Lee's influence has been considerable and still is.

'She has a terrific colour sense and sense of design and I still learn every day I go in to see her. I take in my disasters and she shows me where I've gone wrong. But she's also shown me that it's very hard work. She's worked fifteen hour days for the last five years.'

So was it worthwhile doing the design course? Wouldn't she have been better off doing an apprenticeship? If she'd done this Jane thinks she would have missed out on something very important.

'If I'd only worked with Lee I wouldn't have known I'm more creative than I'd ever imagined. There's so much in reserve there. If I ever dry up in knitwear then I can just switch over to something else I thought about doing or was interested in on the course. For example glass.'

She keeps mentioning glass so why didn't she make this her career choice?

'Hot glass is extremely expensive and I don't have the finance. But I do plan to do it sometime in the future.'

And how does this new generation craftsperson see her future?

'I'm planning to be self-reliant in knitwear design. It's a five year plan. I'd like to have my own shop in Christchurch by then, stocking one-off garments, or if the market demands it, making limited runs. I'd like to employ ten really confident knitters. You have to find a bread and butter line and then my knitwear can support my glass. I want to combine knitwear and glass.'

Jane already has. Her second year at Wanganui she really loved and worked incredibly hard.

'Those of us who didn't want to take ceramics had independent learning contracts to set up our own course and hours. We had specific courses we had to attend and then could choose our own tutors. I did proficiency in dressmaking which was really intense; worked with textile worker Lorraine Barr who was very supportive, and then did hot glass with Tony Kuepfer.'

The theme of her work for the year was body adornment and this led her in her hot glass work to design a series of torsos.

'The torso idea came from shields and defence. I had about seventeen torsos planned, but because the kiln which I helped build with Tony and the electrician wasn't finished till two weeks before the final exhibition I only got two wonderful, wonderful pieces finished. The first is a flat wall piece in slumped glass and the second is a woven two-sided piece. The whole piece is made of glass strips woven together and I spent eighty hours just doing tests of woven samples of glass. Torso Two was accepted by the

New Zealand Academy of Fine Arts for their present exhibition "The Arts of Fibre and Glass".'

Jane does plan to finish the series some time.

'Because I helped build the kiln I really learnt how to do it, so I'll probably make myself a portable slumping kiln so I can do all the many test slumps down here. Then I can hire Tony's studio by the day.'

There seems to me to be some conflict between her love of glass and her choice of knitwear design as a career and only time will tell for Jane how it all works out. All future dreams aside her present life is a hard one. She supplies two shops with her knitted work, knitting a jersey in two days.

'But that's really solid knitting because I have to. This year I'd like to establish my label by keeping Lee's shop stocked. Customers there know me. But I don't expect to earn a lot from it. I'd like to see the market take off in knitwear, but I can see it narrowing down.'

Money is the real problem for her and to support herself she has four other jobs, mostly cleaning, cooking or waitressing.

'So I'll be able to cook a meal, serve it and clean up afterwards.'

She knows only one craftsperson who fully supports themselves from their craft. When I asked her if she wouldn't be better off trying to find a job in industry she felt that her knowledge was so limited that she would feel quite insecure.

'The course was not about working in with industry. It was much more about setting up your own studio...the naive, self-sufficient approach...down to building it. We learnt all the building skills.'

What she seems to lack most is business skills.

'We did dealing with bank managers and balancing the books. We could have gone into it in more depth but the interest wasn't there amongst the whole class, so it was hard to teach. I've still got a lot to learn about dealing with other businesses, so that they pay. And to get them not to push you around, because they do.'

Jane was a student representative on the College Council and felt that the course improved once the students were involved in decision making.

'Wanganui initiated a lot. We got all the colleges together and since then there's been other meetings. It nationalizes us a bit. With only four colleges getting advanced courses, the other colleges need to keep in touch so that when students apply to the advanced course they've got the necessary skills.'

Jane didn't continue with glass because Wanganui didn't get the advanced courses in glass, and this was her biggest disappointment.

'I don't think the Crafts Council gave it a fair go. They'd already made their decision and it was a political one.'

So all in all a young craftsperson, passionate about certain crafts, finding the business of making a living the 'boring bit' and struggling hard to survive. At the moment she's designing something for the Benson and Hedges Awards. Maybe there's a career in winning awards?

PETER GIBBS

Jens Hansen, jeweller

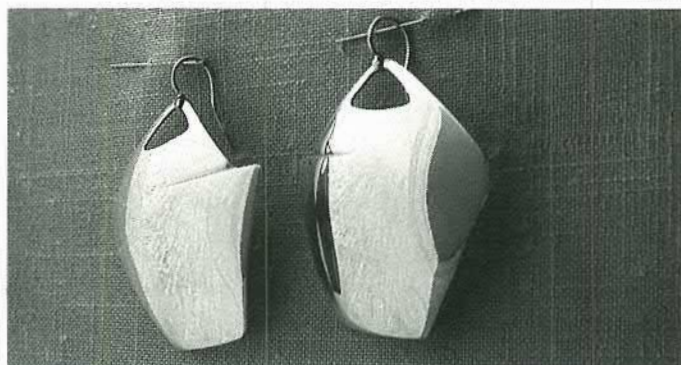
During the late sixties and seventies, Jens Hansen was an undisputed leader amongst the craft jewellers of New Zealand. During recent years, this position has been, at different times, occupied by many of the jewellers Jens himself was responsible for training.

Born in Odense, Denmark, in 1940, Jens Hansen came to this country with his parents at the age of twelve—the family's art collection was sold to pay their fares. He had been painting with oils from the age of seven, so he had a firmly established interest in art. As well, his family had a tradition of crafts, working as blacksmiths and stonemasons for many generations. On arrival in New Zealand he picked up the spoken language quickly, but his lack of skill with the written language handicapped him throughout his schooling. He left at the age of fifteen to take up an apprenticeship with an Auckland jewellery firm, learning to make diamond rings. He was hardly adept at the work, but developed an interest in working with silver, which he extended working after hours at his own small home workshop. At the same time he continued painting, attending classes with Garth Tapper. He found his jewellery apprenticeship technically trying, but not stimulating. His own work attracted the interest of Kees and Tina Hos at New Vision Gallery, and he had his first exhibition there at the age of eighteen.

On completion of his apprenticeship, he worked for an established Auckland jewellery firm for a few months, then attempted to make it on his own. It didn't work out, so he returned to the workforce. By 1962 he had decided to return to Denmark to study at the School of Applied Arts in Copenhagen. He signed on with a cargo boat, but it took such a circuitous route that by the time he arrived he had spent much of the money set aside for his education. He started work instead for the Court jeweller, who made presentation jewellery, and the various insignia of the different orders and honours of the Kingdom of Denmark. Next he worked for Borup, a small workshop. They insisted that Jens enroll in evening classes at the School of Applied Arts and Industrial Design. After six months, three pieces of his work were accepted for the Silversmith's and Jeweller's guild exhibition. More jobs followed, one in the wine cellar of a large hotel, which was much to his taste, then with a pewtersmith, where he learned many new techniques of dealing with softer metals. In 1965 he married and returned to New Zealand.

Back in Auckland he converted his parents' old chicken coop into a small flat, then went back to work at the jewellery firm where he had been trained. During this period he began to question the work he was doing and where it was leading him. He considered going to art school and becoming a painter. Instead, enrolment in a

summer school under sculptor Jim Allen stimulated him into new designs, and he discovered an untapped area of work to involve himself in. His wife Gurli was taking an interest in the organisation, and began to operate a sales counter for their work in a large Auckland department store. Jens says sales were not brilliant, and their prices



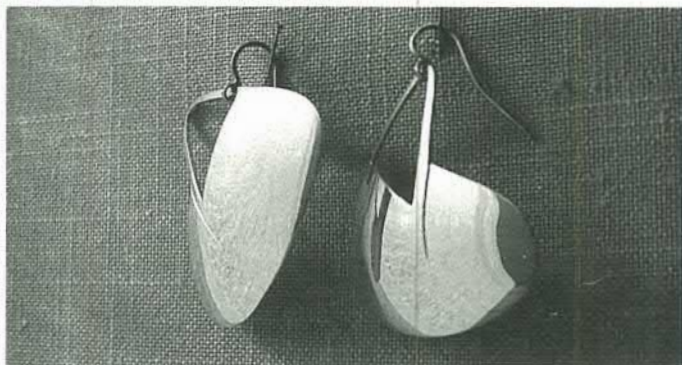
were too cheap, but they made a number of useful and interesting contacts. One of these was Douglas Peacock, one of the shareholders in Nelson's Waimea Pottery. Peacock was responsible for marketing the Pottery's work throughout the country, and he became an agent for Hansen's work as well.

During this time, Jens began to consolidate his individual, very European style. Prominent Auckland critic T. J. McNamara said of his work: 'Among silversmiths, Jens Hansen comes closest to a style that is like a signature'. McNamara may not have been sure whether he liked the trend, however, for some months later he was asking: 'The jewellery by Kobi Bosshard, Jens Hansen and Gunter Taemmler is often exquisite in line, but can things be too simple?' Bute Hewes tried to sum up the Hansen approach when he said, 'The feeling is for bulky silver. People want to feel that they've got something heavy and solid. The rings are certainly that—heavy hunks of solid silver, lovingly shaped and polished to bring out the very best of the metal, so that it glows as if it had a life of its own.'

In August 1968, Jens and Gurli went to Nelson. A company was formed along similar lines to Waimea. Peacock, one of the shareholders in this new venture, continued to market the work. Jens began to have an annual show in each of the main centres, and a catalogue was established, which would be updated annually. It soon became necessary however to take on other workers to make the designs from the catalogue. A polisher was employed full time, and an apprentice scheme began. Gurli carried out all the administration and organisation of this bustling business. Many of New Zealand's most prominent jewellers

and teachers were to pass through: Peter Woods, Warwick Freeman, Ray Mitchell, Gavin Hitchings, Michael Ayling, Steve Mulqueen, Bill Mathieson, and Ben Vine were just a few of them. Gavin Hitchings remembers it as being an exciting period. For some time, he was in partnership with Jens before taking a teaching job at Nelson Polytech.

With the assistance of architect/potter Chris Vine, the Hansens refurbished an old house in the central part of Nelson, restoring it with original old doors and fittings. The house was eventually acquired by Nelson Polytech to make room for expansion. Jens was philosophic about the compulsory purchase of his home, but bitter at its eventual destruction with no attempt made to salvage any of the valuable fittings which had been so painstakingly collected over the years. This house had contained Jens' original Nelson workshop, but he had soon separated home and business when forced to take on extra workers by Peacock's indefatigable sales, moving into a first floor complex in the central shopping area of Nelson. Eventually Jens began to handle his own marketing, and at this time he began to cut down on staff and moved into his current premises at the foot of the Cathedral Hill.



This shift, which took place some thirteen years ago, coincided with a revelation. He had an exhibition in Auckland. 'I knew that what I was making was crap. I walked into the gallery, the owner clapped his hands and announced me as a jeweller par excellence. Then they all turned around and bought the lot. \$30,000 of rubbish, and I knew it. It was a shock. It meant that a gallery could sell anything. I started thinking about what it all meant and stopped the production thing then. It's been a struggle ever since.'

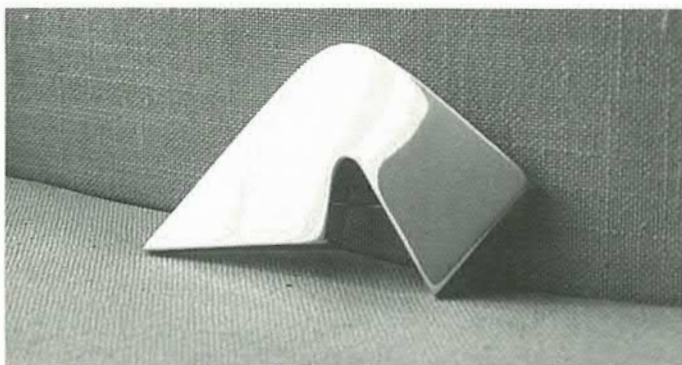
He has worked in different areas of art, continuing to paint, sculpt, and make prints. Critics have been divided about his success. In 1979, the *Herald's* Dugald Page: "...rich textures of scumbled paint with lighter tones of impasto areas are contrasted by dense slabs of warm sonorous colours. These are not the colours of gemstones but beautiful earth pigment tones which evoke a feeling for the land.' Of the same show, Gordon Brown wrote in the *Star*: "...landscape paintings have a tenuous link with his jewellery but they work at a much lower level of achievement."

During the past twenty years, Jens has had considerable input into craft education through the huge amount of training he has provided in his own workshop, frequent involvement in teaching summer schools, workshops and night classes, and many hours spent around committee tables thrashing out details of various craft courses which have come and gone, culminating in the current craft design courses. He is not happy about the lack of disciplined learning of skills in many of the courses. 'The students are being done a disservice. They are getting their appetites whetted, but when they step out with no skills

they'll be in deep trouble. In England, students graduate who have no skills and are only fit to be designers for industry. In Northern Europe there's too much technology, it interferes with expression. We should learn from all these different experiences.'

Jens' impatience with administration has had a lot to do with keeping him out of a permanent teaching job. On the other hand he is committed to the learning process. 'I believe in getting the best for students and getting on with the job. I used to steal from the engineering shop for my students. One night I needed welding rods and there were none. I walked over to the engineering workshop and shoved some into my boots. What mattered most was not signing chits, but getting the materials for the students to use.'

Jens was one of the foundation members of the Details group. Five New Zealand jewellers went to a conference in Australia and came back inspired by the organisation. Cathy Lomas, then craft advisor at the QEII Arts Council helped organise Details. The group, which is a focus for jewellers and carvers has helped dispel scepticism and mistrust amongst the widely spread group who often work



Opposite page: Jens Hansen. Earrings.
Left: Jens Hansen. Earrings.
Above: Jens Hansen. Brooch.

PHOTOS BY METTE HOYER

in isolation. Jens doesn't consider himself much of a committee person. 'The 'Bohemian' spirit, the freedom and power of the individual is killed, stymied by organisations. At Details meetings I cook and keep them drunk. It's a great excuse not to be involved in all that verbiage. Every person involved in crafts has to be an egomaniac to protect themselves. That's survival.' His fiercely independent nature may have earned him some criticism. 'I'm not laid back, that's not what my lack of involvement means, I'm stropky and idealistic. People think I'm a loudmouth with expensive tastes, but I earn my keep and believe in what I say. I offend people at meetings.'

Jens final words were on the originality cult which he finds a distasteful part of the contemporary craft scene. 'Toss Woolaston's paintings have always been pure—no gimmick, but if the criterion is newness then we should be in Hollywood. Japanese ceramics is good, it doesn't need new tricks. People who continually create new work are suspect. You have to be able to recognise the artist in the work.' He believes too that creativity is not fostered by too easy a ride. His life has been a constant weaving between struggling to keep money coming in, and retaining his artistic integrity. 'The reason that this workshop has managed to survive through all these years is that I'll do anything.'

Profiles: 24 New Zealand Potters

The appearance of a new book on new pottery in New Zealand is a notable event. A compilation by such respected potters as Cecilia Parkinson and John Parker promises much in terms of the variety of work to be shown and one hopes for a generous view of the twin validities of functional and non-functional ceramics. The book fulfils these hopes, handsomely. A fresh look at recent developments in the field and the means to understand them, can only be seen as salutary.

The editorial schema the book adopts is a simple one: potter's name; personal statement by the potter about beliefs, working methods, glazes etc; b/w pictures of the potter at work; biographical details including exhibitions, awards and collections; and colour photos of the pots themselves. The colour reproduction in this book is superbly presented — the wonderfully named Everbest Printing Co in Hong Kong have again justified their excellent reputation. As a showcase for what the book's blurb describes as "new and exciting directions...worldwide recognition...what is happening today in studio pottery", *Profiles* is a welcome addition to any library, or to any coffee table. Also stated in the blurb is that further volumes are planned, "to broaden the cover". All in all, the appearance is of a welcome job, competently done. Appearances, however, are deceptive.

To begin with, the book does not acknowledge its own editorial model and predecessor. Editorially, *Profiles* mirrors almost exactly the schema of *New Zealand Potters: their work and words*, introduced and edited by Doreen Blumhardt, photographed by Brian Brake (A.H. & A.W. Reed 1976). That schema differs from *Profiles* only in having a list of potters' marks, where *Profiles* has a glossary of terms; and in having 12 pages of "An Historical Look at Ceramics in New Zealand", where *Profiles* has no introductory essay at all. I am not suggesting here that the compilers of *Profiles* should have taken the earlier volume as a model to follow more slavishly; nor that the motivations for both books are, or should be, the same. It's fair to say, too, that it is perfectly okay to follow an earlier model in those respects that fulfil one's own requirements. But especially in a situation where the number of books devoted to pottery in New Zealand is so small, and the sameness of the editorial approach is so marked, then it's not okay to publish without acknowledgement. This book is unaccountably forgetful of its predecessors.

Although the documentation included in the text is minimal, it is nevertheless sufficient to show that the featured potters have histories — of training, of exhibiting, of winning awards, of being represented in significant public and private collections, and of overseas travel and experience. But it's hard to know just who the book is for. If it's for the general public, the recipes for special glazes seem beside the point. If it's for other potters, then the technical data provided can hardly be enough, and could perhaps be more appropriately, more fully and less expensively passed on by some other means.

The quality of the reproduction of black and white photos in the book does not match the quality of its colour reproduction. The decision to use photos supplied by the

potters (24 potters, 27 photographers) has produced an uneven result. The strategy used to overcome this has been to burn out the highlights and fill in the shadows to get greater contrast in their overall tonal range. The price of that strategy, as always, is a loss of detail, though some photos survive the process better than others. To compensate for loss of detail, a coarse screen (is it a cross-line letterpress one?) has been used that gives a grainy effect over all the black and white photos. To an experienced eye, it's a rescue job. To a non-expert the pictures look a bit fuzzy, unclear, or badly printed. It seems fair to speculate that a more committed publisher might have paid a single photographer to photograph the potters.

Other editorial/design faults are: the lack of acknowledgement of potter or photographer for the reproduction on the title page; the four extra pages of colour photos at the beginning of the book (4 pages, 4 potters), a service not extended to the other 20 potters, looks like a makeshift solution to an editorial problem; one potter has no bio-data at all; 3 colour spreads are interrupted by text and one by bio-data, where other solutions are plainly available, and the use of the medium weight of a large size of Helvetica type for picture captions intrudes, to my eye, on the photographs — the use of small or thin types for captions is a convention not to be abandoned lightly.

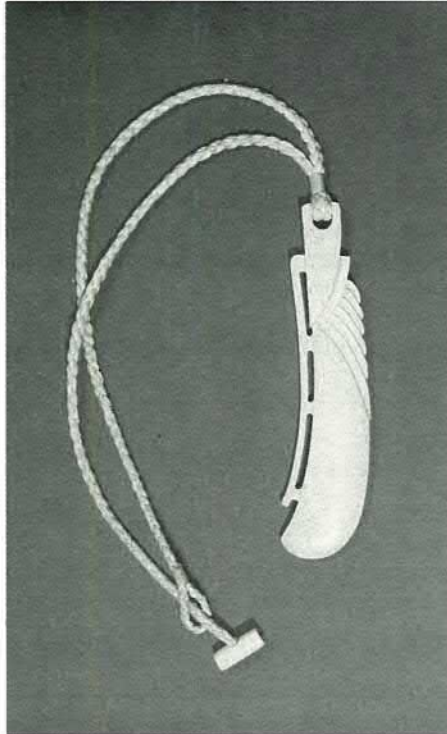
Obviously, most readers will focus on the book's overall attractive appearance, the value of the pottery and the status of the potters. And that's clearly the intention of this publication. *Profiles* is not intended as a historical survey, and it should not be assessed as failing on that account. The one careless sentence in the blurb says "This book profiles these developments by studying the work of twentyfour professional potters." There are no studies here. Admittedly it is not fair to expect too much precision from blurbs. But if one is presenting recent developments in a craft, and if a major extension into a non-functional mode for ceramics is a core component in that development, then *studies*, or a historical survey, is exactly what is needed for us to understand the new phenomenon. New developments are never isolated from the social, economic, environmental, philosophical, historical, educational, political and linguistic contexts in which they take place. *Profiles*, by not acknowledging those contexts, in effect refuses to understand those developments in relation to the society where they have their life and vitality. The result is more appropriate for a sales brochure or a coffee table book. And I can't believe that that is what Cecilia Parkinson and John Parker had in mind. Doreen Blumhardt wrote in 1976 "The time may soon come when individuality and the swing towards ceramic sculpture, with clay being used as an emotional form of expression, may play a greater part in the work of New Zealand potters." That time is clearly here, and not having an updated survey to accompany those prophesied developments is everyone's loss. It is to be hoped that the planned 'further volumes' will include such a survey.

The Crafts Council Gallery

The Crafts Council Gallery is now into its third year on The Terrace. As well as maintaining a strong exhibitions programme the Gallery, since August 1987, has had a policy of retaining an area of the Gallery for changing displays of craft for sale. This has proved very successful in sales terms, and gives craftspeople who may not be involved in any current exhibition the opportunity to show and sell their work.

During July, the Gallery hosted the annual *Details Jewellery Group's* exhibition. Forty-seven craft jewellers responded to the exhibition co-ordinator, Owen Mapp, and the exhibition, while displaying a wide range of work — from that of jewellers in the early stages of their development to work from those of considerable experience and reputation, was a strong statement of our contemporary jewellery movement. Works showed a broad spectrum of influence, some with a European aspect and much with a very strong New Zealand statement inherent in both the material and its use. Perhaps *Bone, Stone, Shell, New Jewellery, New Zealand*, seen at the Gallery in March prior to touring overseas, has greatly increased public awareness of

the place of craft in expressing an emerging cultural identity which says something about us, and the way we live.



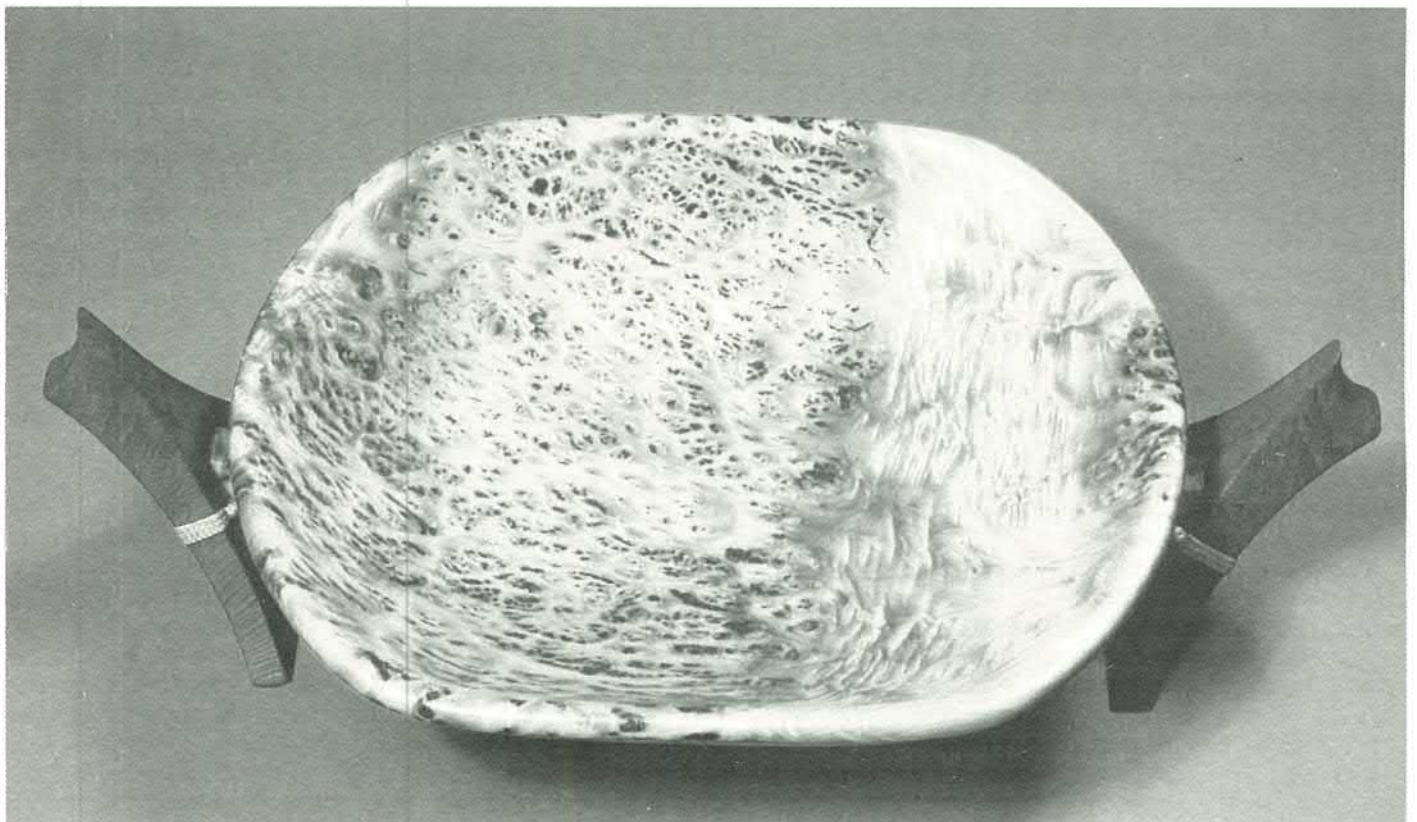
Above and below: Works by Alan Brown.

Concurrently with *Details*, the beautifully executed porcelain and stone-ware pots of Nelson potter Christine Bell-Pearson, and wall works from her *Antarctica* Series by Nelson fibre artist Margaret Maloney made for a satisfying and harmonious exhibition in the Specialists Gallery.

On August 2nd, *Contemporary Classic* opened with invited works from furniture-makers, Mark Zuckerman (Hokitika), Colin Slade (Banks Peninsula), Peter McLean (Hawkes Bay), Vic Matthews (Coromandel), Peter Hight (New Plymouth), James Dowle (Inland Kaikoura), Charles Bagnall (Eastbourne) and Francois Aries (Wellington). As the title suggests, the work was required to have a sense of design for today, and the overall execution of the work was superb.

Complementing the furniture was an exhibition by multi-media Raetihi artist Alan Brown. Works in marble, wood, metal and bone further demonstrated Alan Brown's skills in the blending of hard media.

The Crafts Council Gallery welcomes visitors from New Zealand and elsewhere. Don't pass through Wellington without making a call.



ALAN LONEY

Suzy Pennington's tapestry

'I pick up a pencil, and make a mark on a piece of paper. Then, respond to the mark just made with another mark, and respond to those marks with another mark. It is the conversation of the work with the work.'

(Julia van Helden in conversation)

he was right: people

*don't change. They only stand more
revealed. I,
likewise*

(Charles Olson, from *Maximus, to Gloucester Letter 2*)



Suzy Pennington. *Ripped Surface*. 1986. 1600 x 1060mm.

It's not a long drive to Suzy Pennington's house from Johnsonville — some 8 to 10 kilometres or so — but as a very definite 'place in the country', it's a long way from the noise and the flickering of the city. The house was built 13 years ago on a piece of flat land without trees. Since then, the trees have been added, in layers, at different times, so that now all kinds of birds, insects and ground animals come, as they do to native plantings. The garden is like, in her approach to it, one of Suzy's tapestries. A rough plan is considered, decided upon, and then she gets down to it, arranging it, altering it, shifting the perspectives, modifying the look of things, and leaving some things alone to let them happen. It's a lovely place, quiet, and calm. And just when you think how quiet, how calm, you start to see how busy the place is, with duck, magpie, goldfinch, cats, lizards, clouds and the wind-ruffled trees all active, and seeming the more active the more isolated the attention gets to be on them. This is, given other weathers, the environment Suzy Pennington works in. It's the sort that says to you 'this will do just fine'.

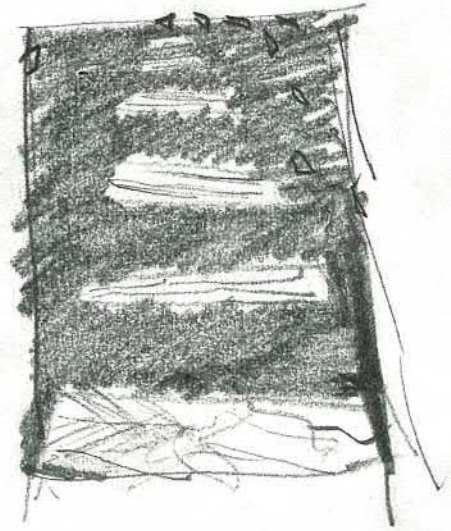
Suzy however, is no stay-at-home. She gets up and goes places: Japan 1970; England, Europe, Scandinavia 1970-73; USA 1985-86; Switzerland, France, England, Zimbabwe 1987; and Poland, France, Kenya and Zimbabwe 1988. She exhibits in some of those places too — Australia 1983 and 1987, Zimbabwe 1987, and Poland 1988. And, since 1975 when the house was built in the Ohariu Valley, she comes back to this slow-changing garden, to her family, and the tidy room that is her studio. She herself is like the place, calm, and very alert.

"Basically my training is my whole life. All the experiences that one has are as important as one's formal training."

At the beginnings of the works are drawings: simple outlines and general overall shapes that she says are 'deliberately rather vague'. And it's the same whether the work has been commissioned or not. You can plan too much. You can organise yourself out of options. She prefers to keep the project open, so there's time and resources to change things. Particularly, to leave space in the work for people to bring what they already have to it, as well as to provoke whatever response that such a work might uniquely stimulate. Nothing too definite. Nothing too fixed. The works float, but they are not out of focus, and they are not unspecific in what they evoke.

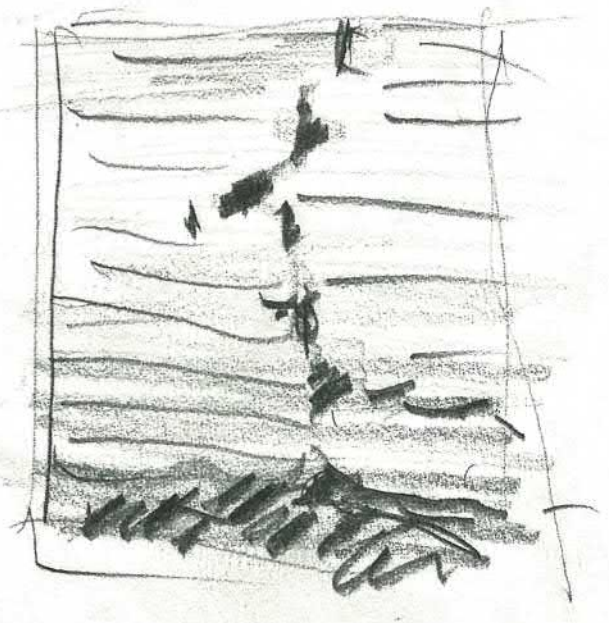
The initial drawing is the event and the time when the feeling that will guide the work is established, is shaped: like a map in which the discovery of the work and the articulation of its disclosures are yet to be made. Although Suzy works at times in the mornings her preferred time begins at about 9pm until, well, anytime, and sometimes until dawn. I am aware myself how those hours can focus one very intensely, and pass quickly when the energy is high and the creativity flows. But it's years since I stayed up all night, and I am impressed by her capacity.

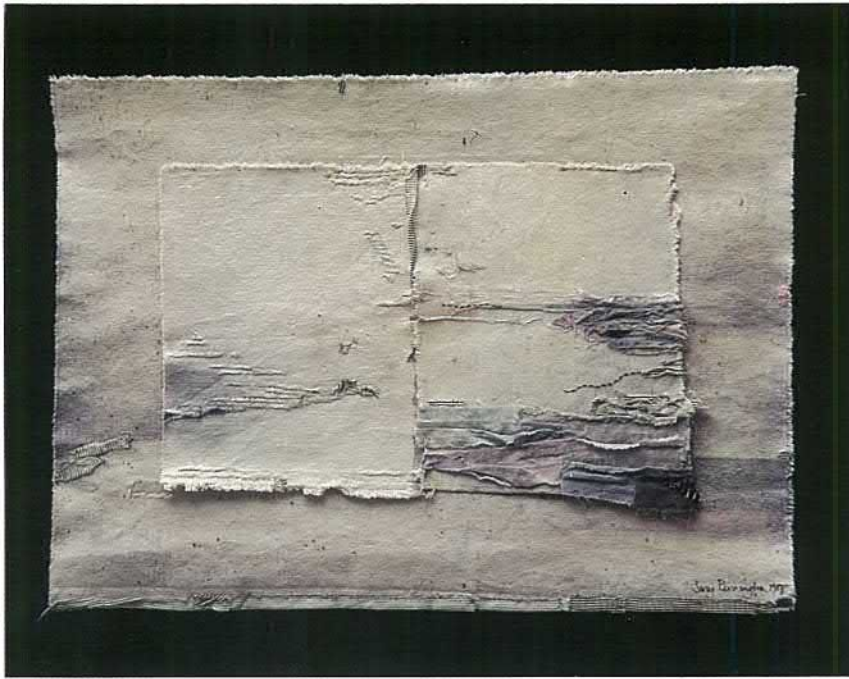
After the drawing, the work is built up in layers. Big bits and small bits and pieces of calico, canvas and muslin, either coloured beforehand or afterwards, where the dyes can be sprayed on, rubbed on, brushed on, or scrubbed on by hand, in fact by any means at all that is 'appropriate for the certain feeling that I'm trying to create. These works are all about feeling'.



"I want the idea in the work to float in and float out, and that's why the fraying is very important, and usually the edges are deliberately not tightly framed — they are sort of soft and ripped because, again, that is an experience you can merge into and out of."

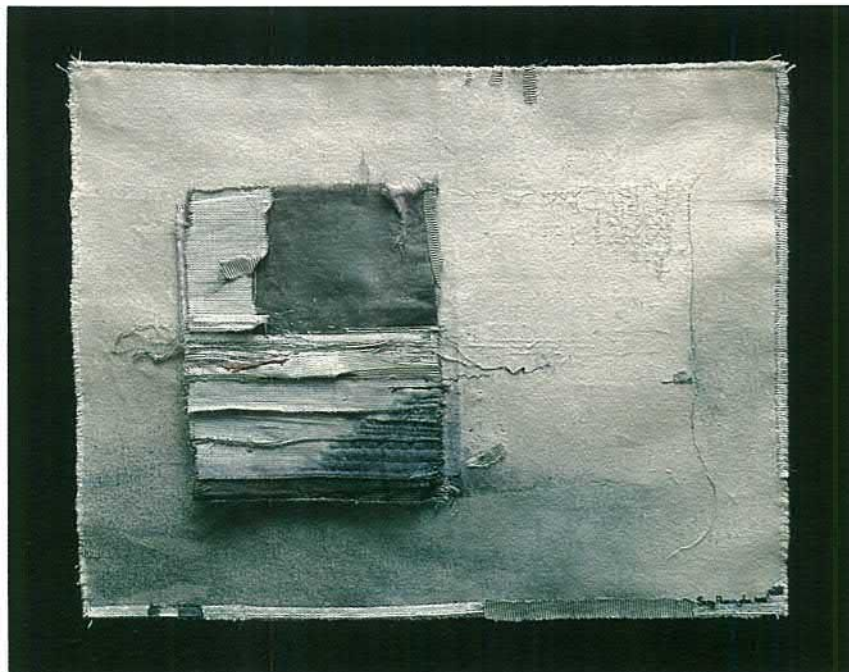
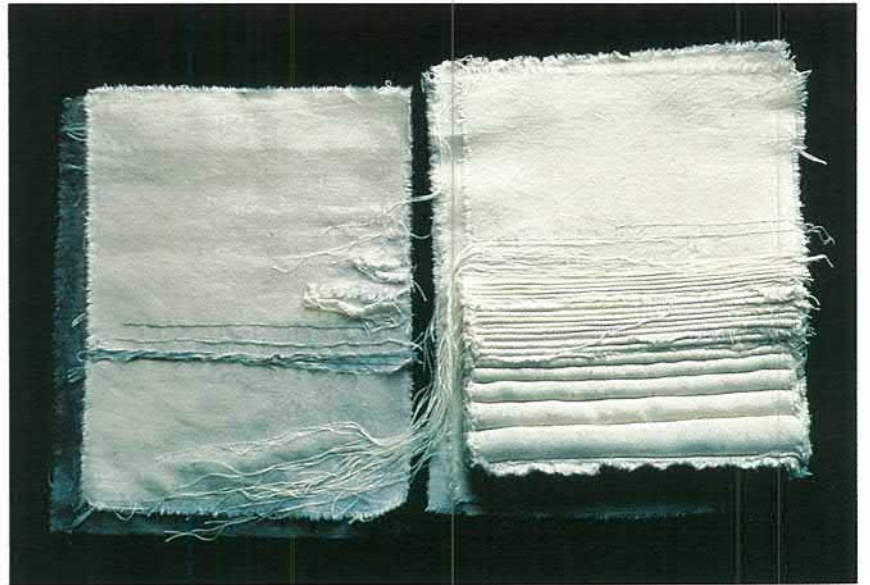
The works don't state themselves, their intentions, their meanings, or their techniques too plainly. And that's good. It means there's plenty to think about. The words that go with them are not merely titles that tell you what the whole thing is about, but clues as to how the wordless parts of it might be read. The words seem to be familiar; but listened to, don't give anything away. The very familiarity of them means that any sharp focus will discover them to be very shifty indeed. And that indefiniteness in the words parallels the floating quality of the works themselves. A work of this sort may stay still on the wall. But we don't. And as we move, the work moves, like the garden out there that comes alive just when you think that everything is in its proper place.





Suzy Pennington. For Carin: Pages of Another Time : Book Series. 1987. 380 x 510mm.

Suzy Pennington. Threads that Bind : Book Series. 1985. 250 x 400mm.



Suzy Pennington. Another Time, Another Place : Book Series. 1986. 400 x 500mm.



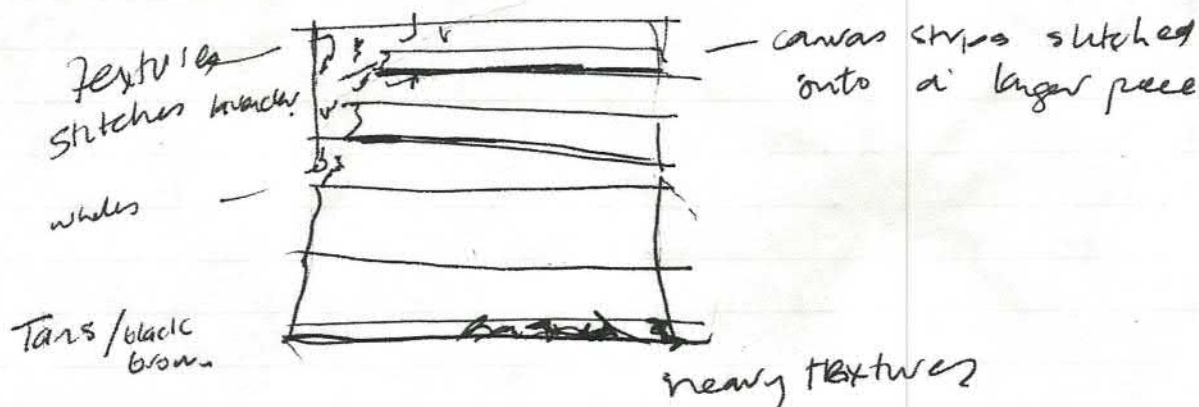
Suzy Pennington. Thinking about Pacifica : Series II. 1988.



Suzy Pennington. Pacifica : Series I. 1987.

"As one moves through life and through one's experiences, one is actually putting on more layers. They're just layers which at any time can be peeled back, and it's rather like an old building. . . the layers that are built up, the layers of the time. . . and if you wear them off, some of them are revealing experiences underneath, but then there are the surface layers as well, which are quite new. . ."

Threads that Bind: Book Series 1985 is a small work with wide open spaces apparently untouched by colour and not worked with other materials. A portion of the work has pieces of cloth in horizontal rolls piled one on top of the other, with the rolls getting narrower on the way up the canvas, ending in the thinnest of rolls — a series of threads. There are one or two small areas in the rolls where the cloth is torn or split or that an edge is suddenly exposed, giving an inadequate glimpse of what might be inside them. The threads cross to the left side of the piece (the opposite page) obliquely, and as if they too 'contain' something, like arter-



In a way, the words are clichés: Another time, Another place; Movement of Light; Pages of another time; Threads that bind; Water Series; Ripped Surface; Blue Surface; Layers of another time; Fragments of time; Thinking about Pacifica. What's happening here, what's being spread out in front of us, is layer after layer of surfaces. A term like 'surface treatment' can, in the hands of Suzy Pennington, really undermine the traditional notion of unfathomable depths behind a single surface of 'appearances'. And the lovely inexhaustibility of her art consists in knowing that under every layer is another layer, and upon every layer another layer will form — and the techniques used and the language of the titles both replicate and emerge from that understanding.

With this sort of understanding of Suzy's work, it's clear that approaching the works is not only a matter of looking. In spite of the subtle colours and textures of the surfaces, the aesthetics of sight is not the major issue. Threads that bind are relationships, of family, of experiences of place and event, connections and disconnections — things to do with how and who we are. Another approach is to take the work as icon, a reminding mechanism that evokes things, half-remembered events, feelings, times realised or unrealised, past or present. The artist makes a means for integrating our responses, our lives, our world, and not merely some sort of window into the mind of the artist.

"Nothing is ever changed. There is always the same thing, object, person, whatever. There are layers on top of that, and at any stage one can reveal what's underneath the layer, and it's never removed completely. As one reaches the end of a life, one has so many layers of all one's experiences and the responses to the experiences."

"I like to work in series, and just have one idea which develops into another idea, and it's all associated, and just moves along. I often find that when I'm working on one piece, ideas start coming in which then will move into another piece."

ies, that nevertheless do not give up their contents easily. Also on the left page, one layer of cloth is torn open and showing, not some unexpected revelation, but yet another surface, of a similar sort to that which has been torn open. The threads that bind, that cross from one surface to another, are not bindings in any normal sense. There are no knots or tyings, no acts of enclosure or capture or restraint. The threads lay simply on the surface, and operate by being present rather than by doing anything. The threads are of straightforward connection and disconnection. They cross the page, and end part way across it. The context here is of a lifetime of feeling, having built up, over all those years, the layers of a felt, and never completely articulated, life.

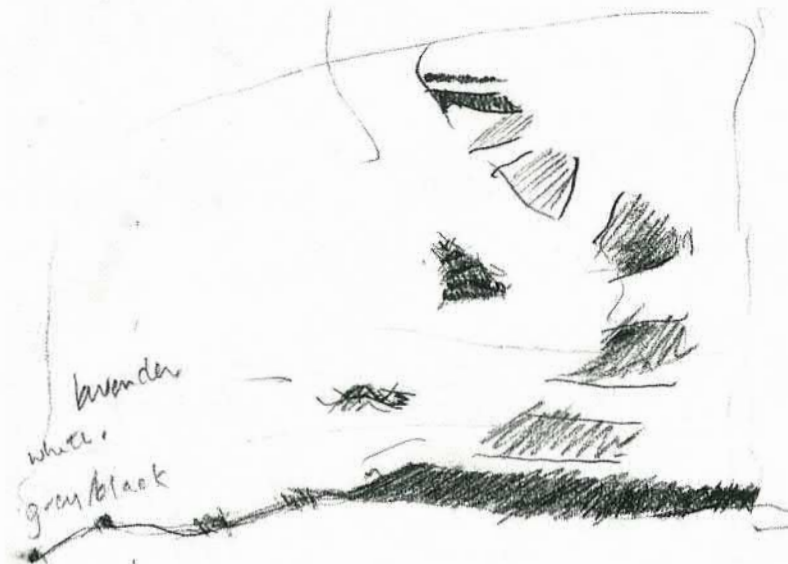
Suzy has been working recently on two separate series at the same time. In one, the works are large. *Layers of Another Time* (1987) for instance measures 2300x2050mm. In the making of a work like this it acts as a sort of environment. Get up close to it, it surrounds you. It is as much a place to be, as it is an object to stand back from and observe.

The other series has already been mentioned — the book or diary series — in which the sizes are closer to 250x400 or 300x500mm. The smaller works are much more precise in their details than the larger ones. If you can step up to a large work and be therefore unable to focus on it as being 'all of a piece', then the precise location of its elements,

though important, is not critical. If however you can only see the work, because it is small, as 'all of a piece', then the positioning of its elements is critical. The smaller pieces often take the artist a lot longer to make than the larger works. A thread, a colour, a strip of muslin even half a millimetre out of place is disconcerting to her, and it has to be altered. Adjust one item in a work however, and its relationships with the other items are immediately altered. So, to shift one thing will usually mean that other things must be shifted also. Minor adjustments of this sort will often in these works go on being made for weeks.



One needs to be careful here. The feeling, in the making of the work, is, as she said, to be created. Not just expressed, like a sort of *ouch* when you stub your toe, but created. This artist is interested in ideas, certainly. She accepts that the materials and processes she uses have 'expressive properties' she likes, and that is why she chooses this particular medium rather than another one. And she also accepts that much happens prior to making a new work that influences it. But she is also, to use a term from another field, *projective*. The work projects into a future. That means it is not expressive only. Starting now, it looks for the moment ahead in which the next discovery about the work is to be made. Suzy's art is evocative — yes, very. It is also a quest, to find out what will be the next connection, or response. Any talk about 'expressing one's ideas appropriately in the chosen medium' is, however true, only part of the truth,



and not necessarily the most important part. If this were not so, then discoveries about procedures, about form, about one's self, and how one lives and values that life, could not be made in the art-making process itself. The new work I discover by turning a corner in a gallery has already been discovered by the artist who created it.

In a way, in the book series, it is the graphic designer at work. The 'pages' are more deliberately visual in their arrangement and focus, looking for that most difficult of things, an asymmetric balance. Most of them stress one side or part of a page with more colour or more added fragments, more detail than the other. But they are not, to my sense of them, busy. Their components are not busily interacting with each other or vying for attention. Each has its own place in the arrangement, very precise, very specific in itself, but not at the service of a definitive or regulated order of things. It still has to feel right. And always, that's the measure of the work, and of the effect of the work.

It's important not to get confused about that measure. Suzy Pennington's technical capability is very high, and she is highly articulate about what she is doing. She is no naïf. An intuition that is continually checking itself out, that is listening to every move it makes, is no mere 'creative' side as against a thinking side of the person. The garden gets made and lived in, and the living stimulates the next step in the making process. It's how the work proceeds too. And we can be thankful for it.

JOHN W SCOTT

World Crafts Council Conference in and out of focus

*World Crafts Council International
Conference and 11th General Assembly: The
Crafts Theory and Practice in the Late 20th
Century, held at the Power House and
University of Technology, Sydney, Australia,
8-13 May 1988*

I don't know if you are one of those people who find slide shows rather tedious affairs. Slide shows can be a real bore for a number of reasons and nothing kills my interest faster than slides which go in and out of focus. The visual displays at the World Crafts Council Conference suffered from such gremlins and in some ways encapsulated the issues raised.

As the bi-centennial celebrations in Australia continue to attract millions of people to Expo 1988 and the eastern states, the multi-millions of dollars expenditure on venues and new attractions such as the Darling Harbour development and the Power House where the conference was held will leave a monumental symbol of 200 years of technological and economic progress in very western terms.

With the proposed 1990 celebrations being pondered throughout New Zealand, the place of colonialism in the development of our culture raised its head, crying out for sharper focus. Equally struggling for focus were issues raised by the impact of technology on craft production of third world countries. Economies based on local craftspeople producing most of life's needs, where the trading value of a certain amount of cloth for example would be equivalent to the value of the food and other commodities needed by the craftspersons' families, have been shredded by the influx of low cost commercially produced goods.

The Crafts Council of New Zealand is a delegate member of the World Crafts Council and as such represents New Zealand on this world body. The World Crafts Council as established, acts pretty much as an extension of UNESCO. Much of its effort and its funding goes into programmes in third world countries. When we think of 'overseas aid' it tends to be seen as assistance to create wealth, initiate change and foster understanding and ongoing support. Many of these aid programmes, some of which have involved New Zealand craftspeople such as Robyn Stewart, revolve around craft but really address the economic structure of communities.

Benefits directly advantageous to New Zealand appear then to be in terms of the personal growth and development of individuals and the implicit spin-offs for others.

Politically however, New Zealand is seen as very active in the crafts and attractive to international craftspeople, and that does give us a say. While we may not have great influence on the direction of fund usage, it was clear at the conference that New Zealand had more in common with western countries such as Australia, Great Britain and North America, than with Asia and Africa. This grouping provides a joint political influence and models which can be used to support proposals to local government where change is desired. This common interest has as much to do with language, culture and economic development as with the place craft occupies within these societies.

It is the gap between the place of crafts in western and in third world countries that creates the difficulty I had and still have in focusing. There were times when one could clearly see the picture. But the picture presented by Rajeev Seethi of India was hardly the same picture as that presented by Albert Paley of America, or Edward Lucie-Smith from Great Britain. All were articulate and expansive but the common thread of talking about craft work and the economy of it all wasn't enough to justify a belief they were talking about the same issue. Perhaps it was the fact that the background issues were never made clear, nor discussed at any length, that the picture continued to remain blurred and out of focus. Maintaining a grasp on the slippery role of craft wasn't easy with Albert Paley, highly acclaimed American metal work artist, extolling the value of the 'humanisation and personalisation of the design in relation to the concerns expressed in technological evolution', while an English anthropologist pleaded for the peasants of a remote valley in Iran, who now neither produce nor seek craft items because plastics and synthetics are more durable and cheaper.

The social context of crafts, and the changing position and perception of creativity in contemporary society with reference to sociology, science, industry and the arts, was the topic addressed by Janet Wolff of the United Kingdom, Robin Williams from Australia and then torn about by Edward Lucie-Smith from the United Kingdom. It seemed reasonable to follow Janet Wolff's argument that to discuss craft one needs to discuss the social context in which it

occurs. Whether or not craft is seen as art, or whether or not it has a particular function, depends on what value a particular society places on the craftsman and their work. Between these three speakers they seemed able to create nine different industrial revolutions, each having an impact on the way craft has been treated by society.

While these and what seemed like innumerable other speakers all contributed to an understanding of what craft means in many cultures, and how it has developed in Iran, India, Australia, England, Canada, New Zealand and so forth, one wasn't helped in bridging the enormous gulf between how craft in western and third world cultures is viewed. Rajeev Seethi summed it all up in his flamboyant but well received presentation on *The Social Context of Making* as applied to India. In New Zealand and generally in the other first world countries, crafts are sought and applied to enhancing a lifestyle where most needs are met by the products of technology. In our culture people choose the lifestyle associated with crafts both for that lifestyle and for the opportunity of sharing in the creative process. But in India and other third world countries, crafts are not an appendage, an indulgence or a lifestyle—they are the cultural and economic life of that society.

I have to admit that one of the attractions of attending this conference, apart from attending *Les Miserables*, was to hear the world-renowned author and commentator on arts and crafts, Edward Lucie-Smith, who showed extraordinary skill in positioning himself at the end of any bracket of speakers, then taking snippets of other presenters' comments and tying them together into an already preconceived notion of how the world is organised.

Lucie-Smith on a number of occasions referred to the impact of colonialism on the development of crafts and the impact of that on indigenous craftspeople. As a New Zealander colonialism and its impact on the development of crafts was a key issue. Snapping at its heels was the question of advancing technology and the effect on production techniques. Of the 44 countries represented at the conference, New Zealand would certainly be the youngest. As such the reference point for New Zealand craft tends to be either based in the Maori arts and crafts or in the multifarious influences from European, American or British craftspeople. I was surprised to learn the extent of the influence British and European markets had on the development of Indian, Japanese and Chinese arts and crafts. Designs, shapes, patterns and decoration tended to be modified for the insatiable western market. Cost too, had a major influence on the quality of the craft made for the consumer market. The highest quality goods tended to be retained for local and personal use, and a middle level quality was produced for export. This external market strengthened the colonial hold on many third world countries and now that technology has provided the means for instance to replace nine million weavers in India, the economic impact can be devastating. New Zealand, in that Maori crafts never acquired more than curiosity value for overseas markets, did not develop a craft industry susceptible to changing technology. However, colonialism has had an enormous impact on the value placed on indigenous art and craft. In Edward Lucie-Smith's view New Zealand indigenous crafts have survived better than most, presumably through the comparatively recent colonisation and through never having developed the strong western market.

Rajeev Seethi while lamenting the impact on Indian craftspeople was philosophical and saw that change was inevitable. While in some economies it is possible for

craftspeople to turn to other occupations, in many third world countries the overall economy is so delicately balanced between what is produced by technology and what is produced locally, that a fall in one inevitably produces a drop in demand for the products of the other. The confused picture prompted one Indian delegate to ask the World Crafts Council's forum to define the meaning of craft. Perhaps by arriving at a common understanding of what craft is in relation to art, and what it implies, he could hang on this sharp peg those parts of each issue which fitted this picture. The protestations of keynote speakers such as Edward Lucie-Smith that the task was beyond him and the conference, led some wag to suggest perhaps it would be easier to define the meaning of life. To many this was no joke—it was in fact the same question. Their craft is their life and it would not be melodramatic to say that their life depended on their craft.

The New Zealand delegation at the World Crafts Council Conference was expanded with resident Kiwis in Sydney, such as Carole Shepherd, visiting artists and craftspeople such as Malcolm Harrison and Ann Robinson, representatives of Crafts Council, Arts Council and Polytechnic tutors. The theme, the crafts theory and practice in the late 20th century was never made explicit but was certainly covered by the end of the week. As the slides presented by each speaker went in and out of focus, so did the issues. Perhaps the one common denominator I was left with and the one thing that I can focus on, is the enormous chasm between western and third world craft. Perhaps the inability to focus comes from trying to overlay two pictures which are vastly different.



The Dowse Art Museum

collects the fine arts in materials traditionally associated with the crafts.

Art Museum hours

Monday to Friday 10am – 4pm
Weekends and public holidays
1pm – 5pm



JOHN EDGAR
extracts from
a conversation
August 1988

Peter Woods— metalsmith



There are very few metalsmiths in New Zealand. How did your interest begin?

I was born in 1952, the third of six sons. By 1969 I was in my last year at Nelson College, doing Fine Arts Preliminary Exams. Warwick Freeman and I were the only students doing prelim. that year. We both found the artistic environment of Nelson rather boring. We wanted more stimulation. We made 16mm films, we built a 'wooden horse' sculpture and wheeled it out into the square and filmed the public reaction from a balcony. We inflated huge plastic tubes and hung them out a second-storey window. We looked for action and reaction. In many ways we were very lucky. I have never felt as free as I did at that time, and probably never will again.

A key influence in my life at that time was Jens Hansen who moved to Nelson in 1966 and established a workshop there. I was immediately taken with Jens and his family, and they introduced me to a whole new world of ideas. A life style; learning to drink Schnapps and eat...and exuberance for living, and a way of working. Jens' approach to metalsmithing opened up all sorts of possibilities for me. He did not distinguish between jewellery and holloware except in terms of function. He is a silversmith making objects in precious metals, usually jewellery. His attitude and way of living and working had a great impact on me. I worked with him and made a series of metal sculptures for my prelim. folder.

On leaving school Warwick and I spent two years in Europe. We left New Zealand with the idea of going to art school in England but never did, and returned via Australia where we set up a workshop in Perth and made jewellery for a year.

On your return to New Zealand did you set up a workshop?

Not immediately. I had always been influenced by my father's love of music and for two years I was the piano player in the Wellington-based band *Tamburlaine*. It was during that time that I met Heather. She's still my best friend and

we have three children together.

I really started to take metalsmithing seriously in 1975. I moved to Whangamoa in the hills east of Nelson and began making holloware in pewter. I was aware of Andrew Venter's work in pewter at this time. In 1978 Heather and I moved to Auckland so that she could train as a midwife. In my first exhibition at New Vision I showed a range of holloware fabricated from pewter sheet.

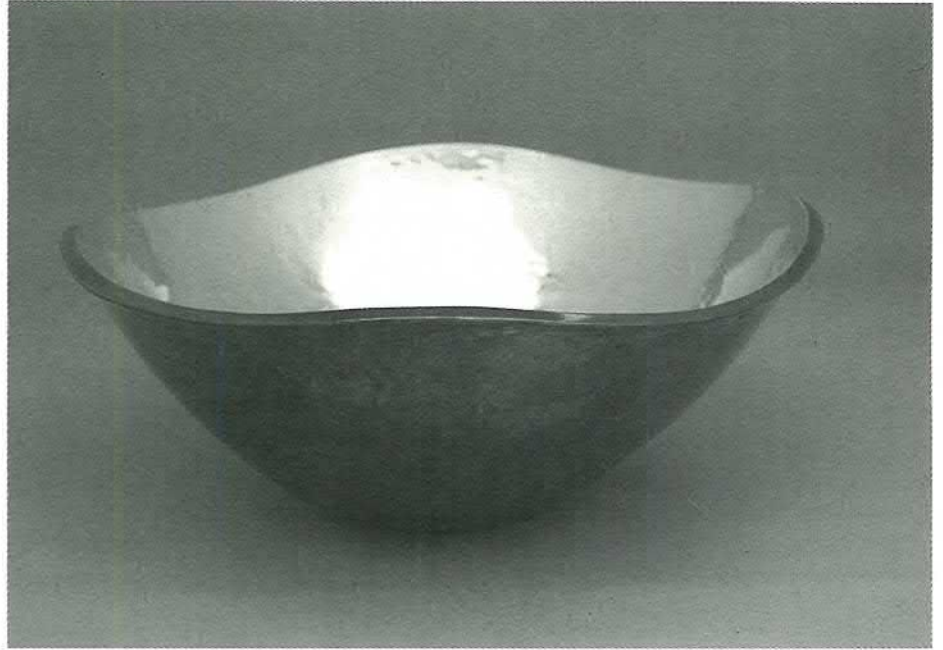
I attended Elam School of Fine Arts in Auckland. I found their attitudes very restrictive. They were then, and still are perhaps, overly concerned with the art verses craft debate. Dave Reid was there at that time casting bronze. I thought the way he worked was good. He earned a living by casting artists' work and he made his knowledge, time and equipment available to students in exchange for the space he occupied.

After a year at Elam I left to continue silversmithing at home. I was aware of the limitations of working in pewter and needed to diversify my skills in order to make a living as a silversmith. I began doing restoration and repair of old silver; actually I did everything from mass-produced junk to fine pieces of handmade 18th century table silver. As well as being determined to stay alive, this work gave me the opportunity to learn much about good silversmithing. In order to repair something well you have to know exactly how it was made. In the absence of anyone to teach me I used books and practised on other people's heirlooms. Gradually commissions for trophies, awards and some ecclesiastical work came my way.

Isn't it rather frightening to attempt the restoration of someone else's heirloom that's hundreds of years old?

I approached restoration with a fair amount of bluff and some trepidation. I remember once being asked to repair a huge sterling silver tray. It must have weighed 5 kg. The engraving had to come off and I thought that I could hard solder it. I didn't understand the tensions in a large flat object. The whole

Peter Woods. Bowl. 1987 Forged copper and electroplated silver. 265mm dia.



tray buckled and twisted crazily when I tried to heat it and I learnt some quick lessons. I finally solved the problem by taking the tray to a heat-treatment specialist, coated the surface in borax, and had them anneal it at 640°C. All the tension went out of the metal, I scraped the engraving off and retensioned the tray by hammering. I charged \$75 for that 1½ week lesson!

So what are the traditions of metalsmithing in New Zealand?

They're very thin. There have always been a few smiths working in New Zealand, all having trained in Europe. They have survived as I did in my early years by making civil and agricultural trophies and awards. Their work is identifiable by their maker's mark, the signature stamped into every piece. In

the 19th century all their work had to be sent to England on completion to be hallmarked and assayed. In those colonial times an object couldn't be sold as sterling silver unless it carried a hallmark.

And this fascination with precious metals?

What really interests a metalsmith is the working properties of the materials. I would by preference work with 22ct gold although the stigma attached to this metal and the price prevent me from doing so. 24ct (fine gold) is too soft, and 9ct and 14ct are too hard. Gold has properties that enable one to do more with it than any other metal. It really is a joy to work with. But silver is now as cheap as it has ever been and is still the best material for many functional objects. I like copper too. It has

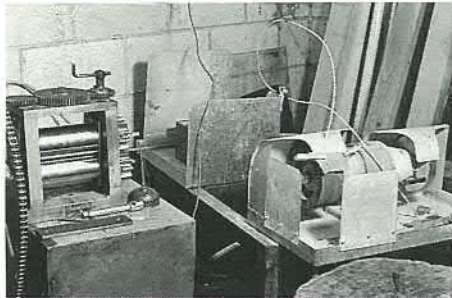
similar working properties to gold and silver. The combination of idea and material is now more important than the value of the material. Gold is expensive because of its historical basis as a currency standard and most of the world's supply is out of circulation in vaults. But before the rise of the merchant class, gold and silver were the real basis of wealth; people were taxed in gold and silver. This was the reason for the development of the hallmark system. The 14th century legislation forced makers to work to a given alloy standard. Sterling silver is 0.925 pure silver. This ensured accurate tax collection. As a result of this and ever-changing fashions the bulk of the last 600 years of silversmithing production has been melted down and remade, many times over.



Peter Woods. Sauce boats and ladles. 1987. Forged 950 silver. 130x220mm.

You've always had an interest in blacksmithing.

Early on I worked at a foundry in Nelson. It was a wonderful place full of fire and dirt. Great tradesmen too, mostly from England's industrial cities. Very hard work but a happy place. I made many of my tools there, hammers and stakes. I still do this. Instead of buying tools from Europe at \$300 each, I can make them easily and get exactly what I want for \$35. I feel that I



am somewhere between a blacksmith and a goldsmith. The processes are similar.

Smithing is about molecular manipulation. One must understand what the molecules of the metal are doing and by using heat and impact move these molecules in such a way as to stretch and align them in a plastic way to achieve the desired form, hardness and tension. Metalsmithing is a dance. It's good for me physically and spiritually. The concentration, focus of energy and attention, the repetition, working with a tool and a material that I know really well to achieve a result that I understand. At the end of a good day's work I feel tired but relaxed. I like it because no process goes on for too long. There are no mountains of materials to be moved. No complex technology. I like doing things well, as well as I can. I like the cycle of the day.

Recently you've had quite a lot to do with blacksmithing.

Last year I attended the Iron Corroboree Symposium held at Braidwood, N.S.W. Australia. A group of 14 blacksmiths worked together for a week. They brought a wide range of skills and materials together and a variety of work was attempted. I worked with carbon steel mostly, making blades and punches—tools. I have also worked with Noel Gregg recently at the Wanganui Community College Summer School. I love the idea of symposia. Bringing a diverse group of people together and exchanging information. We are establishing a blacksmithing workshop at Carrington Tech. and it will soon be in operation. I see it as a place to bring people together to work.

But I also like the idea of going up the Maitai River with a group of people to the old copper mines and smelting and forging native copper. Or of going out to a west coast beach and turning iron sand into steel. I find such group projects stimulating; having a group of people focus on an idea together.

Has being self-taught had disadvantages?

It's taken me about three times as long to learn what I needed to this point



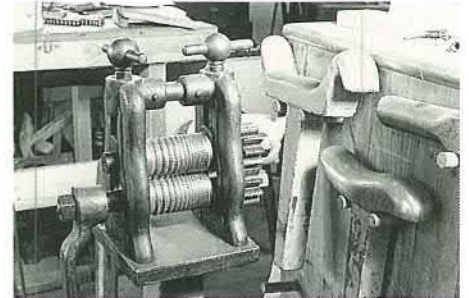
than if I had, as I intended, gone to art school in England and studied metal-smithing. But the advantages are that one develops a work style that is unique; no one works just as I do. And that's a good lesson: that there are as many ways of doing something as there are people wanting to do it. I rather like the idea of going to art school now, as a mature artist. In fact in September I am going to Canberra School of Art as Artist in Residence. I feel confident with what I know and have done so far and I look forward to sharing experiences with metalsmiths in other parts of the world.

The studio movement has been very important to New Zealand crafts over the past 20 years. Do you see it changing?

The 60s and the 70s taught us that we could be free and independent. It wasn't necessary to work for someone else. People could work alone, explore a field of interest and make a living in their own studio. They could be and often had to be self-reliant. The problem was that one had to be self-taught, and most time was spent in learning how to make. Process and material were most important. Idea and design suffered. The situation is now quite different. The emphasis is less on making and more on design. Institutional training in the crafts is a reality for the first time in New Zealand. Students can now study design which I see as a manifestation of ideas. It is as important as learning how to make objects. They can also study product design, interior, graphic and industrial design. The schools are now educating people for the real variety of opportunities that exist in the 1980s and 90s.

You've had an important input into establishing the Craft Design Courses and are now a tutor at Carrington Tech. What does this new role mean for you?

Working as a tutor has been good for me. I've spent enough time working alone, for my own pleasure and to my own ends. I am interested in seeing things go further than myself. I want to share my knowledge in a stimulating environment. Eventually I'd like to have a workshop where a number of



people work together in different but related ways, with interaction between ideas and their manufacture. I like working with other people and Carrington fulfills parts of this. Art is about expression and interpretation. Communication. Art is a visual language and it gives one a way of learning about oneself. I like to see my work and my life as parallel occurrences.

I'm not trying to teach my students to do what I do. I'm trying to help them get the best out of themselves. To help them realise themselves. To facilitate their ideas. I have to do this on a person to person basis. Each person learns in their own particular way and this has to be carefully understood and considered. A young student has much more to learn than mere working techniques.

The polytechnics offering Craft Design courses have a great potential for young artists. Those resources should also be available to the community, their facilities should be an influence on everyone. I only hope that their management systems can be flexible enough to respond to the range of needs that exist.

I'd be just as happy if a student wanted to design and make light fittings, as I would be to encourage the making of table silver or jewellery. I want them to consider an idea and make well-designed objects. When someone has thought about an idea well, it comes across in that object. I have this theory that an object considered to be excellent contains a unique balance of interaction between idea, material and process. Craft education is about thinking in visual terms; using all the possibilities.

There won't be many Craft Design

Diploma graduates who will work full-time in their chosen field. It's not an easy life. But I hope that the influence of such courses on our manufactured products and the public at large will be considerable. We need the involvement of young designers in the products this country makes.

So how do you see the designer/maker's role in society?

My work reflects New Zealand society in that I am responding to and working in this country, and that my work is being used by people here. Handmade work will always be relevant in our society. It should be an inspiration to manufacturers, and to those who can afford it perhaps an antidote to the increased mechanisation and pressure of post-industrial life. In time the work of an artist becomes part of a society's soul. However, what is more important to me is the active participation of client and artist in the realisation of such works.

What we make, what we wear, what we use in our lives should say something about the people living in this country. This does not mean the wholesale appropriation of images from Maori culture. To me there is much more to be learnt from the place that art

has in Maori life than the use of their visual symbols. You can't go round trying to put together a New Zealand image however politically desirable that may be. I prefer the 'snake-eyes' approach; peripheral vision is what you need to see it.

I am finding myself drawn to the historic work of metalsmiths from different parts of the world. This interests me more than the works of traditional silversmithing from Europe.



A current trend in the crafts is to show the process in the finished object. I see this in your work.

I used to file and polish all the surfaces of my work. This highly finished surface was created in the past by the careful stoning and burnishing of the metal; mostly by women with very strong hands. So it was a mark of high achievement. Now that this finish is much easier attained using polishing machines I feel that it is less appropriate on handmade work. I prefer to leave the marks of the planishing hammer as a surface finish.

Most of my holloware is forged from ingots or thick plate. This method produces a structural integrity not found in objects made from sheet metal. It is the ancient way of working and allows me to fully manipulate the metal as a plastic material. There are other methods involving machine tools that are appropriate for the large scale production of holloware in metal. They have their place as well.

And so to the future.

I am not interested in speculating as to the future. I am pleased with where I am now and how I got here, and assume that I will continue with the same relative success.

I like the idea of designing for medium scale production. Of contracting out aspects of a job, where my role is as designer and organiser.

I also look forward to working on an increased scale, where metal is used as architectural detailing for instance. I feel an affinity with buildings and the objects they contain. Blacksmithing and the use of a powered hammer offer these possibilities.

Mostly I want to keep learning and working. If I can think well and clearly about a project, make the object honestly using all my skills, that's enough.



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JEAN HASTEDT

Pit-fired power : the masks of Helen Pollock



PHOTOS: JEAN HASTEDT

Helen Pollock's hand-built pots and sculptures were exhibited at the Villas Gallery, Kelburn, Wellington in June. The exhibition entitled *Reconstructing* is her second solo exhibition. The first was held at the Fisher Gallery in Auckland in 1986 and was entitled *Ritual* — an exhibition of goddess masks.

After a personal crisis, Helen's life changed from one lived mainly in response to and reacting to events, to becoming a journey of self discovery and self expression. She worked in collaborative installation work with other women using mainly fibre and natural materials, finally choosing to work with clay as her medium — reverting to an earlier period at the Otago Polytechnic where both painting and pottery were her interest. She later attended night classes and weekend workshops at Auckland Studio Pottery.

She began exhibiting in 1985, setting up her own studio in Takapuna. Later that year she joined Pots of Ponsonby — an Auckland co-operative gallery — and was jointly awarded first prize in the *Ties that Bind* exhibi-

tion organized by the Crafts Council of New Zealand and the Wellington City Art Gallery, with Winstones being the sponsors.

Helen says she has always enjoyed working with clay, she finds it both sensual and responsive containing infinite possibilities. She enjoys too the fact that it is an ancient material from which people have been making objects since prehistory. To fire Helen places the work back to its origins, the earth — lighting a huge fire over it, carefully controlling the amount of wind and watching for the rain. The marks of the flames are clearly visible on the white stoneware body, becoming an integral part of the finished work.

The content of her work is continually moving as is her personal response to her life. Themes of birth, fulfilment, death and rebirth as expressed in symbols and myths interest her a great deal. Helen talked of the exhibition title *Reconstructing* which evolved from a dream in which she was carrying a gift to two friends, which she dropped into a sewer and so was unable to retrieve it. Her work has been to enter

that sewer underworld: unconscious: shadow: to retrieve that gift, a lost part of herself in order to 'reconstruct'. The work has a sense of being lost for centuries and later unearthed, in some cases damaged. The masks, a point between inner and outer worlds, are sometimes whole, sometimes fragments of archetypal beings — sometimes female, sometimes androgynous. The bodies are torn and wounded but in essence indestructible and seeking wholeness.

The wall sculptures entitled *Wounded Vessels* or *Abandoned Vessels* were both powerful and packed with emotion, and are a continuation of previous work dealing with the reconstruction of the wounded self. Helen's fascination with clay and pit-firing as a surface treatment is well suited to both the masks and the human vessel forms. The discoid and pot forms I found less spontaneous and unadventurous; the pit-firing surface being unable to rescue the forms. But two of the partial face masks I found particularly haunting and their memory remains with me. The flame was kind to them.



ALAN LONEY

profiles a new national
craft society

Back in April of this year the New Zealand Society of Calligraphers was formed in Christchurch. Calligraphy, the ancient art of lettering, is a formal approach to handwriting, involving skill in design, and planning in the layout of any written piece. At one end of its spectrum a calligraphic *hand* (as scripts or lettering styles are also called) can be highly ordered, very formal, and quite rigid in its approach to how a letter is formed. At the other end, a calligrapher may take the letters of the alphabet as purely pictorial shapes, and make an overall pattern with them, without words, but with what seems like an extraordinary freedom, even to the point where recognition of the letters is almost impossible. This however is not at all to say that the former example is without expressive beauty or that the latter example can be achieved without careful planning. What it does mean is that calligraphy is yet another aspect of human endeavour which, in the words of MaryRose Leversedge, secretary of the new society, 'can fulfil the creative life of the skilled practitioner by providing the form through which creativity can be expressed. This is limited solely by the imagination, and by what the end user will accept'.

British and European lettering traditions are of course centuries old, and some of the finest examples of the art date back as far as the 6th to 8th centuries A.D. In the United States in recent decades there has been an enormous increase in calligraphic activity. In that country, courses, seminars, workshops and exhibitions are regularly held; and books on its history, its working methods, and its applications appear frequently enough to confirm that calligraphy is a normal part of the creative life of the nation, no less visible than fine printing or papermaking.

Neither the European nor the American calligraphic histories operate in New Zealand. Nevertheless, in founding the new society, the organisers have been surprised to discover a higher level of activity and interest here than they suspected. The first meeting of the Society was held on July 27 this year, and attracted 24 existing members. Workshops devoted to the improvement of skills was the most important concern of those present. The society will produce a regular newsletter which, it is hoped, will later become a good quality magazine. Contacts are currently being established with the Australian Calligraphers' Society, and access to international professionals will be sought.

Membership is open to letterers at any level of competence and interest; and fundamental to the society's purpose is the stimulation of a wider profile for the craft, a deeper understanding of its skills, better access to the tools and materials of the craft, and the establishment of high standards of practice and tuition guidelines.

The beginnings of the society lay in attempts by MaryRose Leversedge to make contact with other letterers. After initial meetings and discussions MaryRose, calligraphy teacher Colleen O'Connor, designer Ian Munro, and later David Smith who also teaches the craft, became the core people in the society's formation. MaryRose insists that the practice of calligraphy is very much more than writing certificates in an old-fashioned looking italic. 'Those commissioning work must understand that the physical act of calligraphy is not costly, but the vast energy and thought that goes into designing a good layout takes eighty percent of the time. And those learning the craft must be encouraged to think of this essentially European craft within our New Zea-

land context, in order to produce more than copies of northern hemisphere styles, although those styles are the only basis from which one can start'.

MaryRose herself graduated from the City and Guilds of London Art School in 1987, with a Diploma in Lettering. In the previous year, she was awarded The Worshipful Company of Scriveners' Prize second prize for Outstanding Performance in Lettering by a student at the school. The course at City and Guilds is a full-time 2-year one, and the fees are high at about \$7500 per year. But she was assisted in her second year by a grant from the QEII Arts Council. Her respect for the historical tradition, and her sense of the unlimited imaginative possibilities and applications of the craft, places MaryRose and her colleagues in an excellent position at the beginning of an exciting new craft society in New Zealand.

Enquiries about the society should be addressed to: The Secretary, New Zealand Society of Calligraphers, P.O. Box 22-793, High Street, Christchurch.

FAENZA



As New Zealand is to be the featured country at the Concorso Internazionale Ceramica D'Arte in 1991 at Faenza, Italy, it is time for individual potters to submit works for selection for the 1989 exhibition. It is a very simple exercise to send work to Italy.

Entry forms should be available in November or December this year from either the NZ Society of Potters, P O Box 147, Albany, Auckland, or the Embassy of Italy, 38 Grant Road, Thorndon, Wellington.

In 1986 the exhibition ran from early June to the end of September, and it is probable that the timing will be similar next year. There is a deadline for the arrival of entry forms, which could be about 15 February, and a deadline for the arrival of pots in Italy about 10 March.

The entry form is straightforward. If the rules are the same as they were in 1986, then up to 3 works may be submitted. Selection for the exhibition is made from slides or photographs of each of the works, and these must be accompanied by 1) an entry form, 2) a curriculum vitae, 3) 3 copies of a pro-forma invoice with the relative values of the pieces stated in *lira*, and 4) a list of the cases or packages with the weights (net and gross) and a list of the pieces contained in each case.

It is highly desirable to send the papers by registered airmail to ensure delivery on time, and, with much change in our postal services these days, it is as well to check this out with your local post office.

Pots *have* to be sent by air. They will not be accepted otherwise. The booklet which comes with the entry form also lists New Zealand Customs agents who will perform the necessary legal documentation. It is of course cheaper to do that documentation yourself, but the risks are increased if you get any part of it wrong. All pieces will be returned, whether accepted or declined, by air freight forward (that is, you pay for it) at the conclusion of the exhibition.

One last matter. It is important to be clear about GST in this exercise. Goods

returning to New Zealand may be imported free of GST provided they meet the following criteria:

1. They must be imported by the same person who exported them from New Zealand (*Person* is defined in the GST Act and includes a company or unincorporated body of persons); and
2. They must not have been charged with tax at the rate of zero percent pursuant to Section 11 of the GST Act 1985, that is, *an Export Entry must not be completed*; and
3. They must be exported against a 'Sight-out' or ATA Carnet'.

For queries about the meaning of the last item in this list, contact the Collector of Customs at the intended port of export, or any Customs agent should also be able to enlighten you. (We are indebted for the above information to Mrs Sharon Winter at Customs head office in Wellington).

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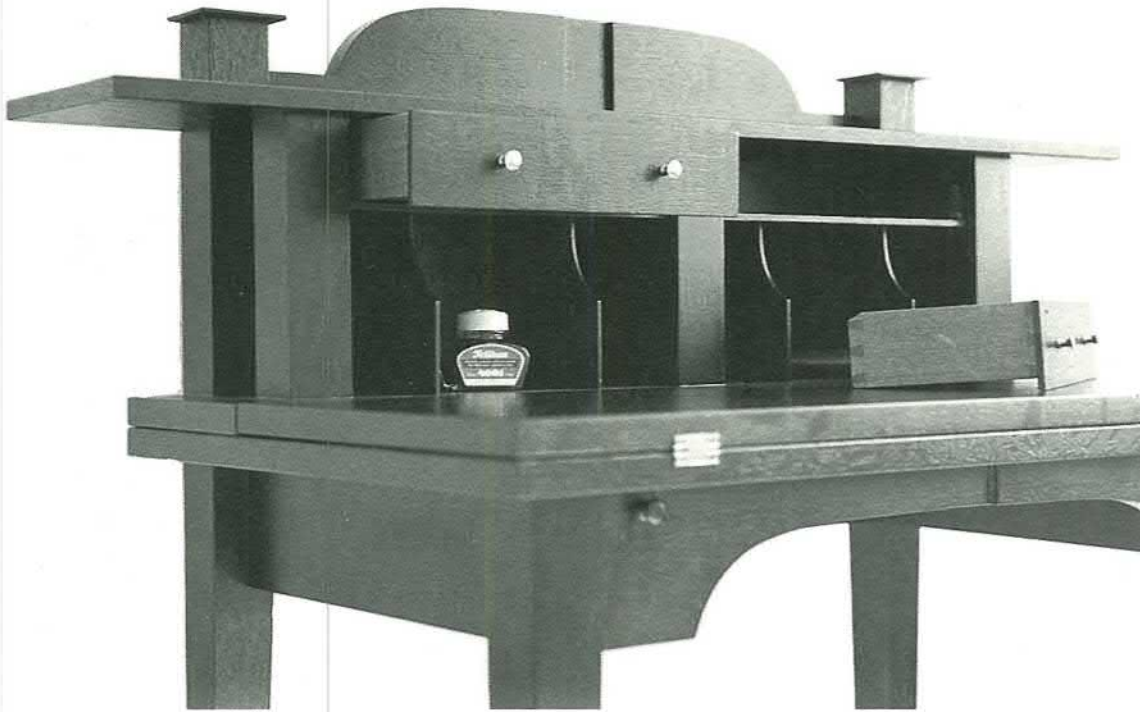
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Carewood : a working partnership



Carewood is the woodworking partnership of Martin Wenzel and Jürgen Thiele. The two German craftsmen, both in their early thirties, emigrated to New Zealand with their families in 1986, keen to establish a cabinet-making and joinery workshop. 'We work with a love of the timber, creating something that brings out the colour and texture of the wood; taking care of the timber by using our skills to join and treat it as a living material,' Martin says.

With training and experience in both cabinet-making and joinery—a feature of the German three year apprenticeship—Martin and Jürgen are able to complete all parts of the work themselves. Their workshop on the hills overlooking Wenderholm Regional Park, just up from Waiwera, has a wide variety of high quality German woodworking machinery. They are also practised in the old fashioned skills of timber working, and their experience in Germany included the restoration, preservation and reconstruction of historic woodwork mainly furniture and interiors of churches and castles.

'Since starting in New Zealand we have worked more on one-off pieces for clients, sometimes of our own design, and sometimes in conjunction with interior designers. We enjoy restoration work, but in New Zealand there is little of that available,' Jürgen says.

The Carewood partnership guarantee their craftsmanship and emphasise quality. Naturally this means higher costs than those of conventional cabinet-making. On the other hand the end product is exactly what the client wants. 'It's a challenge for us to fully appreciate the client's idea

and lead it into a practical result. This means we need to be familiar with a wide variety of furniture, styles and types of wood. It also means the design may change as both clients and craftsmen see it in the making,' Martin says.

Carewood prefer to work with solid timber, particularly New Zealand native timbers. A strong emphasis is placed on using non-toxic finishes like shellac, linseed oil and waxes—which makes also for a healthier workplace. The location of the workshop in the countryside is a further expression of the concern for health and nature that their work reflects.

'In Germany both the environment and the marketplace are over-crowded. Here there are lots of possibilities, plenty of space for yourself and your children,' Jürgen says.

Recent commissions have included the reception area and counters in the University of Auckland's old art building, the construction of Reuters News Agency reception area and refitting the interior of a houseboat moored for the convenience of the work at Wenderholm.

Martin and Jürgen like the change and challenge of different work. 'At the end there's the reward of satisfied customers with a lasting piece of work which shows the effort, craftsmanship and love of the work.'

Having had excellent apprenticeships themselves Martin and Jürgen feel the responsibility and need to pass their own skills on and therefore they will soon take on an apprentice. Enquiries to the Carewood partnership are welcome by telephone (0942) 63677 or visit (ring first).

WOOL AWARDS

Craftspeople produce high fashion

Those subscribing to the popular misconception that homespun is at its best practical and at its worst old fashioned and uninspiring, had their heads turned at the 1988 Woolcrafts Festival Fashion show. The high fashion extravaganza was notably different from other similar events in one respect only — all the garments exhibited were made from handspun, woven, knitted and dyed wool fabric. As well as providing a showcase for fashion designers from New Zealand's crafts community, the evening saw the presentation of industry awards including the sought-after *New Zealand Wool Board Handcrafts in Wool Award for Design in Fashion*.

The New Zealand Wool Board makes an annual award for Handcrafts in Wool, which is offered in alternate years for Art in Wool and Design in Fashion. Two prizes were offered this year for Design in Fashion; the \$2000 first prize *Premier Award for Excellence*, and the \$1000 second prize *Award for Excellence*.

This year's winners firmly positioned their handcrafted garments in the high fashion market. The Premier Award

for Excellence in Design in Fashion was won by Susan Holmes of Auckland, for an elegant fitted tulip-front dress in handspun, woven and dyed mauve and black wool, teamed with an exotic swing back jacket. The jacket was also handspun, knitted and dyed in canary yellow with black, mauve and red design. Susan worked with a team of craftspeople to realise her winning design. The team comprised spinners and weavers Judith Robertson and Joan Grove, knitters Adams and Thornton, and dressmakers Miranda Woodward and Chrissie Flat.

The Award for Excellence in Design in Fashion was made to Robyn Parker of Wellington for her handwoven charcoal grey and pink wool four piece evening outfit. Robyn was a finalist in the first New Zealand Wool Board Handcrafts in Wool Award for Design in Fashion in 1986. Robyn, who spun and wove the cloth for her entry, worked with designer Sandra Zukerman and dressmaker Judith Johnston to produce her outfit of pure wool crepe trousers lined with hand dyed silk, and pink wool strapless top with a grey wool jacket and coat.

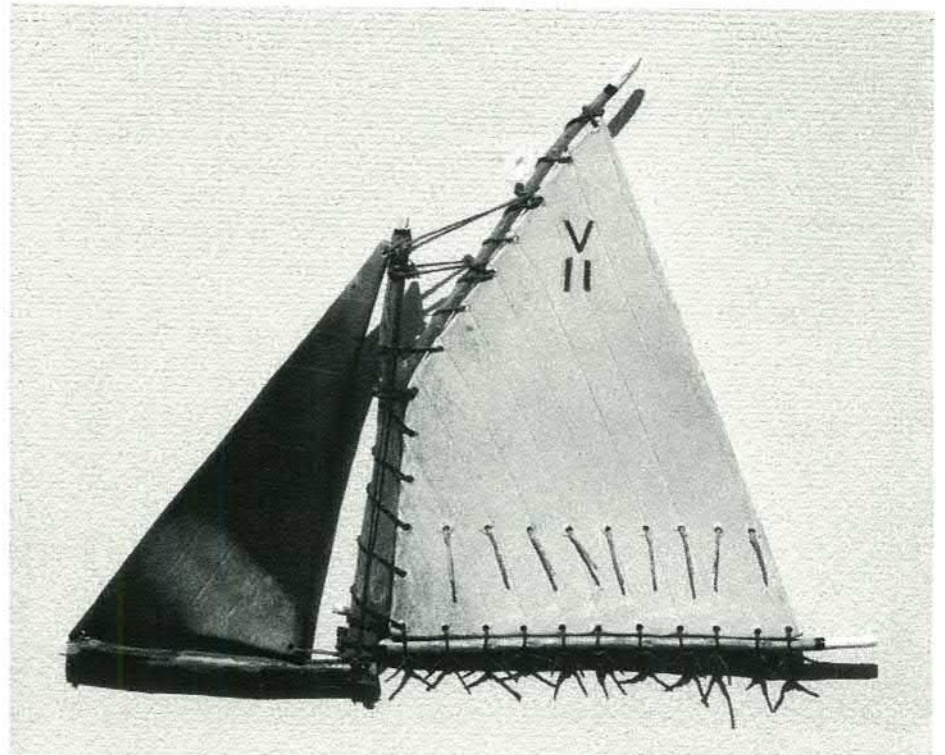


Susan Holmes. Premier Award for Excellence



Robyn Parker. Award for Excellence

NEW WORK

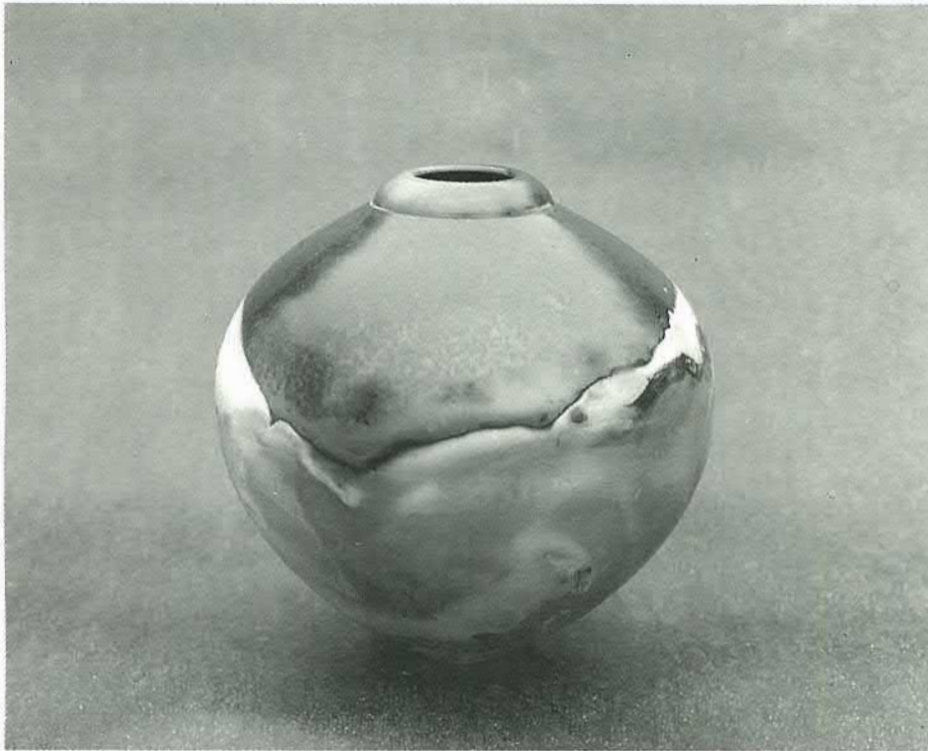


Peter Oxborough. Wallpiece 'V-II Magic' Gaff Sail Form. Smoked white stoneware incorporating wood, flax and fibre.

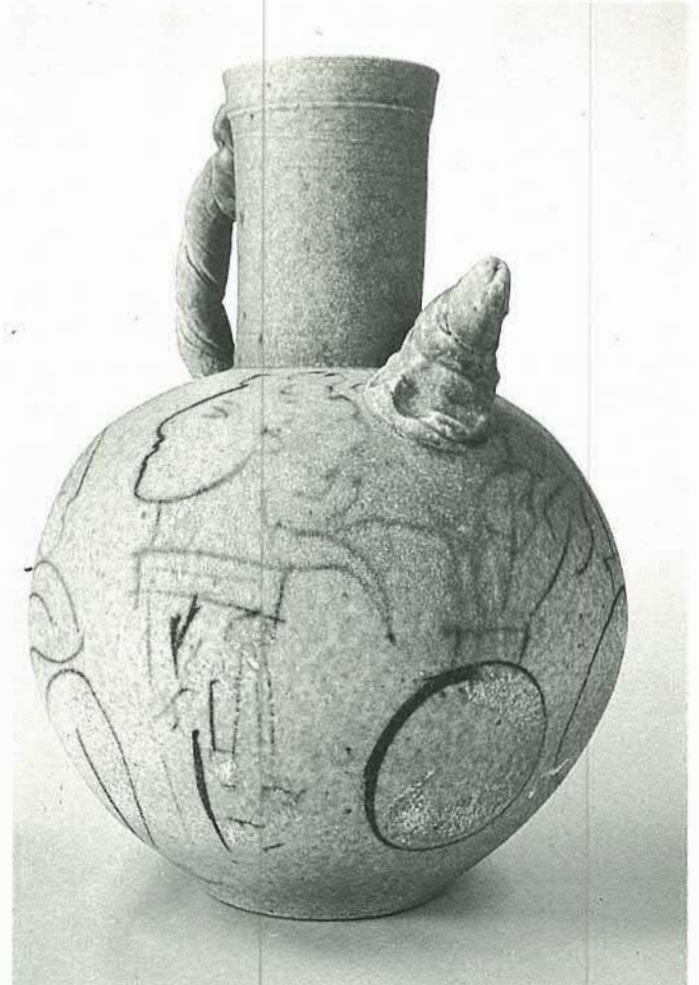
Ruth Baird. Knitted Silver necklace with oyster shell, citrines and fresh water pearls.



NEW WORK

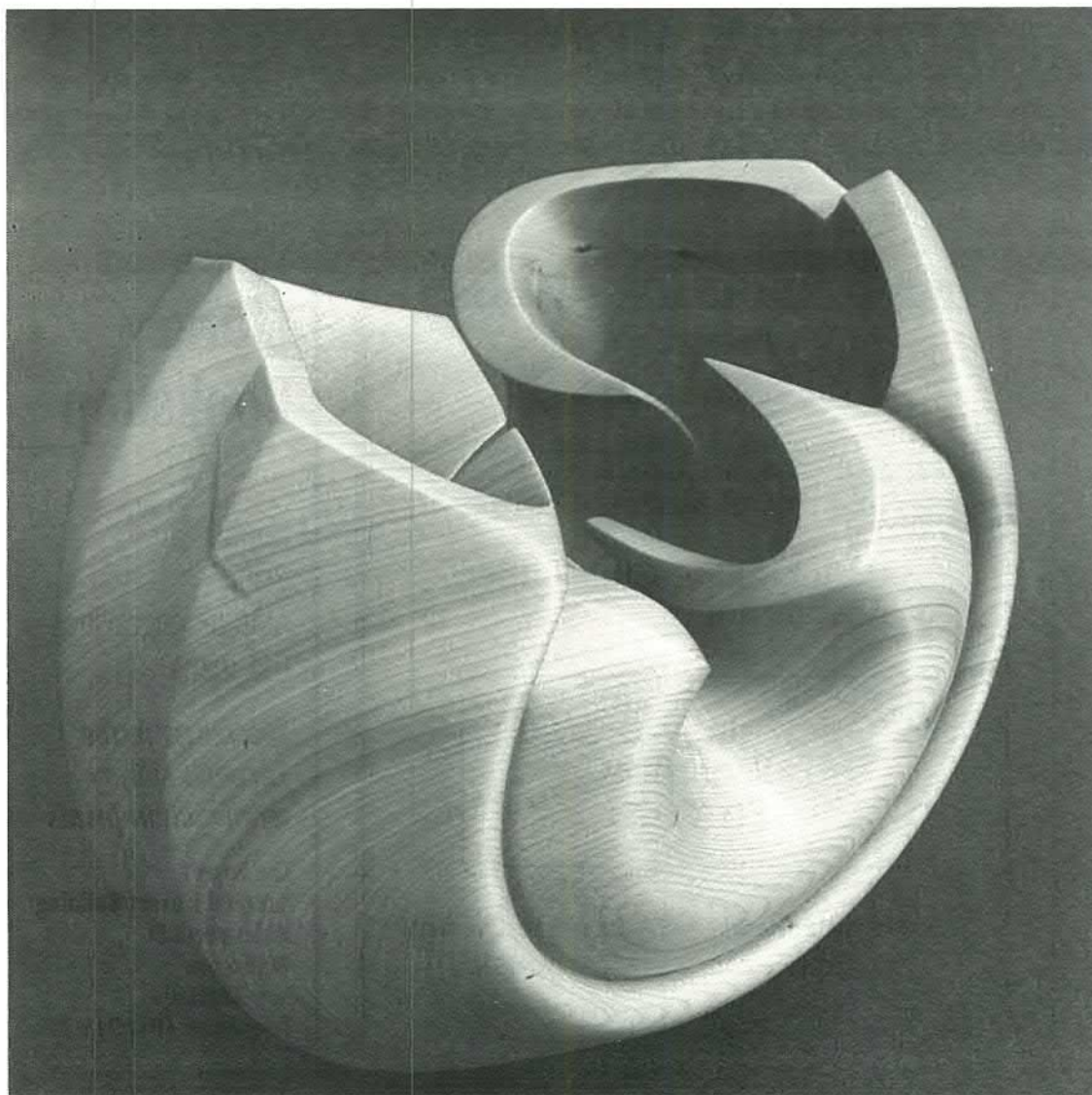
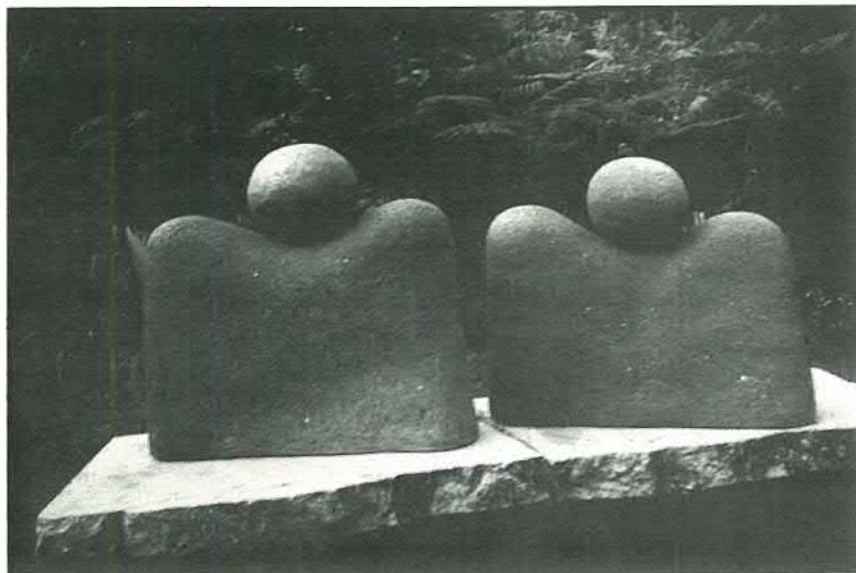


*Left: Paul de Jager. Burnished clay jar
Below Left: Jon Bengt and Gill Gane. Porcelain vase
Below Right: Vic Evans. Vessel, oxidised and fired with magnesium glaze.*



NEW WORK

*Right: Jan White. Still Form VII and VIII.
Below: Rolly Munro. 'Organ Form'. Kauri and epoxy resin.*



Resource Centre

Slides

The following slide sets are available for hire for a period of two weeks at a cost of \$7.70 for members, \$10 for non-members.

Bone, Stone, Shell, New Jewellery, New Zealand. An exhibition featuring the works of twelve leading New Zealand artists.

Index of New Zealand Craftworkers, August 1988. A selection of top New Zealand craftspeople's work, in Jewellery, Ceramics, Wood, Textiles, Glass and mixed-media.

Articles

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

Exhibiting Work. An article by NZ leatherworker James Bowman, on why, where, and how to set up your exhibition and enjoy it. *Touch Wood, No 13, Nov 1987, pp 8-9.*

Salt-Glazing at Frankston, by Max J Murray and Chris Myers. In this article the authors describe the outcome of an attempt to overcome problems in salt-glazing: high fuel requirements per firing because of the dense structural materials required for the kiln; a relatively short kiln life; and the release of toxic pollutants into the atmosphere.

Pottery in Australia, Vol 27, No 1, pp 20-23.

Preparing Fibres for Papermaking, by Charles Turner. A detailed technical article outlining the essential steps in separating fibres from their plant matrix and preparing them for papermaking. *First National Paper Conference, Post Conference Papers, 1987, pp 37-46.*

Raising the Tone. The making and playing of Celtic harps goes back through the centuries. But what of the clarsachs of the future? David Edwards reports on two contrasting developments that have been taking place in the workshop of Mark Norris of Peebles. *Craft Work, Winter 1987, pp 17-18.*

Mysteries in ancient tapestry, by weaver Carolyn Jongeward. Unravelling the meanings of many ancient patternings and symbols in traditional woven textiles is no easy task. Yet this very difficulty spurs many people to find out just what those meanings are. *Ontario Craft, Spring 1988, pp 8-11, and 28.*

Fabrics from the Middle East, by Caroline Stone. If you ever wanted to know the meanings of such fabric names as tarlatan, fustian, sendal, camlet, cypress, percale and bombazine, this is for you. *Surface Design Journal, Winter 1987, pp 33-35.*

Homage to the Quilt. This is the title of an exhibition held at the American Craft Museum, October 28, 1987 to January 10, 1988. The article is a series of observations on the stylistic links between six pairs of old and new quilts, based on curator Penny McMorris's exhibition labels. *American Craft, Dec 87/Jan 88, pp 42-48.*

Going into Business: Do you want to start earning money from what you make of fibre? by David and Mary Cole Lee. A rather general discussion about marketing, planning, costing, product and personal qualities etc, but worth reading for all that. *Threads, April/May 1988, pp 65-67.*

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- * 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
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