

NEW ZEALAND

Crafts

Crafts Council Magazine 29 Spring 1989 \$6.75 incl GST



Michael O'Brien, bookbinder

1989 Art in Wool Award

A professional goes back to school

The Honourable Art of Quiltmaking

SOAPBOX

On April 7 this year the BNZ Art Awards 1989, at an exhibition held at the New Zealand Academy of Fine Arts Gallery in Wellington, were presented—one to Owen Mapp, bone carver, and the other jointly to Elizabeth Sarjeant and Joan Taylor for a series of lithographic prints. The focus of this writing will be on the fact that the 'frame' for these prints, is a book.

Books do not tend to win art awards, and in this instance the general rule holds. But it is salutary nevertheless for a book to be somehow at the heart of a substantial public art award. These 10 prints were not executed outside of being part of a book. But neither the book, nor the poems printed facing each of the prints, were part of the award process. Similarly, the artists received an Arts Council grant for the work—not for a book with words in it, but for the set of prints that the book contains. There is, it seems to me, a case to be made for the finely printed, limited edition—a normal part of professional and creative life in America, the United Kingdom, Canada and Europe—to be accepted, on its own terms, as a proper subject for discussion in art and craft writing, and as a proper recipient, on its own terms, of arts funding and support. Not even the 'production award' section of the NZ Book Awards, administered by the NZ Literary Fund deals with it—its terms of reference renders the fine, hand-crafted book as ineligible, while making much of 'craftsmanship' in the making of books. In fact, the finely *crafted* book, in any proper sense of that term, is explicitly rejected by these awards.

The entry, then, even if it is through a side door, of the book into an art award, is great news. Titled *The Visionary*, the book is edited and designed by Elizabeth Sarjeant. There is a poem by each of ten poets, and each poem faces one of the ten prints. The printing of the text has been done on damped mouldmade paper, the type is handset, and the whole hand-bound. There are 50 copies for sale plus 12 copies hors de commerce, and 'up to 10' unbound sets of proofs. The price is \$825 the copy, and it's selling well.

The notion of a highly-priced (well actually, it's cheap: the latest fine edition of James Joyce's *Ulysses* with 40 prints by Robert Motherwell and an extra suite of them for framing can be had for a cool £10,000 in England) handmade limited edition, finely crafted book does not get a lot of positive public attention in New Zealand. A common response to the few that are around is that they are 'de luxe' items, 'elitist' in character, and are produced only for an illiterate rich with an eye on a presumed investment value. On the other hand, many people find such books very attractive ('Isn't the paper luuuvly!'), but otherwise know so little about what they are looking at, they they find the object somewhat bewildering. There's no special reason why this should not be so. After all, there is no established tradition of fine bookmaking in

this country, though some fine books have been made here, and some New Zealand practitioners have acquired international recognition. Again, fine bookmaking is not taught in any tertiary educational institution here, but there are many colleges overseas where courses lasting up to 2 years will cover hand papermaking, hand typesetting, hand printing, hand binding, and running a small business. In overseas institutions—USA, Canada, the UK, Europe—there is always a significant number of major exhibitions being held in all aspects of the book arts field, and across all historical periods.

It might be felt that hauling up the international/historical context is a bit much when it comes to looking at an isolated New Zealand fine book that has not had the advantages of masterclasses by Hiromi Katayama for paper, by Philip Smith for bookbinding, by Julian Waters in calligraphy, by William Everson in letterpress handprinting. But that context is all any of us have by which we can assess *The Visionary's* achievement. The lack of training of course, shows, just as it does in my own work as a fine bookmaker—the paper was too damp, the impression is often uneven, the ink-colour not consistent from page to page, and the type is generally over-inked. These are all valid criticisms of this book, just as they are of my books or indeed of almost every attempt at fine bookmaking in this country, from Denis Glover and Leo Benseman onwards.

There are individual craft societies operating here in hand-craft printing, calligraphy, and bookbinding. It's only a matter of time before a handmade papermakers group will be formed, and a new book arts society is currently being established in Wellington. The fact that more and more New Zealand libraries are showing more and buying more fine books, from here and overseas, coincides nicely with the fact that more and more people in this field are wanting to improve their craft skills and increase public awareness of the validity and the value of their activity.

As a suite of prints, and a collection of poems, and indeed as an act of publishing, there is another whole discussion to be had about this book. As a piece of bookmaking however, *The Visionary* joins a small number of books which stand, in the New Zealand context, as minor miracles of achievement in the face of not enough information, not enough networking, not enough training, not enough practice, not enough exhibiting, and not enough funding—and therefore, not enough public appreciation of the arts and crafts of the book. It seems to me to be time for the book arts to take their place alongside those of textiles, ceramics, jewellery/metal, leather, wood and glass, as part of the normal creative life of the nation.

Alan Loney



Crafts Council OF NEW ZEALAND (INC.)

AGM 1988 REGISTRATION FORM

The Canterbury branch of the Crafts Council is hosting this year's AGM and would like to welcome all members to share the weekend's activities.

We intend to make this a 'Craft Happening' and aim to bring together Craft Design students, Craft Council members and local craftspeople in an effort to learn, teach and have fun together.

WHEN 28 - 30 October 1988

WHERE Craft Design Course Building, O Block
Madras Street, Christchurch Polytechnic

HIGHLIGHTS Friday 28 October
Special viewing/exhibition of the Guild of Woodworkers
Canterbury Inc at the CSA Gallery. Wine, cheese and chat.
7.00 - 9.00 pm.

Saturday 29 October
Registration - 9.00 am
Keynote speaker
Craft happenings
Allied organisations
AGM

Sunday 30 October
Forum and feedback
Craft happenings

There will be a dinner/BYO on Saturday night, 29 October. This is an optional extra - **not** included in the registration fee. Please indicate if you wish to make a booking. Cost approximately \$25.00 - \$30.00 per person.

Accommodation in Christchurch is your own responsibility.

Whenever craftspeople come together it is an ideal opportunity for them to view each other's work. With this in mind we want you to bring along one example of your craft work to display.

As a further encouragement we are offering a registration fee of \$25.00 if you bring a craft example — \$35.00 if you don't.

No craft weekend should be without visible craft displays — help make this a success with your involvement.

I wish to enrol for the 1988 Crafts Council AGM 28 - 30 October 1988.

NAME **TELEPHONE**

ADDRESS **CRAFT**

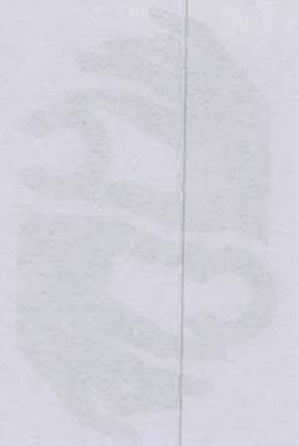
I enclose registration fee \$ (which includes morning and afternoon teas, lunches, craft materials).

Please make cheque payable to Crafts Council of NZ. If a receipt is required please enclose a stamped, self-addressed envelope.

Please book person(s) for the Saturday night dinner.

Post application form with cheque to:

The Secretary
Ruby Waddams
70 Breens Road
Christchurch 5
(Telephone 598-404)



State Council of New Zealand

AGM 1988 REGISTRATION FORM

The Council of the State Council of New Zealand is holding its annual general meeting on the 15th day of November 1988 at the State Council of New Zealand, Wellington.

The following members of the Council are entitled to attend and vote at the meeting:

Mr. J. H. G. ...

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Mr. J. H. G. ...

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COVER: Michael O'Brien's award-winning book binding. Photo: Wendy Laurenson.
Background: Marbled paper by Paula Newton.

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Editor: Alan Loney

NZ Crafts abroad!

Thank you for granting permission for us to reprint the Lani Morris article, *Exposing your craft to the risk of sale*, which received a marvellous response. A copy of the newsletter is enclosed for your information.

I will ensure that CCNZ receives a complimentary copy of *Craftlink* each month and if ever we can reciprocate, please let us know.

Congratulations on the special issue of your magazine "The State of New Zealand Crafts"—a mammoth and comprehensive work!

*Johanna Watson
Executive Director
Crafts Council of Queensland Ltd*

Accrediting photographs

Congratulations on a beautiful double issue of *NZ Crafts* magazine, and the 1989 Craft Index. Thanks also for making a smart job of my advertisement. However I would like to make a couple of constructive comments.

Firstly all the photographs accompanying the articles lacked accreditation to the photographer, which was disappointing for me. As a photographer I would like to know who took the pictures, some of which were outstanding.

Secondly as I have advertising space in this issue it would have been beneficial to have had a credit on my photo of Melanie Cooper's bowl, especially as it is so well printed.

Personally I try to ensure that all photos I do have my name on them before they are dispatched, so no matter where or when they might be used the photographer's name is known and can be acknowledged. Similarly the craftspeople should supply their details on the slide or print.

I hope comprehensive labelling of photographic work and accreditation to the photographer become common practice and I would appreciate your setting higher standards in this direction.

*Julia Brooke-White
Photographer
Wellington*

The Craft Shows

On page 17 of the Winter issue of *NZ Crafts*, there is an advertisement for N.Z. Craft Shows Ltd, inviting applications to participate in their Craft Shows.

I wonder how many other crafts people are aware of the difficulties in dealing with this Company. They consider they should have the monopoly of running Craft Shows in N.Z.

If you are accepted into their shows you are forbidden to enter Craft Shows run by anyone else, and if you do so, you are likely to receive a newsletter threatening blackmail.

I did participate in another Craft Show last year, and was banned from the four that I had previously been accepted for in that year by NZ Craft Shows Ltd. However, I had to be re-instated under the Fair Trading Act and Commerce Act.

There was even a court injunction granted against NZ Craft Shows Ltd to stop them attending and harassing stall holders at the other Craft Show.

My punishment for the remainder of the year was to be removed from the newsletter mailing list, and in one show I was placed next to a commercial firm demonstrating wood turning lathes, where I got my work and myself covered in wood shavings.

They have even held a 2nd Show of the Year in the same city 2 weeks before their competitor.

All this by a company claiming to represent and help Craftspeople!

*Beverly Greig
Auckland*

Light Explosion— The New Glass

At the Crafts Council Gallery Wellington, opening 18th July, this exhibition showed work by six flat glass artists and twelve hot/warm glass artists from around New Zealand. The opening was well attended and the work was given a generous amount of space so as to be displayed to best advantage.

It is good to see such strong, competent work well displayed.

The show was opened by well-known Wellington architect Ian Athfield. Athfield's informal speech focused on the return to finer values in the wake of the demise of the hyped up pre-crash money worshippers. It is good to hear someone express sensibilities which are right in line with the fundamental values of the craft movement. The high quality of the work with each artist in their own area of special interest shows a healthy, more mature, stage of development of the glass movement.

This exhibition is especially good not only as a survey of the scene at present but also because there was no 'competition' mentality with the dollar or merit badges attached via random whims of one judge or selector. The exhibitors are mature enough to put their work in for what it is and let the lucky viewer take an honest look at what is a pleasantly diverse show.

Congratulations to the staff of the Crafts Council Gallery for their large amount of effort, and what amounts to a good solid show. The Crafts Council Gallery seems to be going from strength to strength, and it is good to see it succeeding as a showcase for the best of New Zealand craft as well as a venue for such surveys as *Light Explosion—The New Glass*.

*Peter Raos, President
NZ Society of Artists in Glass
Auckland*

The furniture debate

Reading the exchange between Vic Matthews and Carin Wilson in *NZ Crafts* 27, it would seem to me that both writers are being polarised into extreme positions. Vic stresses the importance of craftsmanship: above all else a table must be steady. Carin says that too much of this has stultified creativity; we should loosen up and experiment with new ideas.

But where is the argument? Surely the two viewpoints aren't incompatible? In fact, are they not inseparable?

Creativity needs craftsmanship to fully realise its ideas. A maker

of furniture—or any other 'craft'—has to search for a fresh and relevant design. But being contemporary is no excuse for bad workmanship—a table has to be steady whether it has ball and claw feet, or bicycle forks as legs. All the traditional values of craftsmanship and integrity still apply, and should be taken for granted. But we shouldn't let either these values, or an over-rated reverence for wood, hold us back from moving forward.

As Carin says, the focus has changed. Well-made is no longer enough—it is just an essential part of the whole. The challenge ahead of us is to write artistic inspiration and craftsmanship into this whole that transcends the sum of the two parts. Art is pulling craft out from the cosy nest in which it has been nurtured, into an exciting new world.

*David Trubridge
Furniture designer & maker
Waipiro Bay*

Art and Craft and the need for change

When I received your edited proof of my Auckland Museum Lecture, I was very happy with what I read, except for one thing; your headline, *IF IT'S CRAFT, IT'S ART*. The statement went clearly beyond the message in my lecture and was somewhat astray from the truth. You went on to say, however, that in the magazine, my lecture would be juxtaposed with one from Carin Wilson, and so I decided to let the headline stand, for I knew that its audacity would be more than matched by that of whatever Carin had to say. I suspect you knew that too and of course neither of us was disappointed.

I was equally sure that somebody would find the challenge of that statement irresistible and, no doubt, here again we were in agreement. I must admit though, that John Scott would not have been among my first picks for this role. Despite his qualifying disclaimer however, John obviously enjoyed the debate as much as

anyone. Nevertheless, his version of the art/craft relationship adds little that is new and is no more definitive than anyone else's. It cannot be. In craft, we are increasingly dealing with subjects which are not categorical, yet still we seek to compartmentalise them.

The essence of my lecture was that whatever the form, medium or vehicle for creative expression, if the product succeeds in evoking a positive spiritual response in the viewer/listener/user, then it deserves a value equivalent to any other such.

John Scott rightly concedes that the relative and largely subjective value of the terms 'art' and 'craft' is a societal and economic phenomenon, and that we *choose* to place greater value on one than on the other. The broadest plank in the Crafts Council's policy plat-

form has always been (and I am sure, under John's stewardship, remains) to enhance the perceived value of craft and thus restore some balance. Indeed, without this objective, there is little justification for a *crafts* council.

John goes on to draw his art/craft 'continuum' in diagram form, diplomatically explaining that there is no top or bottom; only extremes. One extreme is largely preoccupied with quality of execution, the other with concept, vision and so on. It makes sense. In my view, the epitome of creative expression occurs when complimentary quotas of each end of this continuum are successfully melded in the one product; that is, when vision and craftsmanship are superbly combined. Such a combination may be found in the works of people

like Rembrandt and Cezanne, to use John's examples. Yet John places these names not in the centre, where they should logically go in this 'no top or bottom' value system, but at the extreme.

Thus he serves unwittingly to emphasise the point I made in my lecture about how conditioned all of us are in our views and values to do with creative expression. It is this conditioning which we must change. But with four hundred-odd years of that conditioning to overthrow, we can assume that the Crafts Council will have a purpose for a few more years yet, and indeed John Scott would still be my choice to lead it in that purpose. After all, concept and vision aren't everything, are they?

Colin Slade
Chair & furniture maker
Banks Peninsula



NEW ZEALAND
Crafts

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QEII Arts Council Craft Grants

The following Craft grants were made at the Craft Panel meeting of April 1989.

Access Studio Workshop

□ John Edgar, bone carver, Auckland, \$10,000 to provide workshop space, machinery and raw materials for students and graduates.

□ Stephen Woodward, sculptor, multi-media, Atiamuri, \$10,000 to build an access workshop for students and graduates.

Major Creative Development

□ Steve Fullmer, ceramicist, Nelson, \$13,000 to spend 8 months researching and experimenting to develop new directions.

□ Graeme Storm, ceramicist, Auckland, \$10,000 to study Northern European ceramics, with particular emphasis on the history of salt glazing on belamines in Germany.

□ Humphrey Ikin, woodworker, Auckland, \$11,200 to develop new furniture prototypes.

□ Julia Van Helden, ceramicist, Wellington, \$13,500 to attend as a post graduate at the Tasmanian State Institute of Technology, Australia.

□ Warwick Freeman, jeweller, Auckland, \$15,000 to prepare an exhibition of jewellery for showing at Galerie Ra in Amsterdam, and to travel to Europe to attend the exhibition.

□ Alan Brown, mixed media, Wanganui, \$7,000 to explore hard media blending and expand the current limits of works presented in New Zealand.

□ David Trubridge, furniture maker, Northland, \$9,000 to explore new design ideas and new technology.

Bi-cultural

□ Aotearoa Moananui A Kiwi Weavers Committee, \$10,000, guarantee against loss, towards the costs of holding a weavers symposium—Nga Mahi a Kui Ma.

Short term study

□ Paul Annear, jeweller, Auckland, \$500 to help defray travel expenses to Sydney to exhibit at the Contemporary Jewellery Gallery.

□ NZ Society of Potters, \$4,000 to enable the Society to continue with their Tutor Touring Scheme.

□ Ann Robinson, glass artist, Auckland, \$1,185 to cover freight, insurance and packing of work to the USA for exhibition.

□ Jack Hazlett, woodturner, Wellington, \$2,000 towards the costs of attending the International Woodturning Seminar, England.

□ Lee LeGrice, ceramicist, Auckland, \$2,840 to develop surface decoration.

□ Gary Nash, glass artist, Auckland, \$3,000 to attend a private teaching session with glass blowing master Lino Tagliapietra, at Richard Marquis's workshop in Seattle, USA.

□ Anne Gaston, weaver, Hamilton, \$3,000 to go to USA to study weaving techniques, particularly Damask and Opphamta.

□ Lyndsey Handy, glass artist, Auckland, \$3,000 to study at the Pilchuck Glass School, USA, with Dianna Hobson.

Artist in Residence

□ Parumoana Community College/Barry Gunderson, \$3,000 towards the costs of materials and equipment to be used by Barry Gunderson while he is artist in residence.

The following Craft grants were made at the Craft Panel meeting of July 1989:

Short Term Study

□ Tom Capey, woodturner, Whangarei, \$2,200 to attend the Southern Californian Woodturning Conference, Los Angeles.

□ Noel Gregg, Blacksmith, Christchurch, \$2,500 to attend, as New Zealand representative, the International Conference of Artist Blacksmiths.

□ Brian Gartside, ceramicist, Drury, \$2,500 to study colour and glazes with Rod Hopper on Vancouver Island.

□ Vivienne Mountfort, fibre artist, Christchurch, \$600 to send a work to an exhibition in Kyoto, Japan.

□ Valeska Campion, ceramicist, Waiheke Island, \$4,790 to continue work on ferrocement sculptures on Waiheke Island.

Bi-cultural

□ Aotearoa Moananui A Kiwi Weavers Committee, \$1,250, guarantee against loss, towards the costs of holding the Contemporary Weavers Hui at Waiariki.

The following grants were made through the

Venture Capital Scheme Programme

□ Albany Village Pottery, Auckland, \$15,000 divided between 15 shareholders of the Pottery.

□ Christine Purdom, ceramicist, Bay of Islands, \$5,000 to subsidise a loan to complete and re-equip studio.

□ Warren, Russell and Kevin Chittenden, Whangamata, \$5,000 to refinance a loan for workshop equipment.

Index of New Zealand Craftworkers

With the special June issue of *New Zealand Crafts* focusing on the 1989 *Index of New Zealand Craftworkers*, we thought it timely to 'talk Index' in this following issue.

After much research into and discussion about the Australian and UK Indexes, and soul-searching on aims, purposes and selection procedures, the Crafts Council of New Zealand's Index was created in 1986. Like the Australian and UK models, its aim was to reinforce the standards that craftspeople of New Zealand set themselves, and to promote an awareness of these standards amongst the crafts public.

The first submissions were called for, and in late November 1986 six panels selected the Index's first craftspeople. Of the 35 people selected, there were 15 in ceramics, 3 in glass, 7 in jewellery/metal, 4 in textiles, and 6 in wood.

The criteria and selection procedure were reviewed, and the second Index submissions in September 1987 were totally selected by a single five-person panel. This panel structure more closely followed the overseas models. Thus more craftspeople joined the Index.

Both selections had been surrounded by much controversy and involved issues of a highly sensitive and often personal nature. When the controversy continued unabated after the second selection, the Executive Committee determined on a more fundamental review of the Index's purpose and procedure. In May 1988, Crafts Council members were surveyed for their direction on the Index format and indeed its very future. The message received—keep it up, at one tier only, but keep procedures simple.

With the direction of the Index now more clearly defined, the CCNZ Executive reintroduced the six panel format for the 3rd Index selection. Each of the panels had two craftspeople who had been selected by their national body and the third panel member, chosen by the CCNZ Executive, sat in on all panels and gave continuity of criteria.

While the Index was still in its infancy, and still experiencing a few teething problems, there is no doubt that by the end of the 1989 selection we had smoothed out many of the vexatious operational problems. Perhaps time had done a little healing as well.

Procedures are set for more fine tuning at this year's AGM, when the industry will review the Index.

Physically, the Index is a showcase of individual craftspeople's slide sheets plus their biographical details, which are held in a vertical filing system in the Council's Resource Centre.

The ability to make works of a consistently high standard is one of the main criteria of selection. The Index's prime purpose is to represent and promote that work. As a collection of work, the Index becomes a powerful image maker for New Zealand crafts, projecting our craft as it is—exciting, diverse and skilled.

With 64 craftspeople representing 23 ceramics, 6 glass, 10 jewellery/metal, 1 leather, 11 textiles and 13 wood, the Index can now plan a major role in the marketing of New Zealand crafts and craftspeople both nationally and internationally.

Invitations to international exhibitions, demonstration trips to Japan, contacts for new galleries and commissions for works are just a few examples of the use of the Index in recent months.

The 4th Index selection is set for late April 1990.

Pamela Braddell
Information Officer

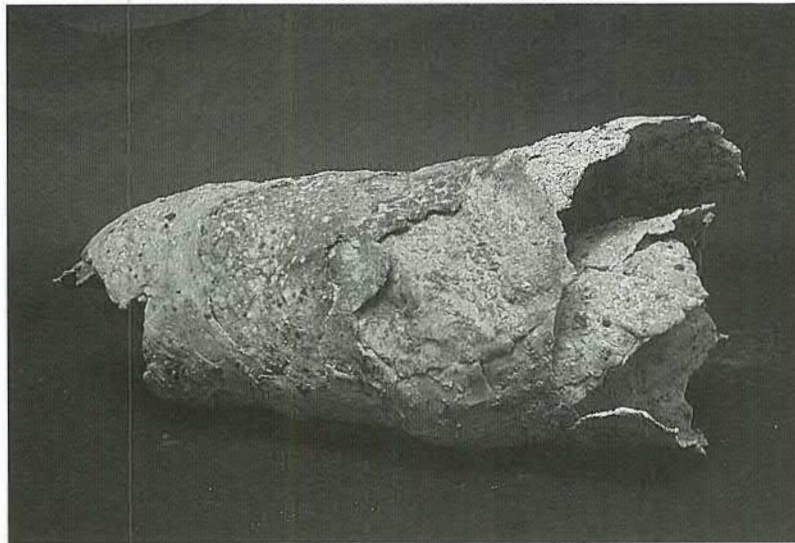
Celebratory Offerings

CERAMICS

Christine Boswijk
Chester Nealie
Richard Parker
Robyn Stewart
Merylyn Wiseman

FIBRE

Robert Franken
Malcolm Harrison
Suzy Pennington
Kate Wells



Moon Shard by Christine Boswijk

METAL & STONE

Paul Annear
Alan Brown
Warwick Freeman
Elena Gee
David Heggjun
Paul Mason

GLASS

Ann Robinson

*An exhibition of important works which
in some way capture a spirit of
celebration, of giving . . . energy
expressed through material and process.*

C R A F T S C O U N C I L G A L L E R Y 4 - 2 8 O C T O B E R 1 9 8 9

NZ Society of Potters Tours

This scheme began in response to observations that many internationally-known potters dropped in and out of New Zealand without notice, and that with minimal expense and organisation, much greater advantage could be taken of such visitors. Since 1987, when the scheme began, we have capitalized on American Sandra Johnston and British potters Sandy Brown and Eileen Lewenstein, all of whom were in Australia for 1988 celebrations. Planned working holidays by American Neal Townsend and Les Lawrence have been enhanced by the organisation. Sandra Black's planned visit here to open her Auckland exhibition was extended by six weeks as she gave workshops throughout the country. The charming Mitsuya Niiyama, who travels as part of his belief in international understanding was also hosted through the New Zealand Society of Potters tours programme.

Initial hopes that the job would be a simple matter were dashed when the first year of operation required over 150 letters and countless phone calls to liaise between the more than 80 groups and institutions who are kept in touch with plans. The job does take time, but this was recognised by the QEII Arts Council who provided \$2000 in 1988/89 and increased this to \$4000 for the current year.

The initial contact with prospective visitors generally comes from a New Zealand potter who has heard of or who knows of a prospective visitor either to New Zealand or Australia. I will always follow up these leads, contacting the person and explaining the programme to them. From there, publicity material is collected and distributed to prospective hosts within New Zealand. Initially sent out to every possible group we could reach, the early general information is now circularised through the NZSP newsletter which is published six times a year.

Following positive responses from groups, an official invita-

tion to visit this country is sent to the potter. This is used by them to obtain a visa from their nearest New Zealand embassy or consulate and always bears my name and phone number as a contact. I am generally rung by immigration officials at some stage to check that everything is above board. On arrival in New Zealand, the potter can then easily obtain an IRD number, essential if working in polytechnics. Workshop programmes and requirements of materials and equipment are circulated to host groups soon after confirmation that the visit will actually take place.

Increasingly we are checking out overseas funding bodies to assist with getting potters to this country. The British Council were kind enough to fund Sandy Brown from Australia and they appear likely to assist again in 1990. The Fulbright organisation also seems a good possibility for assistance in the future.

Once a visit is confirmed, an itinerary is drawn up, and travel bookings made. Host groups each currently contribute \$100 towards travel. Provided thrifty or other cheap fares can be obtained, this has so far completely funded all travel. In some instances spouses have travelled with the potter. This is at the potter's expense, but I have managed so far to convince various groups to advance some of the lecture fee so I can also finance the spouse's travel at cheap rates.

All that remains is to inform the various groups of flight arrival times and to send the potter a list of contact people at various destinations. By the time the visitor arrives in this country a New Zealand Society of Potters representative will be there to meet them with a sheaf of tickets and warm welcome.

Following visits, the maximum publicity is generated. This has positive benefits in alerting the public to activities within the pottery movement, and telling prospective sponsors that we are alive and helping ourselves.

Peter Gibbs

Wairarapa Summer School

January 7-12, 1990

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The Fourth Commonwealth Festival of the Arts

After two years planning, the precise programme relating to crafts of Te Haerenga Mai, the Fourth Commonwealth Festival of the Arts, has yet to be established. Still in the planning stage, and still subject to funding, there are three major crafts items on the programme. One of these, the Commonwealth Quilt, is well on target. Carole Sheppard, in association with Maori and Pacific artists, has designed the 1989 Quilt. It features a central New Zealand landscape, while the borders will reflect the many cultures of Auckland. Two quilts are being made, one of which will be gifted to the host city of the next Commonwealth Games, Victoria in Canada.

The other two items are at present less certain as to their final shape. The proposed 'Festival of Textiles', to be enhanced by fibre art from all around the Commonwealth, and 'The Pots of the Commonwealth', to be similarly enhanced, still lack funding, and time has run out for some overseas artists as, without clarity on sponsorship, firm arrangements cannot be made. In addition, word has it that some local artists and groups have withdrawn from participation. It is then to be hoped that the present uncertainties can be resolved, and that a substantial crafts programme can be a vital part of what promises to be an exciting festival.

In brief

□ The redoubtable Colin Slade corrects two bits of misinformation that accompanied the profile article on Nan Berkeley in the last issue of *NZ Crafts*. The first is that Carin Wilson was President of CCNZ from 1981 to 1984, not 1983 as we had it, and Cambell Hegan presided in 1984-85. He also points out that a World Crafts Council Conference was held in 1985 in Jakarta, Indonesia, where we had a 1986 one cancelled. We apologise for the errors, and are grateful to Colin for the correction.

□ The Canadian Crafts Council, the Canadian Artists Representation, the Canadian Music Council and the Canadian Conference of the Arts all have a new home. It is a renovated stone mansion built in 1876, now known as the Chalmers Cultural Centre, named after Toronto's Joan Chalmers who gave a \$1 million donation to the centre which was matched by the federal government. The address of the centre is: The Chalmers Cultural Centre, 189 Laurier Avenue East, Ottawa, Ontario K1N 6P1, Canada.

□ International Art Horizons, New York '89, The Leading International Art Competition, will be held again at Art 54 Gallery, in Soho, New York City, N.Y., "the centre of the art world". Artists are invited to submit slides for the \$8000 worth of awards, and the competition is open to all artists in the following categories: painting, sculpture, mixed-media, ceramics, jewellery, metalwork, glass, wood, paper, fibre, furniture-drawing, water-colour, pastels, photography, printmaking, computer art, graphic art, illustration, and, wait for it, design. The deadline for submission of slides is November 17, 1989, and the exhibition will open December 27, 1989. Write today for application forms to International Art Horizons, Department PR, P O Box 1091, Larchmont, New York 10538, USA.

□ A Tapestry Summer School will be held in Melbourne Australia from January 22 to 31 1990, by the Victoria Tapestry Workshop in conjunction with the Chisholm Institute of Technology. There'll be heaps of workshops and other activities, and some of those participating include Ann Newdigate from Canada, Kay Lawrence from Australia, and Grace Erickson from Britain. All enquiries should be made of Kate Derum, Victoria Tapestry Workshop, 260 Park St, South Melbourne, Victoria, Australia 3205.

□ Christine Donald (Tauranga), Anita Berman (Auckland), and Ola & Marie Høglund (Nelson) are the award winners of the *ANZ Bank Art Awards 1989: The Arts of Fiber and Glass*, presented at the NZ Academy of Fine Arts, Wellington, on 18 August. Anita Berman was the recent winner, and Christine Donald a merit award winner, at the Art in Wool awards (see elsewhere in this issue), and the Høglunds are of course among the best-known and respected glass workers around.

□ The Australian Craft Show 4th Annual Exhibition & Sale happens in Canberra from November 10-12 and in Sydney from November 22-26. This is a sale where craftspeople buy booths, and only work made in Australia is eligible. For anyone however who wants some information about it, write Bibby & Shields, P O Box 453, Lane Cove, NSW, Australia 2066.

SUE CURNOW

The Honourable Art of Quiltmaking

The Prayse of the Needle

*To all dispersed sorts of Arts and Trades,
I write the needles prayse (that never fades)
So long as children shall be begot and borne,
So long as Hemp or Flax shall be made and worne,
So long as silk-worms, with exhausted spoile,
Of their own entrails for man's gain shall toyle;
Yes, till the world be quite dissolved and past,
So long, at least, the needles use shall last.*

John Taylor. c.1640
(England)

The so-called Fibre-Arts, encompassing all skills utilising fibres: spinning, weaving, felting, tapestry, basketry, have earned, over the past 30 years, a good deal of respect, from an increasingly informed public. Respect for the ways in which an accomplished and imaginative practitioner can manipulate basic materials into objects of beauty, visual and tactile appeal, and usually, both decorative and utilitarian function. The fact that these products are the end-result of various processes which cause the transformation of very basic, raw materials, adds to their mystique. As with pottery and ceramics, for example, the materials and processes, however splendidly manipulated and controlled, contribute an essential element to one's response.

Crafts which utilise already-processed materials tend to elicit a different response; the deeply-felt respect for the total human involvement of the basic crafts is diminished by the probability that the process was not entirely undertaken by one person, or even by human hand. If machinery has been used, difficulties arise for the viewer who believes that the touch—total involvement—of one person is an essential component of both art and craft, and that the longer it has taken to make, the better it must be.

Enter—the Fabric Arts: embroidery, patchwork, quilting. The prerequisite for these, is already-processed materials; without them, as given, they couldn't exist. So, they are essentially decorative or applied arts, in the sense that they make use of—and frequently render more useful—the basic crafts of spinning and weaving. Possibly, as concepts, patchwork and quilting are older than these; who knows whether or not our ancestors stitched and layered their animal skins for bedding and clothing? In any event, while

spinning and weaving can, and do, exist alone, embroidery, patchwork, and quilting cannot.

It seems to me that this is a vital clue to certain prevalent attitudes and responses to different types of craft. 'Decorative', to many, equals 'lacking content'. As a consequence, work in which the intent is to continue, extend, and keep vital a tradition, tends to be dismissed as 'derivative' or (worse!) 'traditional', and therefore not 'serious'. But the essence of the decorative arts is the expression and communication of ideas by decorative means, which require the mastery of certain skills: the application of symbolic motifs, or stylised natural or imagined forms, to plain cloth, and the stitching together of pieces of coloured cloth to produce patterns. Sadly, in New Zealand, the type of fabric art which gains recognition tends to take the form of roughly stitched cloth which has perhaps been painted or dyed, and which is considered to have content because it's new. In societies where, historically, needlework has had a strong presence, the current wave of enthusiasm has simply brought a greater awareness, and revitalised a deeply-rooted appreciation, of a neglected area of human endeavour.

Enter—Quilts: from the Latin *culcita*, a sack, and the subject of this essay. A process as old as the hills, used by the ancient Egyptians and universally ever since, to provide warmth, is the layering and securing-together of three layers of cloth, or of two layers with a thick soft filling. The Crusaders, impressed by the quilted undershirts of their chain-mailed foes, introduced the idea to Europe, where it was quickly adapted for use in bed furnishings, wall-hangings, and clothing. Great skill and artistry were employed in the design and stitching of practical embellishment for petti-

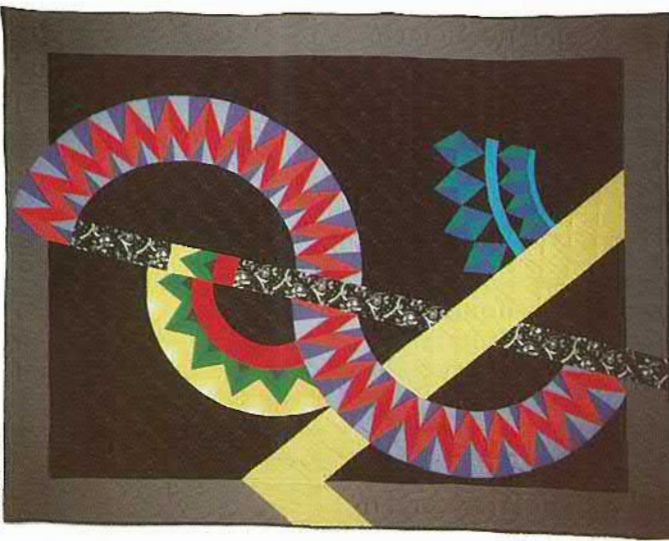
ANNE NICHOLAS



1

2

VAL CUTHBERT



- 1 **Marge Hurst.** *Colour Play II—Gentle Bliss.*
- 2 **Maggie McGuire.** *Bend don't Break.* Considered manipulation of colours and shapes
- 3 **Juliet Taylor.** *Stargazer.* Exciting interpretation of an old design.
- 4 **Sue Cumow.** *Quatrefan.*

ANNE NICHOLAS

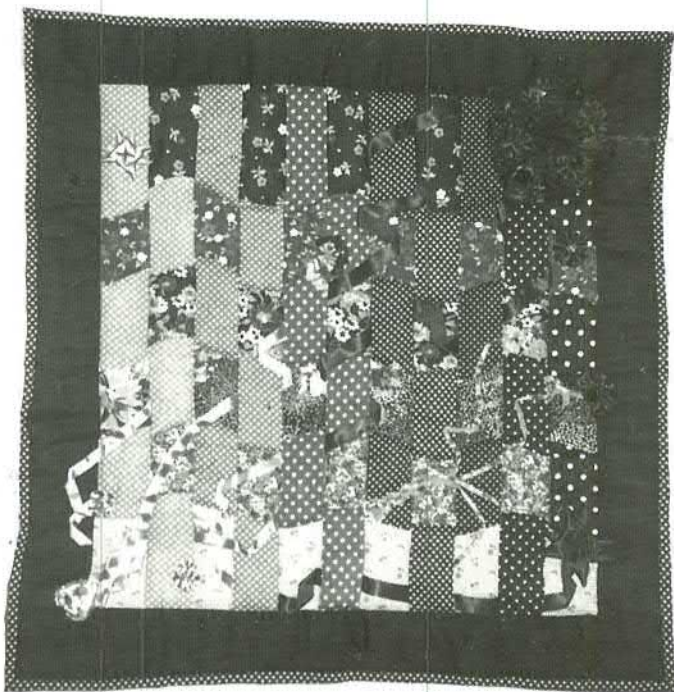


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4



ANNE NICHOLAS



VAL CUTHBERT

Shari Cole. Embellishment extending the visual theme.

coats, waistcoats, and jewel-laden silk dresses. Certain areas, such as Wales, became known for the beauty of their quilting designs; plain cloth on both sides, and carded wool as a filling, were the basic materials for their intricately textured bed quilts.

Quilting is not only practical; it has the power to change a two-dimensional object into a three—or at least two and a half—dimensional one, simply by means of lines of stitching; the stitches, sinking into the soft filling, cause hills and valleys, light and shadow, which when covering a large area have the effect of bas-relief sculpture. Many examples still exist of 'whole cloth' quilts (European and American) which are evidence of this power of transformation, and the skill has been revived by many of today's quilters, some of whom use a sewing machine to create the lines of stitches.

Patchwork, in its two forms of piecework and applique, originated both as an organised method for making banners and flags, and as a response to the desire to conserve precious and beautiful cloth. A central panel would be slowly built out, with the addition of squares and triangles, until it was large enough to cover a bed. This patchwork fabric would not necessarily be quilted; often it was simply backed with one layer of plain cloth. Later came the concept of the 'block', or design unit, in which several blocks, when aligned and stitched together, form an overall pattern. This concept forms the basis of what we call the 'traditional American' quilt. Taken by the early settlers to America, where the need to protect themselves necessitated speed, invention, and industry, blocks could be worked on more readily in a prairie dugout or a log cabin than could one, ever-growing, piece. In the absence of imported blankets, scarce, therefore precious, cloth was saved, and utilised more and more to make bedcovers. For warmth, the pieced, top layer was added to other layers, and secured, sometimes by tying and sometimes by quilting. Fillings depended on what was available: corn husks, straw, feathers, older worn-out quilts. The silk and wool of Europe was an undreamed-of luxury; carded cotton eventually became the standard quilt batt, or fill, and woven and printed cotton the standard material for the top and back. This was the material which enabled American quiltmakers to take the quilting process to the magnificent heights of artistry which were achieved in the 18th and 19th centuries. No one who has seen one of

these wondrous objects can fail to be impressed by, not only the industry (all those stitches!) but also the vision, the integration of art and structure. Combined, as they generally are, with pieced or appliqued designs of great inventiveness and energy, they are among the most moving and admirable testaments to the strength of the human spirit.

For many early American women, quiltmaking provided the only source of bright pleasure in a dreary pioneer existence. 'Patchwork', says Beth Gutcheon, 'is the Blues of the American woman'. For others, the quilt became a means of expressing a political view (personal or collective, overt or symbolic—many a 'block' has a political name). Making quilts became, in many communities, a focus for social life—indeed, for some, the only one. Designs were made up, passed around, swapped. Limited by the nature of cloth, piecework designs were generally straight edged, geometric shapes which could be stitched together, frequently producing complex over-and-under-lying rhythms; while applique work, having more freedom of form, was pictorial, depicting flowers, birds, and animals, people, often in fanciful stylisation, and telling stories.

When late in the 19th century, the Crazy quilt—that wild extravagance of silk and velvet, gold and silver thread, lavish embroidery—which was not intended for use and certainly never quilted—reached its heights of frivolity, the cotton pieced quilt was pushed firmly into ignominy, as the poor country cousin, and apart from small pockets of loyalty, the genre died—almost. Even as recently as the 1960s, the pieced quilt was an undervalued object in most circumstances, relegated to use as ironing blanket, garage floor protector, and, as those who've watched *The Beverley Hillbillies* will attest, a hokum appurtenance, equal to 'possum broth, grits and dandelion greens.

So what happened? Why the sudden, phenomenal, almost universal, passion for patchwork and quilting which has erupted, and continues to gush and flow, over the past 20 years? What, today, is the definition of a quilt, what are its parameters, what is its place? What is it to us, in New Zealand? Simply yet another American fad? A hitherto unknown, or unconsidered, means of expressing ideas, exploring concepts, evoking feelings? A delightful, and accessible, means of combining virtue with pleasure, by making beautiful and useful objects? All of the above?

Abstract Design in American Quilts, an exhibition at the Whitney Museum, New York in 1971, seems to have been a catalyst. Coinciding with the growth of the Women's Movement and consequent re-evaluation of needlework and other 'women's work', quilts grabbed the imagination of women throughout America. They seemed to epitomise the strength and spirit of the women of earlier and pioneer days, to symbolise values which were felt to be lost. At the same time, changing the function of quilts—moving them from

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beds to the walls of museums and galleries, where they became non-functional art objects—enabled people interested in art to evaluate them in terms of form, colour, and line. Thus began a new era in quilt design, in which the form is being carried in new directions, and the intent is not necessarily utilitarian. Simultaneously, among other, non-art-oriented people, the quilt took on a romantic, nostalgic air. By the time the 'bug' reached Australasia, about 10 years later, what had begun as a search for strength was beginning to look like a rose-tinted trip through an imagined and romanticised past.

But certain New Zealanders had already begun to make quilts with strong, vital, pictorial images, and bold colours. Jo Cornwall, Malcolm Harrison, Penny Read, were, before 1980, exhibiting work which owed no allegiance to the geometric precision or delicately worked applique of American quilts. Jo Cornwall's large, loose stylisations of native flora, and apparently naive stitchery, are compelling in much the same way as Folk Art—the product, not of a deliberate disregard for the craft and conventional imagery so much as a lack of knowledge of it. Malcolm Harrison's first quilts, marvellous celebrations of gorgeous fabrics or whimsical depictions of events, were made with exquisite attention to detail; richly embellished with hand quilting, machine quilting, and embroidery. They are still objects of delight and desire. Penny Read's early work, bright, rough, and often careless (in contrast to her current, meticulous, work), gained popular appeal with its striking imagery, often of African derivation.

The subsequent proliferation of American 'how to' books, and classes and workshops, enabled New Zealand women (and some men) to find new ways of enjoying the processes and materials employed in working with cloth. For this is what motivates most people: a passion for fabric, or for sewing. Some indeed, were (and are) first attracted to the form as a means of exploring geometric and illusionistic design, or as a means of creating fluid, textured images, but for most, the materials and the method come first. And with methods, techniques, come names; so quiltmakers can take pleasure in name-play, as well as colour-and-shape play. For instance, Sue Spigel's *Seminole Sunrise* is so-named for the technique employed to construct the work; in much the same way, a painter could name a painting *Impasto Sunset*. The title means different things to those in the know, than to others, whose first response in this case might be to an apparently political sentiment.

It's frequently stated that New Zealanders are advantaged by not having to 'carry the weight of a tradition' in quilt-making, that this enables us to be more 'free', 'innovative', 'fresh'. Equally, in my view, it gives us excuses—for a lack of ability to utilise a technique with enough facility to carry an idea, for an impoverished concept of two-dimensional design considerations, and for a lack of appreciation for the quilt as an entity, whose art is in its form and decoration. Too many 'serious' quiltmakers in New Zealand avoid the geometric, or any designs based on a 'traditional' module, favoring instead the pictorial, the semi-abstract, or the symbolic. So we have legions of patchwork landscapes, often depicted in imitation calico prints, and a growing number of quilts with a 'Pacific' or 'New Zealand' theme, based on designs lifted from Maori and other Pacific cultures. Stylisations of local flora and fauna, other devices used in hopes of giving our quilt design a national identity, are simply a continuation of a centuries-old decorative convention; but just how far can we go, in these sensitive times, with cultural appropriation? How far, too, can we take the notion of trying to reproduce the bush, the beach, whatever, in fabric? Some would say, no further—please! And although it's true to say that, in all cultures, the design conventions of another

have always been fair game (as witness the appearance of light bulbs and aeroplanes on tapa cloth), maybe pakeha New Zealanders should tread carefully where Maori designs are concerned.

There are now, as there have been for generations, quilts to use and quilts to look at. A masterpiece quilt of the 18th and 19th centuries was seldom used as a bedcover, except for very special guests. Indeed, this and many other parallels can be drawn between present-day Eastern Polynesian customs regarding tivaevae, and those of early American quilts. (A tivaevae is a large, unquilted, cover, pieced or appliqued.) A quilt to look at might incorporate delicate or 'impractical' materials, perhaps found objects and embellishments. It may be a clever visual puzzle, a witty interpretation of an old theme: a result of considered manipulation of colours and shapes. It may be the product of the imagination, free-form shapes combined with a powerful exploitation of colour, as in the work of Rosan McLeod. It may be a visual statement of the maker's political stance or emotional state, or perhaps a pictorial narrative.

A quilt to use will be made of more practical materials, and will be a more usable size and shape, but it is just as likely to be composed of a carefully worked-out, precisely stitched, and well-integrated design, abstract or pictorial, pieced or appliqued. It may be an exciting new interpretation of an old design, as in some of Juliet Taylor's work; sometimes, too, quiltmakers who enjoy the process but not the designing employ their skills in reproducing old or already-made quilts, with acknowledgement. This is not the same as re-interpretation in this field any more than it is in, say, furniture-making. Whatever the case, or the intention, an absolute prerequisite is mastery of the essential skills, and knowledge of the properties, capabilities and limitations of the appropriate materials. As in painting however, great craft does not necessarily ensure great art, nor does a deliberate disregard of it.

So, what is a quilt, today? Quilts are to be looked at, slept under, wrapped in; they can tell stories, commemorate events, immortalise Baby's dress and Mum's best frock; chronicle a family's, a town's, a country's, history. They can be a vehicle for the exploitation of design and colour concerns, and the expression through this of ideas and feelings, or a celebration of wonderful fabrics (like so many painters whose work was a celebration of paint). Although, for New Zealanders, this craft is new, has no significant past, it nevertheless has such strong links with our European heritage that the practice of it is part of a continuum; just as Hawaii and other Eastern Polynesian islands adapted patchwork and quilting to the needs and values of their societies, so will New Zealand. As with ceramics, glass, and other 'foreign', adopted genres, respect comes through the knowledge of the past, awareness of the present, and belief in the future, of the art.

Reference

- 1 Beth Gutcheon, *The Perfect Patchwork Primer*, p14. Penguin Press. 1973

A New Zealand smith in Memphis

In March I received a letter from Jim Wallace – a friend, a fellow blacksmith, and Director of The National Ornamental Metal Museum of the U.S.A., to come to Memphis and assist in the making of 'The Great Gate of Memphis', and to celebrate the 10 years of the Museum's existence. It was to be a Classical Renaissance style with a repeating "S" scroll design unit to which smiths from around the world could contribute. In order to let each smith express the individuality of his or her imagination, each scroll was to be fitted with two different motifs fixed to the scroll's eyes. These motifs could be of any form whatever, according to the whim of its maker.

This set of gates was the design of R J (Dick) Quinnell of the Rowhurst Forge, Leatherhead, in Surrey, England. Dick is not a blacksmith himself, but he manages and owns a large shop in England. There were to be 192 scrolls made from a piece of wrought iron or steel bar 25x12x959mm rolled up to a 355x143mm scroll. The motifs had to be metal, and no bigger than 80mm in size.

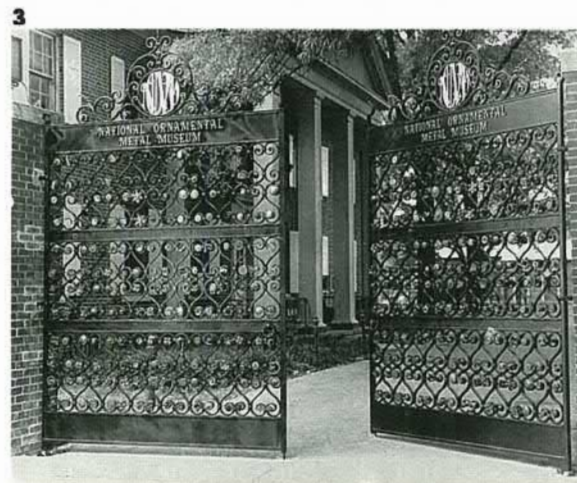
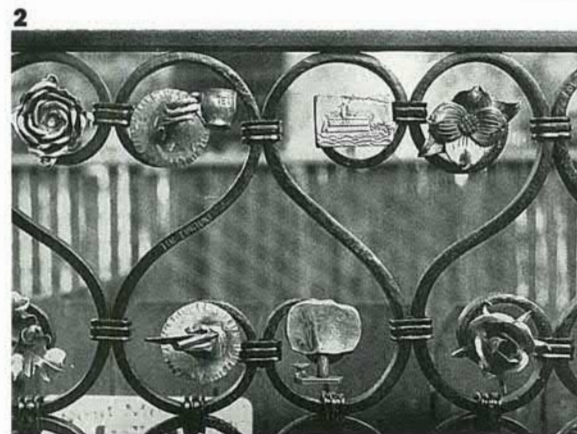
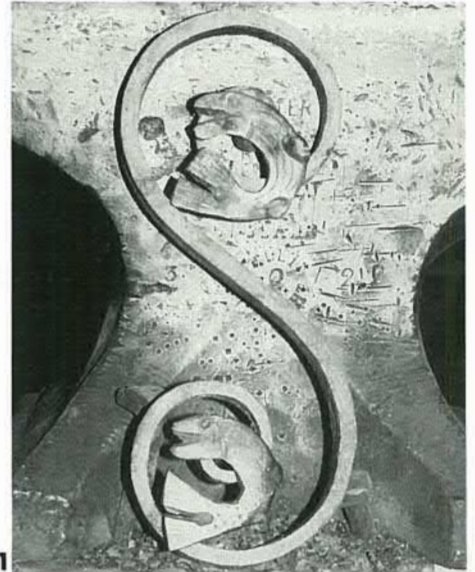
In April I decided to go, and at the last minute I made my scroll and motifs. It took about a day for one scroll and two iron fish, one Brown Trout for the South Island and one Rainbow Trout for the North Island, going to the Mississippi. I arrived in Memphis on May 4 to be told that the Gates were to be opened on Sunday May 14 at 2.30pm. We were also told that we were up to 70 scrolls short. There were to be 7 smiths to assemble the gate frame, make and clete¹ the scrolls, and fit and hang the gates which were to be 5m wide x 4m high. There was one smith from New Mexico, two from Memphis, myself, one from further down the Mississippi, and one from England.

We worked around the clock, and all the time the scrolls and motifs kept arriving from all over the world. Most, by this time, had arrived too late, but nevertheless we could use the motifs. The Gates and most of the scrolls needed some form of adjustment, and most of the best motifs came with the worst scrolls. In the end we had the

gates finished and hung with half an hour to spare. They were blessed and opened, and the Champagne too was opened, drunk, and poured on "The Great Gates". Later on, the English smiths thought they could make the same Gate in England for £40,000, the Americans thought they could make it for \$60,000, and the Kiwi thought he could do it for \$30,000—but not for a while.

Note

- 1 *Clete* means 'collar'. It is the traditional method of joining two bars without the use of rivets or welding.



- 1 Noel Gregg's scroll and trout—Brown trout for South Island, Rainbow Trout for North Island.
- 2 Some of the scrolls—note the English cup of tea.
- 3 The Great Gate of Memphis, Tennessee.

Photos by NOEL GREGG

Association of Book Crafts

Association of Book Crafts
2 Keretene Place
Meadowbank
Auckland
Founded 1989
Chairman: Peter Goodwin
Secretary: Jack O'Brien
Membership: 40
Anyone can be a member
Fees: \$10
Publishes bi-monthly newsletter

The Association of Book Crafts was formed in March of this year having evolved out of an informal group of people interested in book binding, marbling, lithography, printing and related activities.

It was confirmed in correspondence between John Sansom and Edgar Mansfield that there was no such thing as a Craft Book Binding Guild in New Zealand. Moreover, it was Edgar's advice to 'get on and do your own thing and to practise and practise the craft'.

Hobby classes in bookbinding at the Auckland Technical Institute were mainly for the retired as they were held during the working day. But as it was apparent that there were people about with a more serious interest in book crafts, it was natural that they should get together to share ideas, knowledge and problems.

In January 1988 the Waikato Polytechnic Summer School organisers were asked to include a book binding class in their programme. This was done and then it was a matter of finding a tutor and the necessary equipment to get the course under way. Peter Goodwin, the Head Binder at the Auckland Public Library bindery was asked to tutor the course and eventually fifteen eager students spent five days mastering the basics and putting in long hours binding lots of books.

In April of 1988 a questionnaire was sent out to a number of people inviting them to declare their interest in forming a group to share ideas on book binding, obtaining equipment and materials, and furthering their knowledge of the craft. Replies were received from twenty people, and a number living outside of Auckland were to become 'country' members. Many of those who indicated their interest had attended some form of basic training either at the Auckland Technical Institute or the Waikato Polytechnic or in some cases had attended classes overseas.

In May a meeting in Auckland of twelve people established that in future they would meet every two months at alternate members homes. Our tutor

from the Summer School in Waikato, Peter Goodwin, was then appointed chairman of the group.

In June the first all-day workshop was held to assist members with problems in repairing and binding books. Since then there have been a number of workshops at regular intervals to help both the beginner and the more experienced craft binder.

A further book binding course was again set down for January 1989 at the Waikato Polytechnic, this time with Allan Sayer as tutor. Allan had been a part-time tutor at the Auckland Technical Institute. From this course and subsequent courses at the ATI have come further recruits for the interest group. Finally in March of this year it was decided to form the Association of Book Crafts.

Some of our members subscribe to guilds in Australia, Britain and America and the newsletters from these guilds are circulated amongst members who find them most useful in providing stimulating ideas and handy hints.

The Association assists members with equipment, either obtaining it or building it, runs a small materials purchasing scheme, and generally helps with problems and information as well as practical workshops.

Plans for the future are not ambitious. However, we would welcome any new members with a genuine interest in learning crafts associated with books, and we feel that binding competitions and exhibitions of work would serve to stimulate interest and provide an incentive to improve skills and standards.

With the continuing growth of the Association we hope to attract some specialist speakers to our meetings and to arrange the occasional evening meeting when videos or slides could be shown. Australia is able to attract internationally known binders to tutor special workshops. Perhaps for the future this could be achieved in New Zealand by obtaining sponsored assistance particularly if the arrangement was a continuation of a visit to Australia.

Michael O'Brien bookbinder

Michael O'Brien is a man out of his time. The craft he practices belongs to the past, and the one he aspires to isn't yet born here. Michael O'Brien is a bookbinder who works with hand tools, with leather and cloth. Up some old stairs in an old building behind another old building in the City Workshops in central Auckland, his workshop looks like a piece of the handmade past transplanted into the city's technological present.

Big black-handled presses sit beside wooden benches. Cogs, wheels, paring knives and bone folders take the place of print-out screens. There are not even any spanners and screwdrivers. 'This craft is about things hand made. It is about things that are cared for. About enduring values.' The emphasis throughout is on hand work. Half of his business consists of restoring and repairing old books, and half of making new books and marbled papers. He concedes commercial survival is difficult. 'The repair and restoration work is really a community service. People aren't prepared to pay for all the time involved. I want to see the books restored so I do it.'

But not all of it. He is selective in what he takes on. The hand binding industry in New Zealand consists of just a few (about 6 in Auckland) private hand binders and a lot of those make menu covers, ring binders and thesis bindings, areas that Michael doesn't touch. 'They're things that are too small for the big binders like Collins, but they're still too big for me. I'm not interested. I can't compete. I can do it, but I haven't got a mass production set up with machines and workers and efficiency based on time output. To me that's factory work.'

Most of Michael's work comes through contacts from libraries, second hand and rare bookshops, and word of mouth. 'I differ from other book binders in that most of my work is one off, and I try and use totally traditional techniques with a few concessions to modern technology. I only compromise because people won't pay the price for me to be completely purist.'

One compromise is his use of good



- 1 The book being drawn out of its slipcase.
- 2 The designer bookbinding award winning book.
- 3 Preparing a book for re-binding.

The photographs in this article are by Wendy Laurenson.

quality PVA glue, which he says sticks well compared to the traditional animal glues. However, it is not good for conservation because it is not reversible, and he has just imported some archival acid-free PVA that is reversible for those prepared to pay him to use it. Acid-free materials are important for traditional book binding. 'The leather, glue, and paper should all be acid-free. I like to think the books I handle will be around for 3-400 years. Top of the line conservation deserves the best material.'

And these can be hard to get. The leather needs to be vegetable tanned rather than chrome tanned as most New Zealand leather is. 'Chrome tanned leather is superior in strength but the end product is like rubber instead of leather. It's good for jackets and sofas. But for book binding I need to be able to mould it in precise shapes. I have to be able to pare it with a fine paring knife.' Michael has used the skins he bought and scrounged while working for other binderies but he's now looking for another source probably outside New Zealand. Already he imports handmade paper from England for endpapers and Japanese handmade paper for repairing text pages.

Most of the restoration jobs are family Bibles or rare books that a private person has a special interest in, and Michael is well used to wrestling with what the boundaries are between restoring something old, and remaking it as something new. 'That's always a hard one. I'm trying to keep it original as possible, but totally functional. The key difference between me and most other bookbinders is that they make things look new again. If a book comes to me looking old, it still looks old when it leaves here.'

So he lifts the original leather, puts new leather underneath it, and replaces the old leather on top. Or he rebuilds corners, again putting new leather under the old. He rubs grease into the new leather to make it match the old. And if he replaces endpapers he uses old paper, not new white paper. If they are marbled, he sands the new marbled paper, and stains it slightly to dull it.



- 1 A selection of hand tools including paring knives and bone folders.
- 2 Michael O'Brien lining up a book in the backing press.
- 3 The binder's hand-cranked guillotine.
- 4 Marbled paper made at the bindery.
- 5 Another view of the guillotine, and the binder, of course.
- 6 Michael O'Brien.

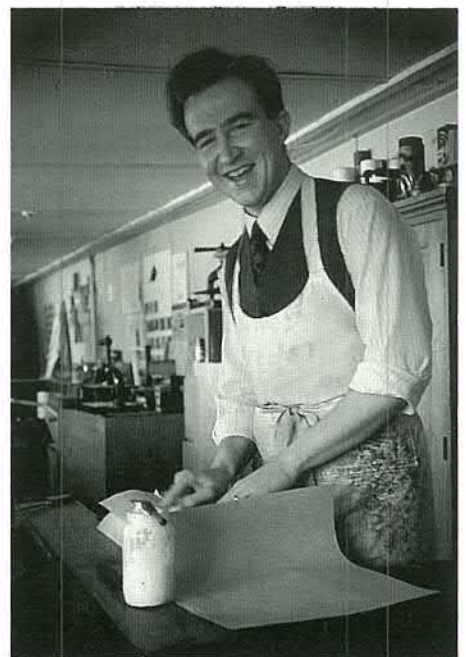
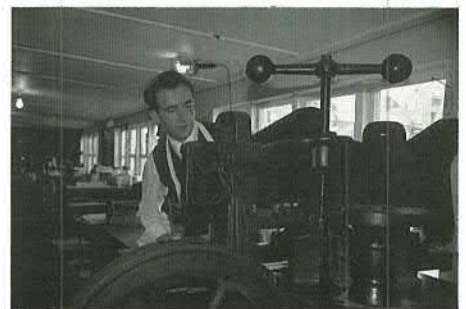
'I'm not trying to do a forgery. I could bind something new to make it look old. What I'm doing is just matching any new work I do with the original work.'

It is the spine that is the key to a book's history. The condition of the spine is the condition of the book, and its construction holds its heritage. Michael O'Brien says most books need to be stripped back to the pages of the spine, otherwise it is building from foundations of sand instead of stone. A bookbinder needs to know the historical style of a binding to restore the book correctly. Many early books for example had the leather glued straight onto the spine (a tightback). The tightback was a cheaper, inferior binding, and it wasn't until the late eighteenth century that the Oxford Hollow (a separate hollow with the pages bound to the inside of it, and the leather spine to the outside) came into being. After the spine is off, you need to get the leather or cloth off, then look at the book ends. It's all in stages. Most customers don't have a clue about this, so restoration decisions all belong to the bookbinder. Some are damaging the world's heritage by the decisions they are making.'

But Michael doesn't see himself as a conservator. 'I'm a book binder rather than a conservator. That work is done by archival sections of museums.' Instead his work is usually still a compromise between the love of old books and commercial reality. 'People will find reasons to spend hundreds of dollars on their cars or videos, but not books. Sentimentality is the only motive to spend money on a book. There is no economic motive.'

Because people hit price ceilings on book restoration, Michael says it is the most uneconomic part of his business. The making and sale of marbled paper products and of hand-bound blank books is better business, so much so that Michael now employs Marie Grunke to take care of this part of the bindery's work.

Marbling has to foot it on a competitive market now, but Michael says they have no trouble selling their work through small specialist shops. 'We think ours is better—the design, the techniques, and the materials are better than others that are around. They are all original sheets—no photographed facsimiles.' Again the colours and designs tend to be subtle and rich from the past, instead of garish and brash from the present. Like other marbling makers they use acrylics that float, making either splashed or combed patterns; and the size the acrylics float on is made from the traditional Irish moss (Carrageen moss), not from wallpaper paste size or an oil and water based size. Michael says this affects the colours and



the way they set. But neither the marble products nor the book restoration really stirs Michael O'Brien's passions. Designer bookbinding does. His definition: 'It is finding your interpretation of a book, and expressing it in its binding as work of art. It is three-dimensional and sculptural. Traditional bookbinding by comparison is merely decorative. But people don't recognise designer bookbinding as an artform because they don't know about it. Even in England it's still not recognised as an artform.' Designer bookbinding has been around since World War 1 and ironically, even though the artform isn't well known here, the founder of modern designer bookbinding is a New Zealander, Edgar Mansfield.

Michael O'Brien was travelling in Europe having completed his advanced trade certificate in Bookbinding and Finishing, when he met a hobbyist who put him in touch with England-based David Sellers. This man was to become Michael's 'guru'. 'He is one of the few people trying to make a living from designer bookbinding and has books all over the world, including in the British Museum. I rang him asking him if I could work with him and be around him. He was taking evening classes at

the time so I enrolled and worked at an established bookbinder's by day. He is a wonderful bloke—an outspoken Yorkshireman. He was inspirational for me, and pivotal in channelling where I wanted to go in my work.'

During his time in London Michael became involved with the Designer Bookbinders, then in 1987 entered the British Bookbinders' Competition. His entry won joint second prize (there was no 'winner'). Michael is intrigued with the 1930s and its visual rather than social values and the book he selected for his designer bookbinder entry reflected this interest. He made *Into the Thirties - Style and Design 1927-1934* by Klaus-Jurgen Sembach, look like a piece of art deco design straight from that decade. The front and back covers are stepped in three layers and covered in black goatskin. On the front cover an inlaid chrome strip offsets two circular inlays of paua shell cut and polished in New Zealand. The book sits in a black similarly sculptured cover. After the competition it was exhibited at the London College of Printing then at a bookbinding exhibition in Islington, but it's now back with Michael in his workshop in Auckland.

He has done other designer bookbin-

ding works, including one using the traditional technique of fore-edge painting with graphite. Another about legends, has several levels of overlaid leather symbolic of the old things still visible underneath the layers of civilisation. He handsews the headbanks with silk.

He says choice of the book for designer bookbinding is important, both in its content and in its quality. 'Designer bookbinding as an artform is about conservation. I want the book to be around as long as possible, therefore the quality of what I start and finish with is vital. I'm a perfectionist.'

But Michael O'Brien is despondent about the future of the art here. 'There's no potential here at all. Who would spend thousands of dollars on a book here. There's no recognition of the worth of the artform. There probably never will be.'

But that won't stop him doing it. He has ideas bursting to be bound in books, and at 25 years old he's sure he's in the right field. 'I like quality and things well made. I value conservation in this age of built-in obsolescence. In bookbinding I can make a stand against the consumer society. It probably won't change anything, but it's my stand against the pink and grey and the computer grids.'

Ann Verdcourt



Queen Mariana and Babe 1988

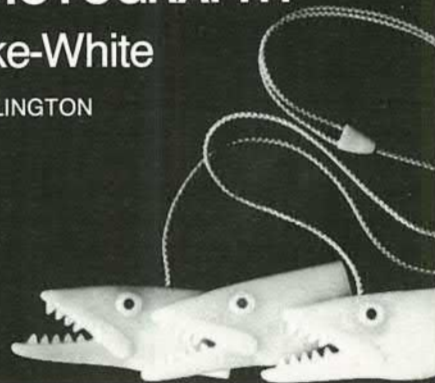
Playing with the Velazquez girls

17 November 1989 - 28 January 1990
Dowse Art Museum, Lower Hutt

CRAFT PHOTOGRAPHY

Julia Brooke-White

PO BOX 3047 WELLINGTON
PH (04) 854-606



Bone Neck Piece L.140mm Carving by Hamish Campbell

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WORKS ARE FOR SALE

A new room at Auckland Public Library

A new collection of New Zealand fine press and private press books has been established the Rare Books Room at Auckland Public Library, and Donald Jackson Kerr has been appointed its first librarian. Donald Kerr has kindly allowed *NZ Crafts* to publish a slightly edited version of the proposal he put to the library towards its establishment. This is splendid news for bookmakers in New Zealand, and the new collection should soon be a valuable resource for students of the book arts as well as those who just like to see and handle wellmade books.

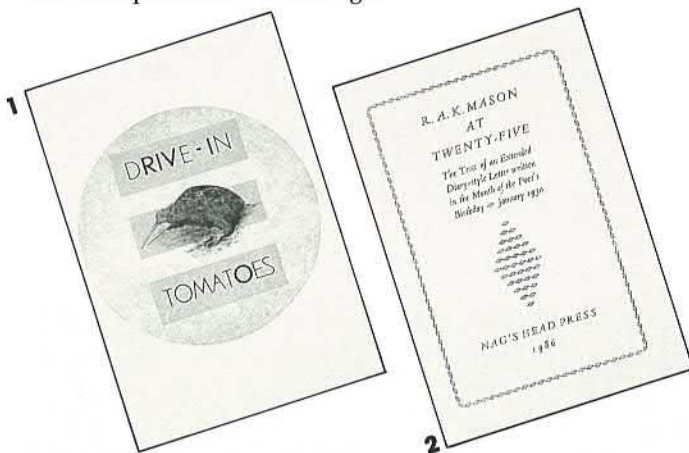
Here then is the accepted proposal:

Purpose

The establishment of a New Zealand Fine Press and Private Press collection in the Rare Books Room.

Objective

The aim is to purchase a selected number of publications, from both operating and defunct New Zealand private presses, and, over a period of time, build up a collection that is truly representative of New Zealand's efforts in private printing, typography and book production and design.



The private press—what is it?

A private press has been defined as 'a small printing house which issues for public sale limited editions of books which have been carefully made on the premises'. (G. Glaister, *Glaister's Glossary of the Book*, 1979).

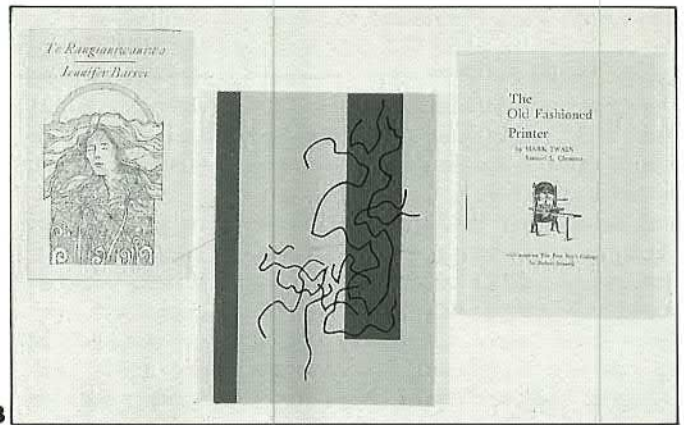
More often than not private presses are operated for private purposes and enjoyment, with the printers producing what they like and how they like. An interest in typography and good technical standards (of book-binding, paper qualities, type faces etc) is always present with the 'aesthetic' challenge of producing a fine book being uppermost in mind.

In most cases the private press operator has direct artistic control over all stages of production, ranging from the making or purchasing of handmade paper to the binding and covering of the book.

The New Zealand presses

Some of the presses to be included will be The Nag's Head Press, Wai-te-ata Press, Griffin Press, early Caxton Press editions, and Alan Loney's Hawk and Black Light Press. As production, contents and resources vary from press to press the cost of any one item can range from as little as \$24 for a limited edition (225 only) handset Nag's Head item, to a \$825 limited edition (50 only) copy of original poems and lithographs entitled *The Visionary*.

Despite the variation in costs, and whether the final product is a 'work of art' or a recently discovered letter written by a New Zealand poet, the editions produced are of quality and do add greatly to New Zealand's cultural heritage.



- 1 An illustration from Alan Loney's *Swell*. Wellington, Black Light Press, 1989.
- 2 Title page from the Nag's Head Press publication *R.A.K. Mason at twenty-five*. Christchurch, Nag's Head Press, 1986.
- 3 Front covers from: (a) *Te Rangianiwaniwa* by Jennifer Barrer. Christchurch, Nag's Head Press, 1988. (b) *11.2.80 On Creation* by Edgar Mansfield. Wellington, Hawk Press, 1988. (c) *The Old fashioned printer* by Mark Twain (Samuel L. Clemens), with notes on *The Poor Boy's College* by Robert Stowell. Diamond Harbour, NZ. The Green Leaf Press, 1968.

Why such a collection?

The establishment of a collection of New Zealand private presses is important for many reasons. Such a collection would represent the wide variety of private press owners (both past and present) who have, in their own highly individualist and sometimes idiosyncratic way, printed many fine and quite diverse productions in New Zealand. The collection would also reflect the developments of and influences on the New Zealand private press movement, in particular, those trends and traditions that are purely national in origin.

Almost all issues from a private press are limited and tend to cost more than the average commercially-produced book. The average New Zealander, unless a collector, is not likely to see or obtain such fine productions. A New Zealand private press collection permanently housed in the Rare Books Room of the Auckland Public Library would offer this chance and provide an excellent opportunity for all to see. This access to materials is of prime importance and is at the heart of any library operation.

The potential gains from a private press collection must also be considered. As the collection grows and becomes recognized—both on a local and national level—it could quite conceivably attract future benefactors and donors, most notably those collectors of New Zealand private press materials or press owners who want their works to be housed for 'posterity' and/or for the benefit of others. In this way the collection is enhanced by new material and, as part of an existing collection, remains publicly accessible.

Why in a Public Library?

Public awareness and access to materials is promoted by the Auckland Public Library. This promotion would be ideal for the private press collection because it would engender interest and awareness in a facet of New Zealand culture that is normally quite specialised. Such access to the collection, through the services of the Auckland Public Library, would be beneficial to not only the artists and bookmakers of such fine productions (where the Auckland Public Library would be seen to foster and encourage the Arts), but also to the citizens of Auckland. Such benefits would filter through to all New Zealanders.

The Auckland Public Library already has a growing non-New Zealand private press collection within the Rare Books Room, eg. Kelmscott, Vale, and Golden Cockerell presses. The establishment of a New Zealand collection would complement this non-New Zealand material, greatly enhancing the whole private press collection, and offering an important perspective on the development of the private press movement.

22 March 1989, Donald Jackson Kerr, Rare Books Librarian

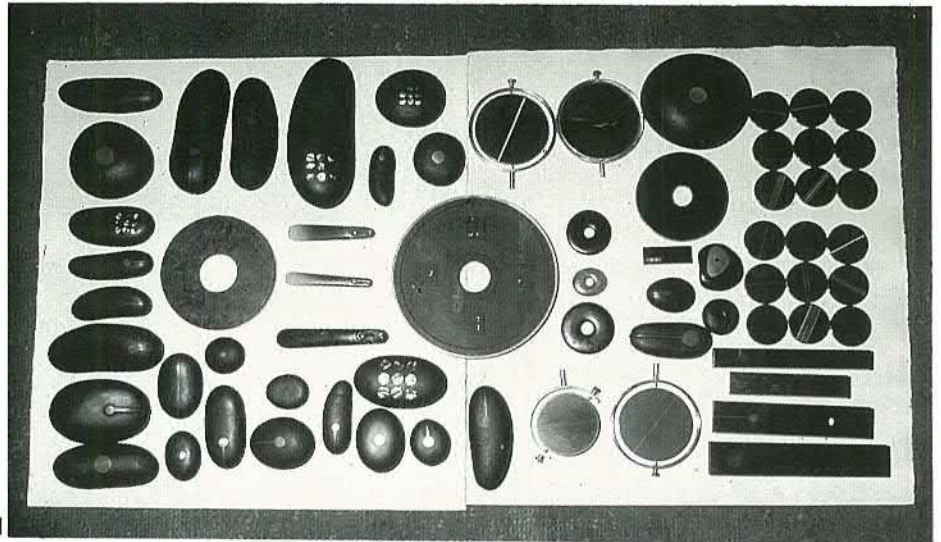
John Edgar's Stonelines

A seemingly self-selected diet from childhood of Tolkien, geology, Taoism, craft jewellery, anthropology, minimalist art and a Pakeha's selective receptivity to Maori values has developed me into a custom-made client for John Edgar's work. I first encountered his work in 1985 at the Villas Gallery in Wellington. Amongst obviously precious objects in their hand-tailored boxes was an immaculately smooth surface with a whirlpool of a yin yang symbol floating as an absence, in subtly-veined black argillite surrounded by a flawlessly fitting copper band. There was a hesitancy to mark these perfect surfaces which nevertheless called out to be touched. In awe of their technical expertise I replaced the object, feeling a slight unease at the colonising of an ancient eastern symbol. Did this clever technical achievement have an integrity of concept as well?

For nine months I compulsively returned to hold and wrestle with this object. I saw the Pakohe exhibition at the Dowse Art Museum in Lower Hutt which was a wonderful validation of this material and I was reassured that "my" piece didn't carry the burden of a grand title like *Coin for Lord Wu*. Not being the Illustrious Ancestor myself, I was free to develop a relationship with the more intimate scale of the unnamed object of my fascination.

On leaving Wellington to return south I claimed what had already claimed me. It held meanings of change for me, like aspects of self not yet recognised. The material history—common mud metamorphosed into rich, strong argillite—a central symbol for both infinity and polarity—the dense black plane which grounded the active central point—the live conducting rim of copper, alchemical metal of Venus enclosing all. It became a personalised object of power capable of being stored away and shared with guests who would value the gesture. It remains a central piece in a mere handful of treasures.

Stonelines was an important opportunity to share the retrospective journey of John Edgar. When I arrived, I had just



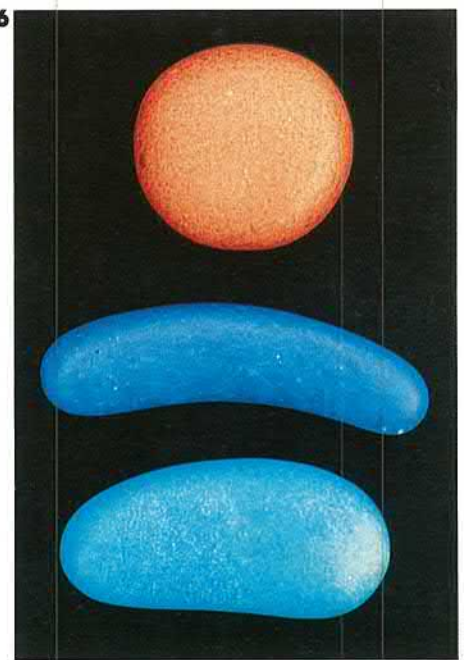
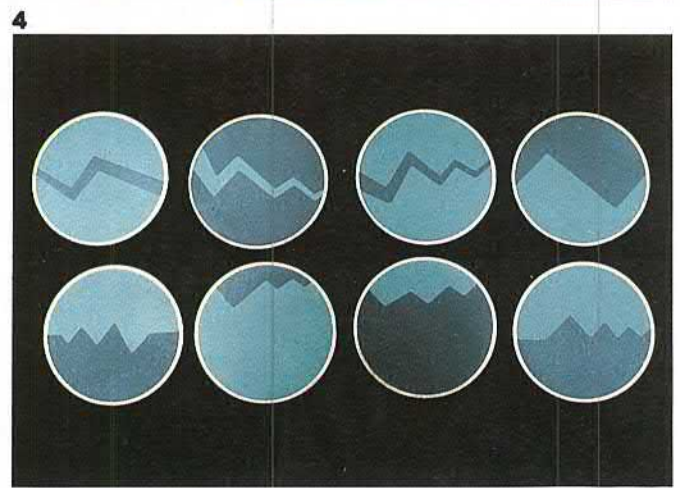
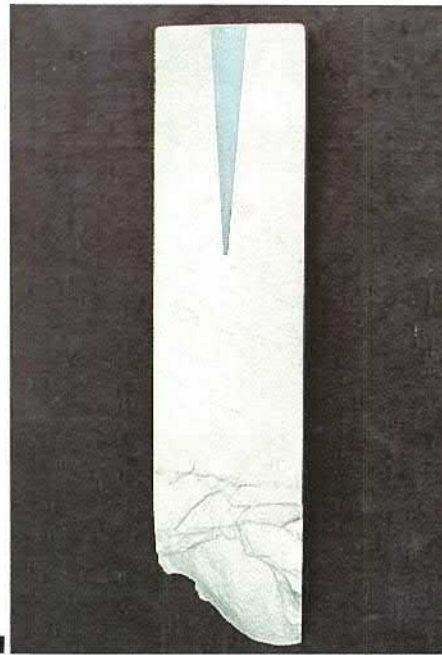
come from viewing Julia Morison's *Vademecum* 1986. There, an array of alchemical, art-historical, architectural logos, and written symbols were woven together. Capable of rich, multiple, coherent readings, they were arranged (they can be variously arranged) into a series suggesting the transmutation of gold into lead—a slowly disintegrating cabbalistic tree.

In Edgar's *Stonelines* I felt as though I was offered the trappings of a similar art

- 1 Exhibition collection. *Signs of the Comet*. Dowse Art Museum. 1983.
- 2 *Karekare*, jade pebble, 1987. 180 x 120mm.

All photographs accompanying this article are by John Edgar.

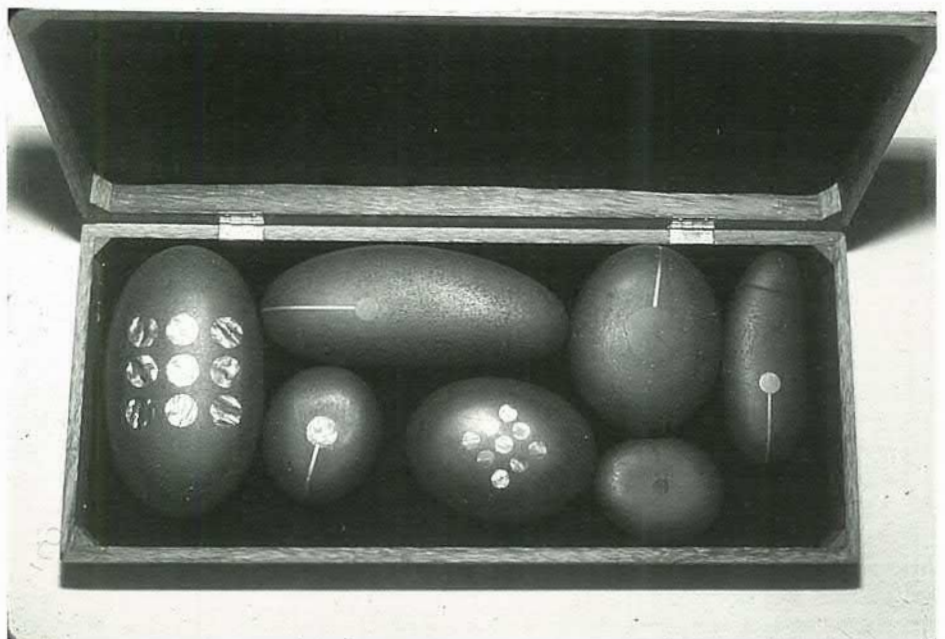
- 1 *Receiver*, slate and glass, 1988. 450 x 110m
- 2 *Compass for Aotearoa*. 1983.
- 3 *Three Amulets*, jasper, jade, basalt, 1987. 60mm.
- 4 *Coin of the Realm*, argillite, copper. 52mm dia.
- 5 *Waiwera*, jade pebble, 1980. 100 x 45mm.
- 6 *Glass Stones*, glass, 1988. 160mm.



context, and gave it full measure as such. The entrance required passage through a delineated fibre pyramid anchored by four stones with a feathered apex. The image of a solid stone pyramid, symbol of enclosed transformation, had been made into a transparent doorway. Already the major theme of earlier stone traditions had been asserted. Much of Edgar's work appeals to past multicultural origins—American Indian, Aboriginal, Chinese and Maori, with 'New Age' overtones. Does Edgar re-interpret these symbols—enlarge or extend their meanings by new association—or is this aggrandizement by cultural appropriation by a superb craftsman? Edgar announces in his exhibition statement: 'I begin to understand the balance of concept, material and process'. I acknowledge Edgar as an undisputed master of material and process. This review focuses on the development of concept over the last twelve years.

The deceptively simple stone disc appears to have emerged in 1979 and remained as a dominant form. In attending to the titled discs (*Controller 79*, *Tao 81*, *Sign Wave*, *I am Bound Within This Land Aotearoa*, *Disc for Lord Wu*) we are given cues to John Edgar's imagery. The obvious Chinese references have been mentioned: *Sign Wave* comes across as a deep and meaningful pun, and *I am Bound Within This Land Aotearoa* sustains an embarrassingly literal interpretation of a metal JE monogram set between two pieces of Aotearoa! The metal appears to do the binding rather than the stone, and the title actually limits, rather than enriches, interpretation. The appeal for identity in and involvement with the land, while undoubtedly a strong value in Edgar's life, is not explored beyond the literal within the work.

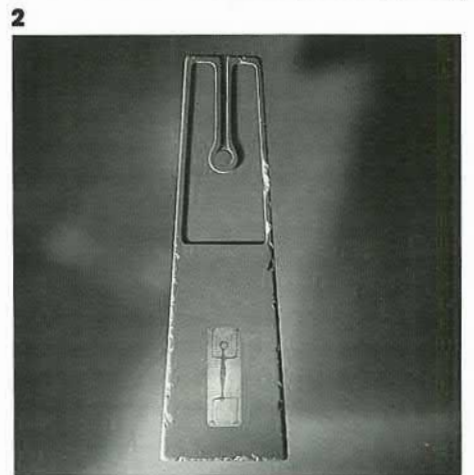
Similarly the *Comet* series suffers through over-exposure and lack of development. The 'naturally' formed pebble is sliced, drilled, and immaculately plugged into a literal depiction of the head and tail of the comet. Where some are titled *Stone 83*, others are named *Sign of the Comet*. The inner and outer forms are aesthetically adjusted but no enlargement of the idea occurs. I enjoyed the earlier more ambiguous relief carved forms which added the meaning of highly organic forms like some stone seed or embryo. In the pebble shapes I am reminded of Edgar's acknowledgement of natural forms as 'true forms, true surfaces', as if direct imitation of nature is the highest one can aspire to. Edgar proves in work other than these pieces that you do not have to deny the 'true nature' of artist as shaper and maker to be in harmony with natural materials and still commu-



1
nicate meaning at a rich level.

The *Coins of the Realm* belong to a group of discs that have landscape references. Again in a literal sense, a coin has he made from the substance of the land, and its form is a reference to sharply delineated horizons. As a title it has overtones of a kingdom and a royal mint, and the colonial implications sit uncomfortably beside bicultural assertions made elsewhere in his work. *Going to Katajuta* is a sequence of enlarging views of an approach to a red outcrop in three steps. *Across the Great Divide* is a simplistic sequenced exploration in five steps forming discontinuities from the horizon line. *Faults 88* is a literal exploration of a fault series in six steps. If these images were performed in any other media I would call them tentative, even naive, sketches. It is only the matching of content to material in a literal way, and the superb control of material processes and qualities, that holds my attention a little longer.

The delight for me in this exhibition was to acquaint myself with the development of the rectangular forms dating from 1982. These suggested potency by alluding to electrical gadgetry, conducting and earthing materials and metal inlays carrying ambiguous symbol combinations. Simultaneously they speak of great age and contemporary life. Edgar exploits the orientation of a symbol overlap, an electrical earth 'E', the three fingered hand, his own initial, and compass orientation, East. *Transmitter 1985* exploits the powerful combination of dark impenetrable stone and sudden transparency. Viewed obliquely the object suggests a monolith of quartz veined with granite. The burst of parallel shafts of light denies the stone's mass and is a powerful symbol of transformation. Overtones of Kubrick's 2001 Space Odyssey were not intrusive.



2
2 Tablet, argillite, copper, 1985. 250 x 50mm.

However, I am sure if the 'Air New Zealand Musac' sound hadn't been continuously intruding I would have heard the Zarathustra theme. It is unfortunate that this work tests the limits of the perspex display cases, as it deserved unbanded space. The *Stones of 1988* that use greywacke and glass exploit the same material contrasts in pebble forms. The technical power of tools to slice rock is shared with the viewer as the fragments are recombined with glass inserts. I do not see the "heart of the stone intact", as Edgar suggests in his exhibition statement, however, but a balance of fragmented wholeness. The delicate balance of mass to the visual force of light can be recognised if you visualise these works with their figure-ground reversed and attend to the change in meaning and balance. John Edgar never fails throughout the exhibition to reach an aesthetic equilibrium by an acute sensitivity to material combination and proportion.

Tablet 1985 is a powerful synthesis of much of the exhibition. The earliest comet motif is restated in relief as is the reaching figure and the somewhat literal *Rocket Tablet*. Associations with adze form are apparent with the deviation from strict oblong format. The use of broken edges suggest a deliberate antiquing which is visually satisfying and adds to the ancient-modern connections. The broken stone edge is a surface which is quietly present throughout the exhibition. It would be very satisfactory to see this contrasting surface given more power and complexity beyond antiquing.

As an overview I am left with a feeling of a journey which began with a material and process knowledge that outstripped conceptual content. The search for themes has occasionally reached a significant image, but has then become lost through repetition.

The role of magic and mystery in Edgar's work must be acknowledged. Occasionally however, I feel confronted by an unclear distinction between mystery and mystification. Mystification is a pretentious claim upon profundity, whereas mystery is not a problem to be solved or cleared up, but something to be witnessed and attest-

ed. The artist and viewer do not claim to know mystery, but be open to its action upon them. In claiming amulet status for some of his work Edgar aligns himself with an ancient belief that the magic act of transforming material itself invests a condition of magic to the perfected object. The amulet was kept as a protection against the unknown. In Edgar's case I sense his use of amulet as the *opening up* to the unknown rather than protection from it. Authentically spiritual art does not so much communicate as induce an attitude of contemplation requiring sincerity and humility from the viewer and the maker. A conflict arises when this object is reduced to a luxury product where spiritual claims are used to further enhance its value and status.

In the face of such obstacles how does one retain the spiritual integrity of the work? The attempt to encapsulate transcendence in material has a long alchemical tradition. It is a union of opposites as extreme as those of stone and light. For me, some of John Edgar's work begins to take that path and produce a sense of the monumental made intimate. In others, those forces are domesticated into harmless aestheticising.

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 Bone Stone and Shell New Jewellery—New Zealand 1988, Catalogue.
 Denis Donaghue, *The Arts without Mystery*—BBC Reith Lectures, 1982.
 Untracht—*Jewellery Concepts and Technology*, 1982.
 Kuspit—*Concerning the Spiritual in Contemporary Art*, Los Angeles Museum of Art, 1986.

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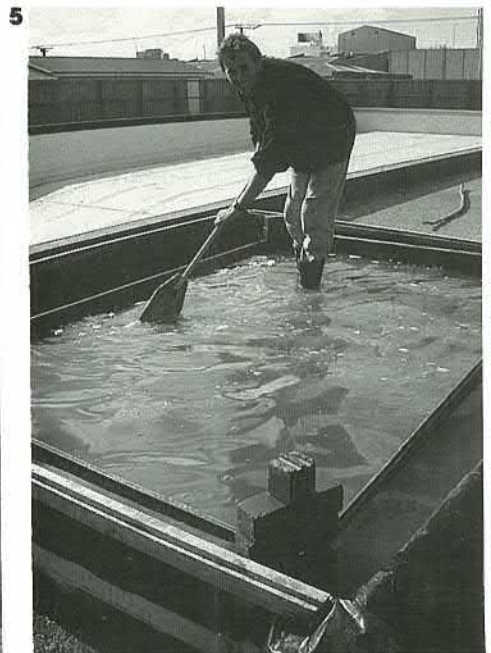
Further information from

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WANGANUI & DISTRICT
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Around about Mark Lander



Stages of the papermaking process.
1. Bringing the flax home. 2. Shredding the flax. 3. The vat for boiling the flax to soften it. 4. Lifting the mould from a small vat. 5. Swirling the paper 'stuff' in the large vat before dipping the large mould into it. 6. The mould having been dipped, the fresh wet sheet of paper lies on the mould to dry. 7. A number of large moulds hung, and propped up, to dry.

PHOTOGRAPHY: MARK LANDER



A deep crevasse sheltering the last tree of its species, in the 97th and only undammed river on the island of Van Diemen . . . David Bellamy leading protest marches . . . wattle stained lakes haunted with devils whining at neon tubes being wired to extinct and snowy Mt Wellington . . . the Australian Army assisting a frozen artist get his sculpture 3000 feet above the city . . . territorial skirmishes between post-Anzac machos in a Greek restaurant as a bloody accompaniment . . .

We were down on Salamanca, the waterfront marketplace, backs to the sea, warmed and chilled by Ivan Zagni playing his instrument in a high store window above Dick Bett's gallery, spotlighted in the black icy night. Andrew Drummond had been bandaging the recently polled trees, and Wystan Curnow's plane was grounded in Melbourne. A precursor to CER, this was my first visit to Hobart. It was ANZART '87, and the Casino was elsewhere.

The Tasmania University Research Company's 1st International Paper Conference was the occasion of my second visit. I went with Carole Shephard and Adrienne Rewi, nervous on her first flight. There were demonstrations, seminars, films, videos, and a slide talk in IAPMA's¹ last big exhibition in Germany at the Leopold Hoechst Paper Museum. Timothy Barrett² was there.

There were two exhibitions: one of artist's books, the other of works of handmade paper. 25 Canadian artists came with their own mini show. The exquisite and the tough and the ingenious works were assembled either by their owners, or the staff to a pre-arranged plan.

AND, those HUGE sheets of paper.

A middle-aged woman went to and fro through a rear door with No Admittance on it. What's that, I asked. Mark Lander's installation, someone said. He's one of yours, don't you know him? His mother's unpacking the work now—he couldn't get over—she's setting it up. I went and talked to her.

He made those huge sheets in the swimming pool.

My next viewing of the work was in a larger, more sympathetic space, at 33½ Gallery in Wellington. Lindsay Park there handed me a poster—soft as a handkerchief, block printed. She had crumpled it in her hand, and opening her fingers she displayed the unfolding of the lovely flax paper. Like a new moth it opened out. Well formed, evenly couched, translucent with the fibres visible, and undoubtedly acid, unless it had been chemically treated.³

There were slight alterations and adjustments, as befits an installation, and it was accompanied by framed

works on the same paper, and it was enjoyed by many who were now familiar with this format. Familiar, yes, but more of that later.

The third time I saw the work was at the Dowse Art Museum in Lower Hutt. The space and lighting perfectly complimented the arcades which became airy ravines undulating with the displaced air of one's passage, wide enough this time to walk broadshouldered, canalising movement and paddling the air—seeing the undulations high above and in front, forcing a soft closure behind to form occluded baffles from the side. I glanced down at the stones as a child's foot rolled by.

Well no, I'm not describing the work—the pictures can do that—but the experience of the work. I'm rambling. I can relax. It's familiar. I've been here before. No shock or surprise of the new, not even in Hobart. The work follows a format used by many artists to carry their flags. Just *who* initiated lines of hung paper, I don't know. And having chosen this paradigm, prototype, matrix or model as a starting point, creators impose their preconceptions on to the format. All activity is then premeditated, even the decision not to mediate.⁴

The lyrical tones dominant in Lander's major work do no more than enfold one's senses, and invite curiosity as to the means of our entrapment.

Christchurch artist Pauline Rhodes has used the hung paper format, directing nature to grow rust on the fabric of her constructions, implying a 'kind of metaphor for the cyclic processes of natural systems, involving notions of groundedness, growth, transformation, change and decay'⁵. The intention of involving a whole cycle ensures that Rhodes will not be shown in a craft context. She has developed her format as a continuum or 'extensum', ensuring a continuing tension between her work and its audience.

It is similar with Julia Morison's work *Equivocation Invocation*, 1984—remembered perhaps as 'DogGod'. Morison removes her concept from the material aspect of the construction, which becomes a vehicle for opening out the question of patriarchal religions, and allows the viewer to ponder. The work does not refer back to the artist, or to the craft, or to the format—suspended sheets of pristine tracing paper—but to something outside of itself. Morison is also considered an artist.

So, Mark Lander is in the position of most primary producers, who, having mastered—and he has—the ability to make large consistent sheets of paper, bends himself to the question of what to do with it. Do you make the paper to complete the work, or the work to display the paper?

Sculptor Chris Booth made flax papers in Northland in the 1970s in order to finance his sculpture, which was always paramount in his mind. Maybe the question is a simple one and boring to boot, but it must be faced by creative people wishing to do more.

In general, I am concerned at some of the lacks in fine arts teaching. Students do talk, and I am hearing that the lack of an academic or 'where have we been' training, leaves them without roots, and in the position of having to recycle ideas (fashionable for a time), or to reinvent the wheel, instead of using the wheel as a jumping-off point. The field that Mark Lander has mastered, with Pauline Rhodes and Andrew Drummond and others, springs from Arte Povera, an Italian movement that reacted to the fact that Italian official galleries were so full of the past that there was no room for the present, and dealer galleries were only interested in the recent dead. The content of their work sprang from the student riots in 1969, and their materials were free—stones sticks rags tar dirt and the human body. They placed their art in free or subsumed spaces—warehouses, factories, squares, and derelict spaces. Their theory was meticulously worked out and adhered to. In the crafts in the Royal College, London, both aesthetic and functional rules were broken, following the Italian Memphis Group, who wished to create a purely Italian art—one which didn't ape other cultures. They had, through the Domus academy, the ability to get every art, craft, and architectural student throughout the country to copy every symbol that was native, from both past and present—graffiti, official and unofficial. They fed this information into a computer and selected the signs appearing most often, and proceeded from there. Everyone copied them.

Painting which had been 'dead', or at least having a rest, resurged in Germany and Italy. It was expressionist, and carried some pretty vicious messages, relating to the excesses of human nature world-wide, and feelings of despair and anger at being unable to change things. That movement has been modified in New Zealand, and selected to present nice romantic soulful images, with the odd wolf wearing his heart on his hairy shoulder.

If, in the Pacific, we want to make statements about ourselves, we have I think four possibilities: 1) to repeat, with variations, selected areas of the past of our own culture; 2) to repeat, with variations, the pasts of other cultures; 3) to follow the movement called Internationalism, which crosses national boundaries for the visually educated; and 4) to confront rigorously



1



2

3



1-3 Views of Mark Lander's installation at the Dowse Art Museum, Lower Hutt.
 4 Mark Lander's paper used as stage back-drop.



the realities of form, content, context and materials, using signs that communicate beyond one's shores to express the reality here, at present.

Options 1 and 2 are called 'being academic', as there is a body of established material to study. 3 requires intensive study of philosophers and practitioners, and 4 requires a bit of original research, creativity, and stepping off the edge. Timothy Barrett said in his opening lecture at the University of Hobart, 'If papermaking is to become part of an important movement, it must be part of important art'. It is humiliating for a student to discover that an expensive education hasn't fitted them to confront these issues, and to wake up too late, as Rita Angus said to me, to discover the present reality.

Mark Lander is in my opinion, sufficiently technically able, being self-trained as well as having had an arts training. He should therefore be able to produce a sheet of paper, consistently, to a required weight in the quantities he requires—and, as a craft artist, to contribute to the sum total of sensibility. A hard road. At the present stage of his development, he says that he has great difficulty in doing the first, and that he has to recycle a lot of imperfect sheets. As for the second, so far, he is colonised by the ideas of others, which puts him in the area of popularising a movement—not to be sneezed at, as the work will reach a much wider audience.

Notes

- 1 International Association of Hand Papermakers.
- 2 Author of *Japanese Papermaking*, (pub. John Weatherhill), proprietor of Kalamazoo Paper Workshop, USA.
- 3 Mark says it's not acidic. The ph is 7.8—towards alkaline, as Christchurch water is alkaline. He follows the rules, and uses a Hoovermatic washing machine adapted to a Naginata-type heater for pulping the flax, and bleaches the paper by sunlight.
- 4 I recently saw a film in which the Sherpas hung paper prayers in a similar manner.
- 5 *Women in the Arts in New Zealand*, by Eastmond and Penfold. Penguin Books 1986.

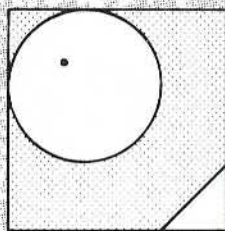
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Customs report for beginners

My name is Marilyn Rea-Menzies. I have been a tapestry weaver for ten years, working for the last three years at Viewpoint Studio in Tauranga. I have woven many tapestries, both for private homes and for public spaces, have had solo exhibitions in Auckland and Wellington, and have contributed work to many group exhibitions throughout the country. I also run a Handweavers Supply business, importing Swedish yarns and weaving accessories, called Glenora Craft with my partners Kay Ward and Birgite Armstrong. Birgite also runs Glenora Craft in Dapto, Australia, with her husband Neal Armstrong. In September of last year I applied for and received from QEII Arts Council, a study grant to enable me to attend the *Forum '89 Textile Conference* which was being held in Wollongong in January of this year. As Birgite and I had often discussed the possibility of a combined exhibition in Australia (she is a fashion design weaver of note), we made the most of the opportunity and an exhibition was organised to be held at the Graham Gallery, Cordeaux Heights, Wollongong. I had a most interesting and stimulating time in Australia, but also a most frustrating and at times traumatic time when I attempted to take my tapestries into Australia through Customs.

Weeks before leaving New Zealand I had made a telephone call to the Sydney Customs Dept, and was informed that Gobelin tapestries were free of import duty and that I would possibly have to pay sales tax on any that I had sold when I left the country. Unfortunately I did not think to have them put this information into writing, and that was a mistake. Birgite and Neal Armstrong also made enquiries from a sales tax officer in Wollongong and were given the same information, with the addition that I should present my exhibition catalogue on arrival in the country. Again this was not in writing.

On my arrival at Mascot (Sydney) Airport, I was informed very firmly by an official young customs officer that the tapestries were commercial goods and as such a formal Customs Entry was required. I asked if I could enter them myself on an Informal Customs Entry and was told that I could not, and that I would have to find a customs agent to present the Entry. No help was forthcoming as to how I could do that, and my protests that the tapestries were art works and due to be hung in an exhibition the following day were to no avail. The tapestries were confiscated and I was left with the task of finding a customs agent. This all happened at around four o'clock in the afternoon so time was running very short. Fortunately for me, Neal Armstrong, who was waiting to meet me at the Airport has had experience with Customs and knew what to do.

We made our way to where Neal thought Customs House was, and discovered an empty building, so we went back to the airport and eventually to the new Customs House nearby. Here we were told once again by another official young man that we had to find a customs agent, so off we went again to 'Yusen Air and Sea Service Ltd' and finally made contact with a customs agent. After telling him our story, and giving him the exhibition catalogue (which of course, had the full retail prices of the tapestries on it) he said that he would do his best for us but was not optimistic that he could get the tapestries released in under three days. So off we went home to Dapto to tell Birgite our story, feeling rather miserable all round.

The next morning, we went back to Sydney to be presented with a bill for \$3,400 which was 20% sales tax on the full retail price of the tapestries. This was a real shock to me, but Neale very calmly said that it could be paid through the Glenora Craft business. I felt very grateful that the exhibition could go ahead, but also upset that I had been put in this position. There was also an account for \$250, the agent's fee which I was able to pay myself. Two or three more trips between the airport and Customs House were necessary before the tapestries were finally released, and we were able to deliver them to the Graham Gallery for hanging the next day.

In Australia, art works, which include paintings, watercolours, prints etc, and also ceramics, are classed as Sales Tax Free, but at this time, handwoven tapestries are not included as they are classed as Furnishings. In my efforts to claim a total rebate of the money paid out for sales tax, contacts were made with Jane Burns, Executive Director, Crafts Council of Australia, Edith Ryan, Manager Craft Programmes, QEII Arts Council of New Zealand, and Keith Barker of the Australian Taxation Office in Wollongong. Jane Burns and Edith Ryan both wrote letters to the Taxation Office in support of my work as art and I had to provide the manufacturing price and photographs of the tapestries, along with my application for the total rebate. This was finally received by Glenora Craft early in June, six months after the event. Since then I have written to Jane Burns suggesting she contact Keith Barker in an effort to have handwoven tapestries put into the sales tax classifications as works of art, but I have so far received no information from her as to whether this has taken place.

Information and advice for those wishing to exhibit works of art in Australia.

- 1 Works of Art are exempt from Sales Tax in Australia under the Sales Tax Exemptions and Classifications No. 68 (2).
- 2 This pertains to New Zealand Artists under the Sales Tax Exemptions and Classifications No. 111 (1).
- 3 As a general rule goods that are Import Duty Free are also Sales Tax Free.
- 4 If your works are paintings, watercolours, sculptures, prints, etc. then there are no problems but if your work is of a Craft Medium (except for Ceramics) then expect to have to go through a Custom's Agent and to present a formal Custom's Entry. An Informal Customs Entry is not allowed for goods over \$300
- 5 It is probably a good idea to freight the works to a contact in Australia a few weeks in advance as a normal Customs Entry can be expected to take at least three days.
- 6 If possible find a Customs Agent who is used to dealing with works of art.
- 7 When presentings the value of the works of art give the Manufacturing or Wholesale price not the Retail price.
- 8 Any communication with The Customs Dept. or Sales Tax Office should be in writing.
- 9 Make sure your work is checked by New Zealand Customs before it leaves New Zealand to ensure easy entry back into the country.

RENA JAROSEWITSCH
&
STEPHANIE KING

Play is serious for Joachim Klos



- 1 Jochen Klos, Hanmer Springs, July 1989.
- 2 Jochen Klos, Christchurch, August 1989.

The hot pools and parties were fantastic at the Advanced Stained Glass Design Seminar with Jochen Klos at Hanmer Springs in late July, but it was play of a different kind that the 15 participants were to use for creative purposes.

'The best thing for a human to be is playful', says Klos in a loose translation of Plato. It is a philosophy this leading West German stained glass designer has taken to heart, finding joy and inspiration in playful experiments with images taken from his daily surroundings.

The Christchurch Craft Design course and the public in Christchurch and Auckland were treated to separate slide talks during the Klos visit, as were participants during the week-long seminar. Combined with individual tuition, these opened up a vast resource of potential design ideas for the participants, from undergraduate Craft Design students to established stained glass artists.

The visit was sponsored by the Goethe Institute and supported by the New Zealand Society of Artists in Glass. The QEII Arts Council subsidised travel for seminar members coming from centres as far apart as Invercargill and Auckland, Granity on the West Coast and Tolaga Bay on East Cape.

Jochen Klos's lack of English was no hindrance. His daughter Bettina, herself a student of Klos's colleague Professor Schaffrath, handled the taxing task of translation well, while Jochen's own obvious good nature and sensitive tuition carried the day. His son Sebastian, a photographic artist, presented his magnificent slides of his father's work.

Jochen succumbed to the 'flu midway through the week, and was unfit to continue teaching, much to his own frustration and the students' disappointment. The Goethe Institute's Director, Dr Knut Heuer, helped by funding a set of Klos's slides and a full interview transcription for each participant, but little could be done about the structured programme and tuition that had to be abandoned.

There is a lesson here for all seminar

planners. It cannot be coincidence that on three previous occasions a stained glass tutor from the Northern Hemisphere has fallen ill during an Australasian teaching tour. It seems false economy not to allow time for acclimatization and rest before subjecting tutors to the stress of intensive teaching for several successive weeks in a foreign country. No finger can be pointed, but it is to be hoped that this human factor will be given sufficient recognition in future planning.

Fortunately Kiwi self reliance rallied in Jochen's absence and there was sufficient specialized skill to share in the good humoured, caring 'family' atmosphere that had developed early in the course. Some used the opportunity to work through projects they had brought with them, while for others the chance to take risks led to major breakthroughs.

Friendships were forged and there was strong reluctance for the 'family' to break up. Planning is under way for another seminar in a few months on glass painting and staining led by Rena Jarosewitsch of Christchurch and glass fusing and slumping led by Phil Newbury of Invercargill.

During Jochen's convalescence, the course organizer Rena Jarosewitsch interviewed the designer. Stephanie King, a participant, assisted her with the questions and compiling this article.

Selected highlights from the interview follow:

What has been your approach to teaching this seminar?

To get something across, the joy of creating and doing, to enjoy working, and that many inspirations can be found everywhere when one opens one's eyes, and to translate them anew into design and glass.

Do you have any comment to make on the level of design skill or training apparent in the course participants?

First I noticed that the first sketches for the concepts looked as though that's how the participants were used to

working. Strangely, this changed very quickly with everybody. And I don't really know why.

Can it be the fact that you shared your approach and way of working with us?

I believe that the sense of community here grew very quickly, very positively. That it was very important to work together in a way and to look around. And the conversations that happened between participants definitely also contributed towards a new orientation. In one case I can remember, the fist and all sorts of things were first considered for the circular window project. Suddenly the student started to work with purely geometrical abstract forms, without me telling him to do so. Because this is not my way. I always try to start with what the other person brings with them and to improve on that. Not to tell them to do it in a certain way.

Did you notice particular problems that New Zealand stained glass designers have to face?

Yes, there is the problem of access to quality hand blown glass. I do regret that you don't have the same possibilities as we have in Germany. I could not really imagine working in this way. I have noticed on the other hand, since they also fabricate their own work, that they bear the cost in mind, and sometimes work with extremely large pieces to reduce costs.

In the area of design, did you notice particular difficulties?

I have the impression they want to get to know new ways of working, to go beyond just working with coloured glass and lead. As for example, acid etching, especially gradual etching, and painting, not only contours, but also painting modulation, like cross hatching, stippling. There is a backlog here. The possibility of a glass painting course should be created.

Do you feel stained glass design should reflect its cultural environment? If so, how might New Zealand designers attempt to resist strong influences of international style, as from Germany, and find their own design language?

By combining the two. Their own ideas and what they absorb. Cultural overlapping has been there for centuries.

How different is it to work in stained glass in Germany from working in New Zealand?

As far as I know, in English speaking countries, such as England, USA, Australia, New Zealand, there is no separation between design and fabrication as there is in Germany, only with some exceptions in USA and England, but

2



RENA JAROSEWITSCH

1 Jochen Klos, Stephanie King, Rena Jarosewitsch.
2 Course participants, Hanmer Springs.

those are really exceptions. In general the artist is also the fabricator. And in Germany there has been a separation between them since 1910. Before then the big glass studios employed their own designers. This changed with the development of the contemporary stained glass design, starting with Thorn Prikker, who with his unique expression led on to this separation between workshop and artist. He had a number of students, so this separation grew slowly out of that. Now it is hard to imagine it being different.

Can you see particular problems when the artist is also the fabricator of his/her own work?

For me, this would be a very big problem because I could not have conceived certain ideas if I had to carry them out myself in glass, because some of them are so difficult. The old masters in the studios have proven their skilled craftsmanship over decades, therefore there would not have been any point for me to even start.

Your work has a certain magic, where does it come from and what is it?

One has it or does not have it. One

cannot want it. It is a matter of being able to communicate it or not. I could imagine that a coffee stain in its transformation by another artist could be very different and might mean much less compared to what I might have made out of it. Perhaps there is a lot of joy required to do it and because I always think of new things the joy has never left me to make art.

Where does your work come from and what kinds of people commission you?

This is a very long path, one must keep in mind that I have been working in the architectural stained glass field for over 30 years. It takes a long time, the beginning was quite difficult for me. The problem in the beginning simply was when the first question always got asked: "Where else did you execute something, do you have the photographs/slides we could look at?" I had to tell them that I would like to start with them, I have not yet got anything to show them.

Do you always design in a contemporary way?

It does not work any other way.



RUDOLPH JAROSEWITSCH

Why?

We live today!

How do you integrate contemporary design with ancient buildings? For example how do you find an answer to Gothic architecture?

This can also vary greatly. The period until 1968 was a different one from the one that followed. Before 68 I was interested in a very expressive dialogue between my work and the architecture. One could also think that the architecture was not considered greatly.

What changed after 1968?

It actually takes quite a long time to really understand what architectural stained glass is all about. I would say less can sometimes be more, although it should not get too simplistic. Sometimes courage is asked for, to slightly bring the laws out of balance. As with Walbeck, where I was seeking a rather extreme form of design for the corner window in the choir. The concentration lies in the left bottom and right bottom corner on the other side then upwards it eventually becomes much simpler. I tried to create a very calm quiet space to allow the bottom part some breathing space.

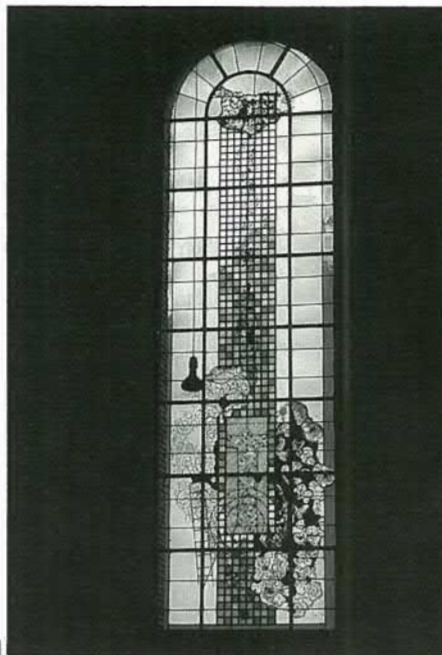
Could you describe the process you follow when working on a commission?

It often starts beforehand, before the commission is secured. If the will is there for cooperation between the commissioner and myself I will involve myself with the project without knowing whether the commission will in the end be mine or not.

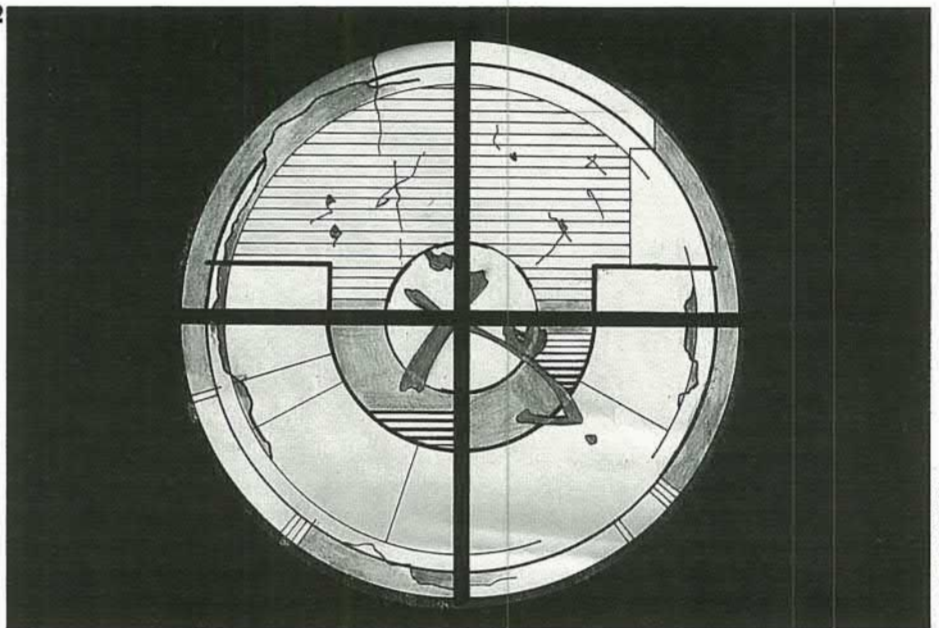
There are talks with the priest and members of Vestry and the congregation. Books are also often sent to me. In the case of the lovely commission for Sts. Cosimas & Damian in Bienen there are two saints who are particularly worshipped there. It was moving to see how individual members of the congregation spent time with me going over the subject, also to get to know more background about both saints was interesting and a really enjoyable experience, working myself into the topic. After the commission is actually secured, the work starts to be more specific. The sketch material is worked on further, 1:1 full size drawings are made to retain full control and samples are made at the studio. Further samples might be made in glass to test certain techniques. Sometimes it is essential to do that.

When exactly is the decision made that you have won the commission?

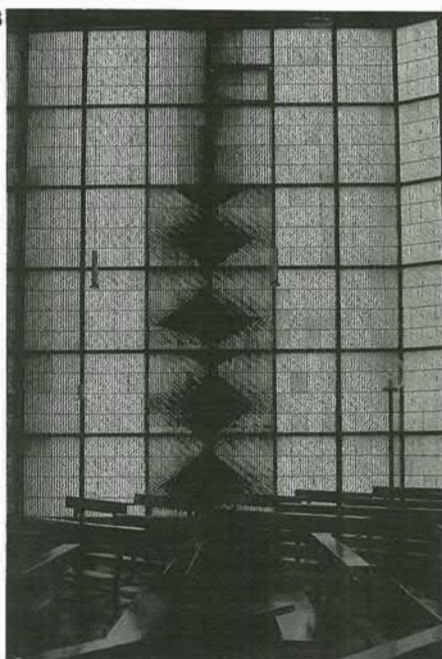
First designs are executed that are honoured with a design fee. The designs are then presented to the Vestry



SEBASTIAN KLOS



RENA JAROSEWITSCH



SEBASTIAN KLOS

who have to o.k. them. Then they are presented to the Art Commission of the Dioceses who also have to agree. Then the work can start full scale.

At this stage does the architect have an important role to play as an advisor?

With contemporary architecture, a modern church, the architect would be actively involved.

What do you find the greatest challenge in designing for stained glass?

There are different types of challenges. One of them is to design for Gothic architecture. The problem of working and transforming a light source from a different time. That means integrating my own language into an already existing language from a different time and before I start with such projects I often look at Gothic stained glass to attune myself and to

- 1 Jochen Klos, 1969-72
Liebfrauenkirche, Bocholt.
- 2 Rena Jarosewitsch, Design project 1,
Hanmer Springs.
- 3 Jochen Klos, 1969 St Martini, Veert.



1 Steve Hutton, Hanmer Springs.
2 Rita Haag, Hanmer Springs.
3 Jochen Klos, Hanmer Springs.

understand it. What is typical? What is Gothic and Gothic glass painting? Not to imitate it, but to understand it and hopefully create something right and true for our times.

In your work there are a number of themes, symbols that recur, like the cross-section of a tree, or the concentric circles, the rainbow, parallel lines that are vertical, horizontal or diagonal or classical structure over free organic shapes. What meaning do these symbols have for you and do they always have the same meanings?

Generally speaking I use lines as space fillers and not as symbols. The tree trunk is a symbol for life. And it is very normal that this symbol recurs in two or three other projects. It is very normal that an artist carries certain form symbols around for some time, and then takes them into other projects, but orientates them differently.

Geldern was the starting point for the use of the cross section of the tree. This was the sign for the community, the pathway of the life of a parish, which can be visible through the rings of a tree that grows over decades, in the same way as a community grows.

What inspires you in general, and in particular?

That can be anything. Well, the coffee stain, the spider web, the tree structure, the cross-section of a tree. It can also be theological contents that can lend wings to my imagination.

Why did you choose architectural stained glass as your main artistic medium?

It was actually not my intention. It happened more or less by encounters with Professor Fuenders, who became my teacher in Krefeld and was a glass painter.

What were the main influences on your development?

My main interest was modernism, Mannesier and Leger in France and modern painting in general, not necessarily glass painting. For me it was important to find the parallel to modernism and to keep it. That means not to slide into shallow worn out Christian symbolism, but to develop new things.

How much to you think are those influences still visible in your work? Influences like your professor or artists like Mannesier and Leger?

I have to go back. I had already made contact with glass painting through my teacher, Professor Dohmke. When I studied with him in Weimar, he was involved with a competition to design stained glass windows for Cologne Cathedral, and involved me with this project as his master student. I see this as a very important thing.

To have specific modern painters in mind is important and to compare the quality of my work. That could have been Picasso, Miro, Braque, Matisse, Leger, and all those good modern painters in the first and second part of the twentieth century. Stained glass designers actually interested me less than drawing parallels and comparisons with the form language of the fine arts apart from stained glass.

Do their influences come through in your work?

I don't think so.

Are there specific periods in your work as a stained glass designer where significant changes of direction happened?

Until 1965 I believe I used a lot of structural overlays of trees and bran-

ches, living growing shapes as my starting points. Tree structures, especially in winter the dense interlacing led to interesting shapes and structures by overlapping.

From 1970 onwards I worked experimentally. Then I started to examine kinetics and experimented with concave and convex glasses producing changes of linear patterns. Something new evolved: stricter forms, less colour.

And how about the late seventies and eighties?

Maybe the discovery of working with flashed glass and etching, as I did in Weeze, for the new windows. It was a step in another direction.

Are there new talents surfacing in Germany?

Yes, young people are developing. They don't have it easy. A lot has already happened in Germany. One hardly knows what else new to do. They sometimes experiment with shapes that I or Schreiter have already used. I have not really noticed any highly original personalities yet. But they will surely emerge, they must do.

All of us who have a say in West German stained glass are well in our fifties or older. And there is a gap in quality.

I see that German stained glass went through different stages in the twentieth century. The sixties were more expressive than the seventies and eighties. In talking with an English colleague the question arose, where can German contemporary stained glass actually go? The impression was that it gets simplified all the time. And in the end one ends up with nothing, with an empty space.

Yes, it could indeed lead to that. I don't think I would enjoy it very much.

A professional goes back to school

This is the first of two articles by Colin Slade which look at the Craft Design Courses in Waiariki Polytechnic, through the experiences of Prue Townsend, a mature, full time craftsperson, who is one of a number of mature crafters who are going 'back to school'.

The second article, to appear in the next issue, will describe Prue Townsend's experiences as a mature student, and will take a look at the special teaching philosophy that exists at Waiariki, how this philosophy is expressed at the 'chalk face', how it relates to curricula at other polytechnics, and how it relates to the expectations of the students.

Prue Townsend is a weaver, and after fifteen years at the craft, she is a good one: good enough to have won a number of substantial commissions in recent years, both for New Zealand and overseas locations. Prue also paints silk, and in this field too she is accomplished, having painted and dyed many hundreds of metres of fabric. In January this year, the class she taught in dyeing at Rotorua's Summer School was filled twice over and ran to two sessions, such is her reputation in the region. Yet less than a month after that school, Prue Townsend, professional weaver, dyer, and occasional teacher, herself became a full-time student in the Craft Design Course at Waiariki Polytechnic. She is one of a small but growing number of mature professional craftworkers in New Zealand who are taking this opportunity of tertiary study.

Why are these apparently accomplished professionals going back to school? The first clue is that very few of them went to 'school' in the first place. Further reasons can be found in the results of the CCNZ/VTC Survey of New Zealand Craft conducted during 1982-83.¹ Although some of those surveyed were full-time craftspeople, all of them made a substantial part of their living from craft. Most were either self-taught or had had only limited instruction, usually from earlier self-teachers. It's not surprising then that responses to questions about the need for better or further training opportunities in the crafts were lively. Two-thirds of those polled sought further training and education in their craft, yet training in the skills they desired was unavailable in their region to more than half those concerned. Throughout this section of the survey, the lack of advanced education, particularly in design, was again and again mentioned.

Thus was assembled the evidence needed for the Crafts Council to lobby for the establishment of a tertiary craft education programme, and during 1986 and 1987 this became a reality. At first, the courses were filled largely by young students with limited experience of craft, and many of those were school

leavers. It seemed to some professional crafters that the courses had been set up for a new generation, and indeed that was partly true. The survey had shown that craftspeople were predominantly in the 30 to 40 age group and that there were almost no young people entering the crafts. Many respondents were concerned about this, and rightly so. Yet when the courses were up and running it appeared as if the pendulum had swung completely and that the very people who had called for the establishment of the courses were themselves missing out. The courses were open to anyone, so why weren't these people applying?

The answer in most cases had, and still has, to do with economics. A typical crafts income, even a joint one, as the survey graphically showed, was barely enough to support a family while the practitioner was working full-time. If a person ceased practice for two years to study for a certificate or diploma in Craft Design, the effect would be obvious. As the courses were full-time, only where the crafter had a benevolent partner on a good income was it possible to undertake such study.

Two things have changed to alleviate that situation in the last year or two. The provision of government financial support for adults with dependents who undertake vocational study has improved, making it possible for some crafters to undertake full-time study and survive and support children. (This may change dramatically for the worse under the present proposals for tertiary education.) As well, some Polytechs are now offering part-time places within the full-time courses, for established crafters to study specific subjects in Craft Design.²

But economics is not the only inhibiting factor. It takes a certain courage to make the step from respected professional in a field to becoming a student alongside novices in the same field. And two years full-time is a big commitment for anybody.

Prue Townsend's interest in fabric and textiles began as a child when she made and decorated her own clothes.

Later, at university, her skills in creative knitting were in hot demand by her fellow students. But her present involvement really began in 1970, after the birth of her first child, when she found herself tied to the home, deprived of creative stimulation. She began screen-printing, designing her own clothes and producing other useful things for friends. Her first major commission was for 100 metres of curtain fabric. Such work sustained her creative interest over the next five years, during which time two more children were born.

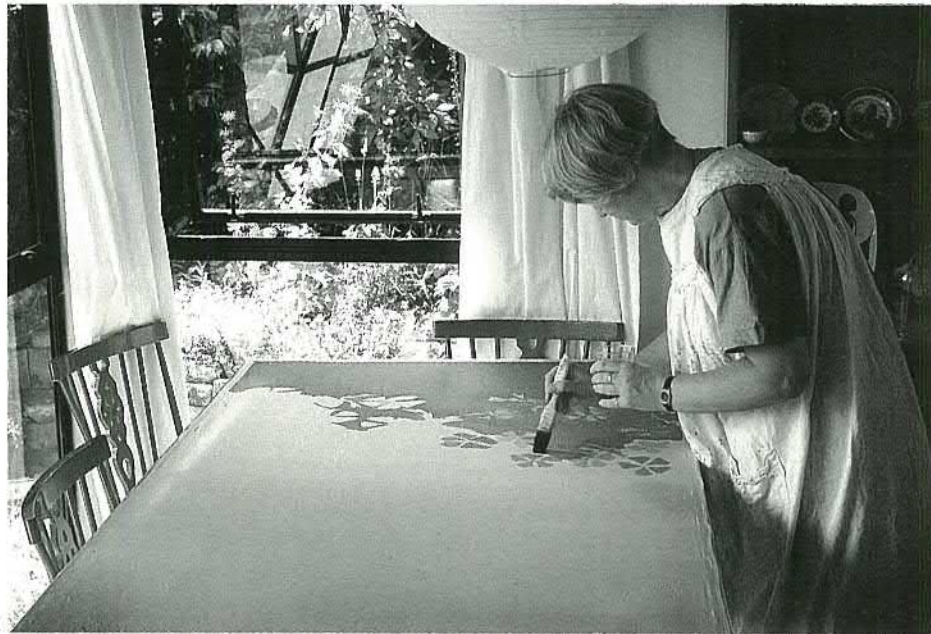
In 1975 Prue was introduced to weaving by Gudde Moller who gave her a short course of weekly lessons: 'I would drive to Hamilton for the session then return home to Rotorua with twenty hours of homework (I was slow in those days) to do before the next week's lesson. The demands of trying to complete that homework within the limited opportunities available for myself, meant that for those few weeks I hardly slept at all. But I couldn't have anyway, I was so excited!'

With three children under 5, those weaving opportunities were not about to increase; but Prue was hooked and took every chance to practice and develop her new-found skills. Then in 1978 she accompanied her husband on a university residency to Miami, Florida, and while there, seized the opportunity to study weaving at the university's fine arts department under Professor Ken Uyemura. It was the first institutional art education that she had had, and Uyemura was no easy master: 'He made me do fifty sketches of a work before he even let me near the loom.' But it was valuable discipline and consolidated the foundation that Gudde Moller had laid. After her return home, Prue took part in her first exhibition with a group of weavers in Hamilton.

As the three children grew, so to did Prue's involvement with her craft. But in 1981 her marriage collapsed and the craft suffered a hiatus. Resuscitation, in the form of an invitation from Rotorua's Public Art Gallery to exhibit with four other artists, provided the push that Prue needed to get back in front of the loom. With her changed circumstances however, the craft took on a far greater economic significance. More exhibitions followed and gradually the commissions began to come her way. But while she was increasingly able to provide the necessary income with her work, the opportunities for experimentation were frustratingly few. At the 1986 National Woolcraft Festival she won a first prize for warp painting: 'I really wanted to do more of it, but I just had to keep going with orders. There was simply no time to take it any further.'

Why are these apparently accomplished professionals going back to school? The first clue is that very few of them went to 'school' in the first place.

If there was little time to experiment, at least there was variety within the productive process. Prue's interest in fabric decoration had continued to develop under the influence of people such as Susan Flight and Daniella Sperber, and by now a large part of her time was devoted to the production of dyed silk in the form of scarves, cushion covers and individual shirt lengths which she painted for an exclusive clothing bou-



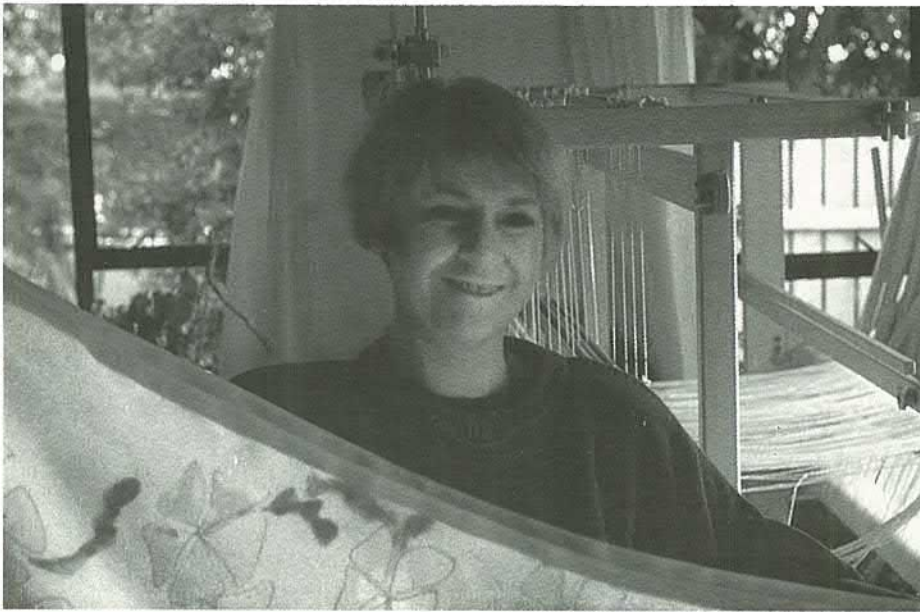
COLIN SLADE



COLIN SLADE

- 1 Prue Townsend, painting the silk shirt length.
- 2 Prue Townsend: The painting almost complete.

It takes a certain courage to make the step from respected professional in a field to becoming a student alongside novices in the same field.



Prue Townsend: The painted silk is now washed, dried, ironed, and ready to go.

tique. These last were hard work often involving a substantial quantity of material at short notice. The use of Gutta as a dye resist speeded up the process and Prue estimates she painted 800 metres of silk last year.

I watched her at work on a shirt length and the need to work fast is obvious. The creative pay-off from this speed and repetition is that the decoration exhibits a fluidity of line and pattern, a freedom which only comes when the hand is working automatically in the service of the brain. It also needs a high degree of confidence and experience. The shirt length begins as a 2.5 metre length of Chinese silk stretched over a cedar frame, making in effect, a large springy 'canvas' to be painted on. The dyes are very fluid and the silk artist has to work with her 'canvas' horizontal. The design outline is first drawn on using the liquid Gutta resist. The resulting barely perceptible pattern reminded me of the numbered cartoons drawn by tapestry designers for their master weavers; except in this case the numbers were missing, for here the designer is also the crafter. The different colours are then deftly applied to the sensitive 'canvas' filling the many spaces between the fine lines of resist. The dye dries rapidly, necessitating fast and fluid brushwork to avoid blotchiness, especially in the larger areas of background colours. This particular design is a floral pattern in bright reds and greens reflecting the profusion of colour in Prue's garden which is a constant presence through the windows of the room in which she works. Prue is a keen gardener and this passion obviously carries over into her art. Her scarves display more abstract designs, but often with a similar starting point. A marathon commission of eighty of these had just been completed for Fletcher Chal-

lenge to use as corporate gifts. An almost finished tapestry was on the loom, destined for display by the same company in its office in Chile. Like much of Prue's weaving, this one expresses her pre-occupation with the New Zealand landform—appropriately, as the brief was to instil an essentially New Zealand flavour into the piece. One imagines homesick New Zealanders smiling in recognition as they enter Fletcher Challenge in Chile; for the weaving undoubtedly succeeds.

Growing up in Otago, a region of distinctive, often harshly defined topography, Prue was always sensitive to the mood of her environment. 'I have always been struck by the way varied light cast across the land paints ever-changing colours, sometimes in the most unlikely combinations, yet always apparently in harmony. My weaving is trying to bring together colours and textures just as successfully. I want to achieve similar harmony portraying those colours and forms as I see them.'

We talk about Soetsu Yanagi's discourse on pattern and the process of seeing as he describes it in *The Unknown Craftsman*. Yanagi takes as an example the five leaf bamboo grass crest motif as commonly used on Japanese clothes. He examines the conditions that make it a 'good pattern', pointing out that the pattern is not a literal representation, though it remains true to nature. The difference between the plant in nature and the pattern itself is the human viewpoint. The viewpoint, he says, is what gives it content. Without a viewpoint, seeing is no different from not seeing. Everybody can see the plant, but not everybody sees it in the same way, much less perceives its beauty. Beauty only emerges in the plant with the addition of a viewpoint that sees it as beautiful. Prue agrees enthusiastically. But

does she achieve her object? The enthusiasm is immediately tempered: 'Not to my satisfaction.'

This dissatisfaction with her ability to fully express what she sees is a major reason for undertaking the Craft Design Course. But Prue is also aware of the uncertain nature of her market and her livelihood. 'I enjoy the independence of self-employment, but it's a continual battle to survive. I don't want to be still struggling like this when I am sixty. And it can be lonely too, working at home. Sometimes I've gone days without seeing a soul.'

That would be hard for Prue, who thrives on the company of others. For this reason she was looking forward to the stimulation of class study at Waiariki. Prue believes strongly that professionals need professional training and she looks to Waiariki to provide this. She enjoys teaching and sees this as one area of potential future income, but she knows the importance of continuing self-education, expanding one's own skills and design vocabulary in order to be of real service to students.

Above all, Prue wants to experiment—to start catching up on the years when the need to earn a living so often pushed aside the desire to pursue interesting ideas. 'I want to learn more about colour. I want to try other media: painting, clay, and wood for example. I love the feel of wood, and am keen to explore its sculptural possibilities.'

I asked if these 'lateral' interests denoted a desire to leave fibre and fabric behind, to change direction: 'No. But I do want to extend myself, to extend my present direction, and I feel that experimentation in other fields will provide the stimulus to aid this.'

On February 7 1989, Prue Townsend began study at Waiariki. Now, after two terms of experimentation in those new media (during which time she has not been near a loom or dye-pot), she has been both stimulated and frustrated. She has experienced joy and exasperation; enlightenment and some disillusion. She has certainly been extended, and so far has no regrets.

Notes

- 1 CRAFT NEW ZEALAND, *A Study of the Craft Industry, Craftspeople and their Training Needs*, Neil Scotts & Peter Mounsey. Published by the Vocational Training Council in association with The Crafts Council of NZ. 1983.
- 2 Such opportunities exist at Nelson Polytechnic and also at Christchurch, where the writer is currently enjoying 1½ days' Craft Design study each week. Other polytechs may offer this facility, (or may be prepared to).

Miniature fibre sculpture wins

A miniature sculpture in wool clinched a major New Zealand art award for Auckland's Anita Berman. Her winning entry was awarded the New Zealand Wool Board's 1989 Handcrafts in Wool Award, for Art in Wool.

The award—accompanied by a cheque for \$3000—was presented by the Board's Apparel Marketing Co-ordinator, Ms Amanda Sharplin, at the opening of the Art in Wool Exhibition at Dunedin's Public Art Gallery, on 23 May as part of the National Woolcrafts Festival celebrations.

Anita Berman's miniature fibre sculpture, called *Bird Exotica*, was selected from a wide variety of entries by the judging panel of textile artist and exhibitor Kate Wells, fibre artist/tutor Kelly Thompson, and designer Clare Athfield. The judges were unanimous in their selection of the winning piece, which they described as 'jewel-like' and 'exquisite'.

Bird Exotica, created from pure, hand-dyed wool and embellished with hand-dyed feathers, measures just 18x18cm. The strong, three-dimensional bird form is made up of bold and exotic colours, from yellow through to turquoise and purple. 'It is beautifully executed with a strong, highly composed use of colour,' said the judges.

Anita Berman has been a professional fibre artist and exhibitor since 1982, but has been working with wool all her life. 'I have been making three-dimensional pieces for some years, and two years ago started making pieces around themes of flight and freedom. This piece developed out of that work,' says Ms Berman, who is no newcomer to award winning, with five fibre art awards to her name this year alone, including the 1989 Handcrafts in Wool Award.

Bird Exotica was exhibited first at the Dunedin Public Art Gallery, alongside other selected Art in Wool entries which go to make up the Art in Wool exhibition. The collection—which includes merit award winners *Soul Blanket/Earth Blanket* by Tauranga's Christine Donald, and *Three Panel Screen* by Whangamata's Liane Cowell—was then shown at the Crafts Council of New Zealand Gallery



- 1 Anita Berman, *Bird Exotica*. Hand-dyed wool and hand-dyed feathers. 180 x 180mm.
- 2 Christine Donald, *Soul Blanket/Earth Blanket*. 1280 x 3260 x 2660mm. Merit award.
- 3 Liane Cowell, *Three Panel Screen*. 1300 x 2000mm. Merit award.
- 4 Jeannette Green, *Jewel in the Wind II*. 1020 x 850mm.
- 5 Jan Wilson, *Ultima*. 470 x 665mm.

in Wellington in June.

The Handcrafts in Wool Award was set up five years ago by the New Zealand Wool Board to promote excellence in design in New Zealand woolcrafts. It is presented in alternate years for 'Art in Wool' and 'Design in Fashion'. The 1989 award for 'Art in Wool' is administered jointly by the Crafts Council of New Zealand and the New Zealand Spinning, Weaving and Woolcrafts Society.

The Crafts Council's Strategic Plan

Since its launch in July this year, the question most asked of CCNZ's Strategic Plan has not been what, but why and how we chose to do one. Strategic Plans may be all the vogue, but for organisations like ourselves in the arts sector, where profit-making is not the bottom line, the idea of a strategic plan can seem foreign, and the commitment required not a little daunting. Here's how and why we embarked on the project.

The first step for us was to agree that such a planning exercise was worth doing. We found we had three reasons to go ahead: we had no choice; we weren't satisfied with what planning we were doing; and we thought it was probably a good idea anyway.

Throughout the world, a wider and wider variety of organisations are having to confront the need for self-assessment, and in New Zealand, with all the huge changes our society has undergone in the past five years, the concept of accountability has caught on fast. Healthy and responsible organisations must have some yardstick by which to measure their progress—and have it measured by those who pay the piper. Basically, three yardsticks are possible: dollars, the bottom line, pure and simple; an externally imposed system of measurement; or a long-term, self-generated strategic plan. For cultural organisations, dollars in themselves can be only a part of the assessment mechanism. In a society like New Zealand, where expertise tends to be concentrated, external audits will not be sufficiently aware of the particular, pragmatic realities. That leaves option three: to choose for ourselves the place and time and conditions of appraisal.

In a sense, the Crafts Council, like every other organisation anywhere, already had a strategic plan. The trouble was, no-one really knew what it was. We had policy, some Council resolutions, some funding body budget lines, some Executive Committee minutes, some unwritten conventions, some hidden agendas and some ideas. But how did all these things inter-relate? How did they make sense as a whole? The *implicit* strategic plan needed to be made *explicit*, so that it could be debated, rationally adopted and systematically improved.

Crafts Council, again like everyone else, proceeds by making decisions: major and minor, long-term and short-term. We knew also that these directions could only be made effective, efficient and consistent if they derived from clear principles, aims and methods. Getting this process sorted out was going to make things a lot easier.

We started with our constitution. Here were the aims of our organisation expressed in broad terms. How then should we refine the constitution to enable us to respond to the current needs of the crafts community? At this stage, we had to learn to use some tools, words like **goals and objectives** and **action plans**, unfamiliar to most of us and not a little intimidating for their 'big business' connotations. Guided by a master however, we were soon living up to our name and making ready for the hard stuff: the goals which over 3-5 years we would be striving for. A pause then to think about the values we wanted Crafts Council to espouse.

Fostering, we agreed, was implicit—the support and promotion of the needs of craftspeople and the cherishing of crafts in New Zealand. We could foster also by making a constant effort to encourage improvements in standards throughout the industry. By **purposefulness**, we would mean a clear sense of our purpose and a commitment to the New Zealand crafts industry stated in such a way as would enable us to measure our effectiveness. We would be

responsive by being accessible and sensitive to the diverse needs and values of crafts and craftspeople by being open to change. Also we wanted **initiative**, a preparedness to initiate change and to articulate the aspirations of craftspeople in a pro-active manner.

Again, by using the constitution as our touchstone, we could state our purpose: to support all craftspeople and to foster crafts. What then were the key issues that would influence us? These were likely to be external factors such as the political, regulatory and economic environments, population patterns affected by changes in education, regional development, immigration, income and age patterns, the social and cultural environment (how crafts are perceived in a complex structure of beliefs and values), and the technological and scientific environment. We also had to look at those conditions specific to our own sector, the history, structures, resources and management of the craft industry. And we also had to think hard about our constituents, those who we were representing or had important relationships with—New Zealand craftspeople, related art and cultural organisations and groups, supporters and consumers of the craft product, and in general, the public to whom we would be promoting and advocating the crafts.

Once we identified who we needed to be responsive to, we then returned to the underlying principle of accountability in our strategic plan and restated it thus:

'In order to demonstrate our responsibilities and commitment to our purpose, we need to justify the decision we make in terms of our priorities. We must set long-term goals, which reflect the purpose, the aims, our underlying values and a sensitivity to the key issues which effect our performance. Through clearly stated objectives which are measurable we can be held accountable for the decisions made and for the effectiveness of the measures taken.'

Two and a half months into the process, we were making good progress. Next step, our goals and objectives. In the event, the goals seemed to quickly fall into place when we asked ourselves what we were working towards—the process itself was making explicit what was there already in all those resolutions, agendas, conventions and ideas. We knew we wanted better management systems to be more effective, a broader resource base to undertake our projects, better communication, promotion and advocacy strategies and improved services. We were then striving to:

'Improve the effectiveness of the management structure in response to the changing needs of the crafts sector.

Build up the resource base available to the Crafts Council of New Zealand and develop an effective plan for the management of those resources.

Improve the effectiveness of the marketing and promotion of New Zealand crafts.

Improve craft training and education in a way that more responsibly and effectively utilises resources.

Improve the responsiveness of our information services.

Ensure that we have an effective communication strategy.

Improve the effectiveness of our advocacy of the interests and well-being of craftspeople in the regulatory and political environment.'

We then drafted up some objectives: everything we thought we were already in the process of doing, or would have to do in the near future, to go some way towards these goals.

Once these objectives were down in black and white, the motor of our strategic planning energies suddenly went into reverse. 'How can we possibly *do* all that?' cried staff. 'What does that actually *mean*?' said Executive. This was the Executive meeting prior to the AGM in Christchurch; three

Crafts Council Gallery



The 1987/89 Crafts Council Executive Committee. Back row: David Russell (Invercargill), Allison Gray (Rotorua), John Scott, president (Wanganui). Front row: Malcolm Harrison (Auckland), Robyn Stewart (North Auckland), Jenny Barraud (Nelson), Anne Field (Christchurch), Owen Mapp (Paraparaumu), and Margaret Belich, executive director. Absent from this group is Melanie Cooper (Wellington) who is pictured below.



months into the plan's preparation and a general route was imminent.

'Wait,' said our intrepid leader. 'Let's prioritise.' Up went the newsprint on the wall again and out came the black felt pen to number all the objectives 1, 2 and 3—those which we were already committed to and had to do as a matter of urgency; those which we had to do but had a bit of time for; and those which we wanted to do but thought could wait. In the next few months we went back to the drawing board to get those priority one objectives closer to the text book model—achievable, measurable, observable and reasonable. By February, we seemed to have contained the beast and by our April deadline, we had what was the Mk III version of our plan and were closing in on a public document. In the two months preceding, staff had worked long and hard on action plans and it was in this process—working out the sequential steps we would have to take to achieve the set objectives—that we finally began to see how the exercise was working *for us*, at last.

A final polish made clear what we actually meant by our goals, and the Strategic Plan was on schedule for its July launch.

Referring to the Strategic Plan daily, I now know what a huge advantage it is for our organisation. I also know that we have only begun the process. The action plans we prepared back in March and April are being followed where possible, and diverted from where conditions have changed—not to compromise our objectives, but to feed back into them what we have learnt and responded to along the way. We have dates to review and restate those objectives but in fact review is ongoing. Some objectives have already been achieved and the reflection of our planning in those provides us with an enhanced sense of satisfaction. Other objectives we will not achieve, but the process we have learnt is one of renewal and hence we are not diminished by failure—the world changes, and so will we. Our planning is not an end in itself, but the means by which we aim to fulfil our purpose. The Strategic Plan is a tool, we are now all agreed, entirely appropriate for the Crafts Council of New Zealand.

Margaret Belich, August 1989

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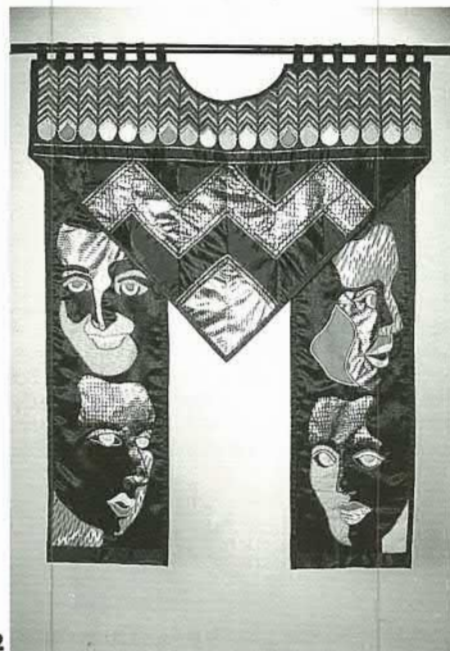
D E S I G N
D E P A R T M E N T

R E C E N T W O R K

In this section, the works are selected from slides sent in to the Craft Council's Resource File. The file is open to all craftspeople, and it acts as a visual resource for Council staff, researchers, and by intending commissioners of craft.

Slides, with full descriptions of the work, measurements in millimetres, date of the work, and the name of the photographer, should be sent to –

Resource Centre
Crafts Council of New Zealand
PO Box 498
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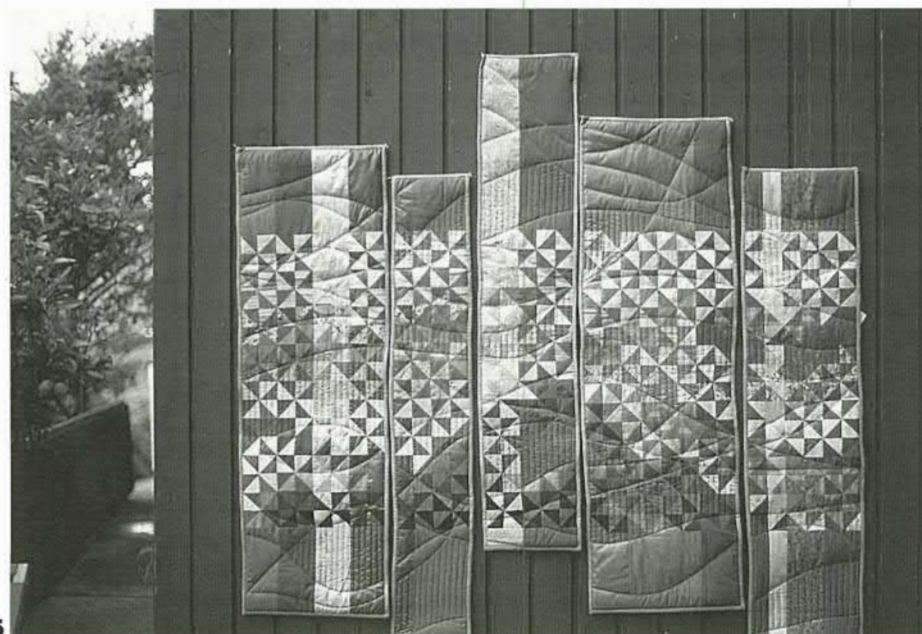


1&2 Diana Parkes. *Five Images of Man*, suspended double-sided mantle depicting five personalities. Combination of commercial and hand-dyed fabric and embroidery. Front and back views. 1100 x 900mm.

3 Merilyn Wiseman. *Rough Diamond* (merit award, Fletcher Challenge Ceramics Award 1989). 600 x 600mm.

4 Merilyn Wiseman. *Rough Diamond* (merit award, Fletcher Challenge Ceramics Award 1989). 600 x 600mm.

5 Marge Hurst. *Powell Hut Morning*. Cottons, blends, silks, machine pieced, machine quilted, wool batting.

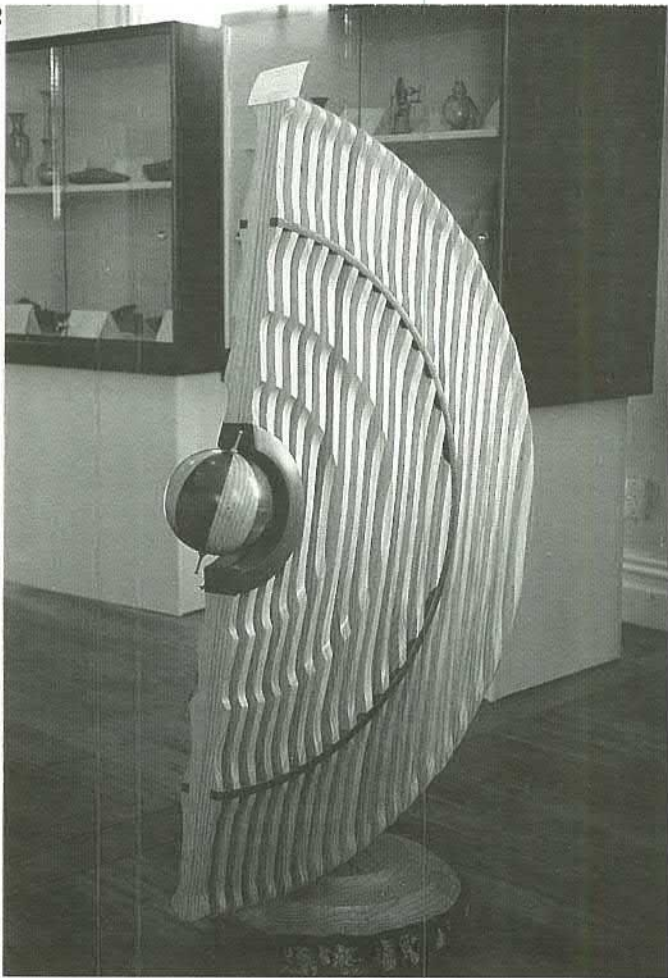


RECENT WORK

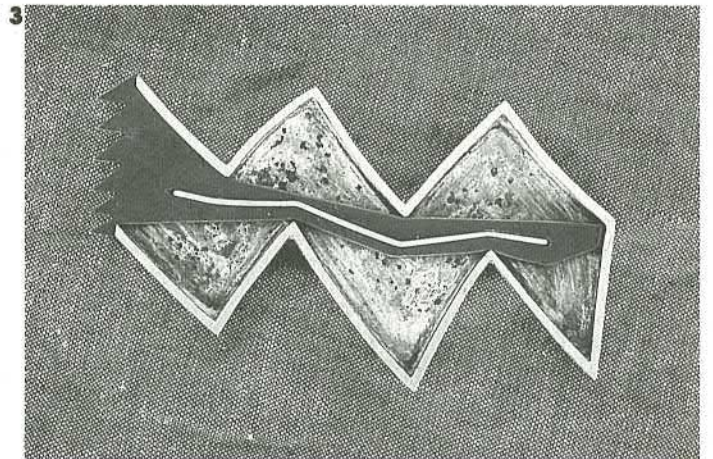


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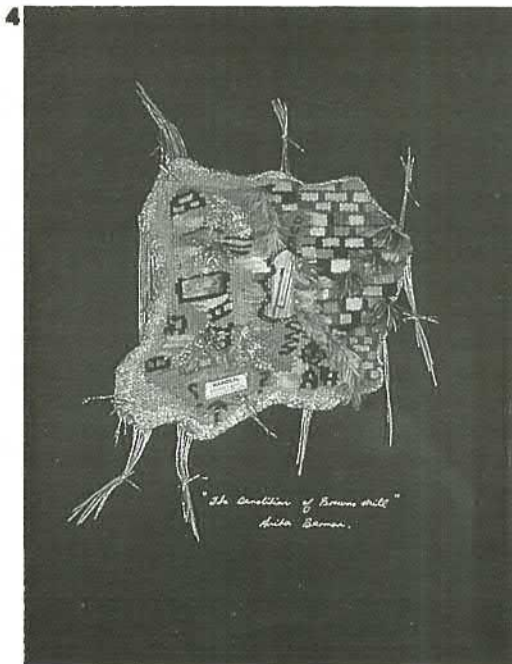
- 1 **Marc Zuckerman.** Heart rimu writing desk.
- 2 **Ken Sager.** *The World in Our Hands.* Sculpture.
- 3 **Richard Tarrant.** *A Response to Northland, brooch series.* Darkly patinated copper.
- 4 **Anita Berman.** *The Demolition of Brown's Mill.* String, wool, photographs, nails, metallic yarns and dye. Framed under glass. 350 x 300mm.



2



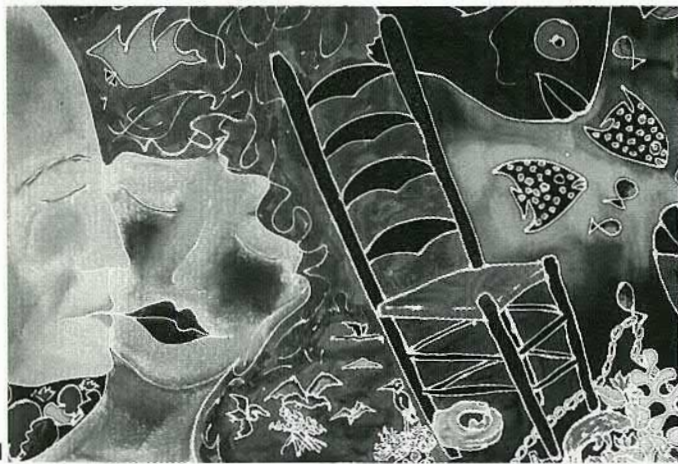
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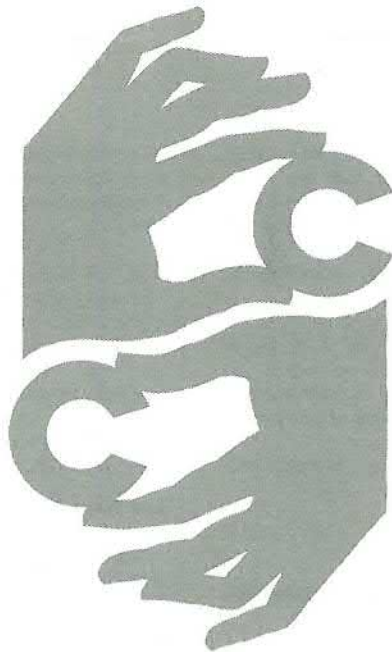
4

KEITH BERMAN

RECENT WORK



- 1 Elizabeth Mitchell. Silk painting, *LgV Bright*. 635 x 1140mm.
- 2 Elizabeth Mitchell. Silk painting, *My Last Whale*. 1115 x 1600mm.
- 3 Marie Potter. *Primitif*. leather, shells, feathers.
- 4 Judith Morgan. *Temptation*. Felted wool. 700 x 830mm.



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

TEXTILES

This is the Way we Wash our Wool So Early in the Morning, Massey University Wool Department, with thanks to Fiona McLaren and Bill Regnault. This article results in part from discussions during the Massey University Wool Department's "Wool for Spinners" courses held in February 1988. There were many questions on the best way to wash wool, and class members were invited to send in their favourite recipes for testing against the standard scouring procedures. *The Web*, June 1989 Vol 20 No. 2, pp30-34.

Aboriginal Spindle Spinning, by Sandra Worrall-Hart. Spindle spinning is it seems a disappearing art, but it is still practiced by Yarlee, of the Injibundi speaking tribe in Western Australia. The principal fibre used in this process is human hair, and the results are traditionally belts, headbands and armbands for Aboriginal males to wear during initiation rites. Yarlee is currently documenting in as many ways as possible the arts and crafts of the Injibundi people. *Textile Fibre Forum*, No. 24, 1989, p7.

Tassels: Historic Gemstones of the Fiber Arts, by James H Rankin. Fine tassels are things we don't hear or see much of these days, but the author of this article is clear that fine craftsmanship is what is needed to make a fine tassel. There is a short biography and a list of materials and equipment suppliers, along with some fine pictures. *Fiberarts*, The Magazine of Textiles, Jan/Feb 1989. Vol 15, No. 4, pp57-61.

Unraveling the Myths of Shetland Lace, by Alice Starmore. This is in part the story of how the small lace industry of the Shetlands came to be preserved, and a fairly comprehensive how-to section follows. A short supplies list rounds it off. *Threads Magazine*, June/July 1989, pp41-47.

Braiding a Classic American Rug, by Kathy Kelso. Another well presented how-to, this one tells how you can braid a strong rug which "wears like iron and retains its new appearance". *Threads Magazine*, December 1988/January 1989, pp44-48.

The Rainbow's the Limit, by Linda Knutson. "Mix any hue, value, and intensity with five primary dye colours", says the subtitle to this piece, and the headings throughout this very detailed article show clearly what the author is getting at: colour theory, selecting dyes, protein dyes, dyes for cellulose, stock solutions,

making colour samples etc, with charts & booklists included. *Threads Magazine*, December 1988/January 1989, pp52-57.

The Colorful Oasis, by Joy Maiden Hilden. A history, how-to and travel documentary all in one showing how Beduins 'weave intricate panels on a simple ground loom'. *Threads Magazine*, Feb/March 1989, pp48-53.

Toward Smaller Quilting Stitches, by Ami Simms. Thimble quilting made easier by analysing and altering your quilting environment (sewing room) to suit your needs better, is the theme of this article, with full how-to use of thimble. *Threads Magazine*, Feb/March 1989, pp63-65.

Art to Wear, by Jennifer Sanders. The 'lustrous works in fibre' of Ruth Remmele, is the subject of this article. A Swiss artist who went to Australia in 1980, Remmele looks to the work of Klee, Kandinsky and Rothko as evidence of the expressive power of colour that she admires. *Craft Arts*, Number 15 1989, pp84-87.

GLASS

4th National Studio Glass Exhibition, a review by Geoffrey Edwards. A interesting look at current Australian glass art, lots of pictures, and an enthusiastic

review by someone who knows their glass. *Craft Arts*, Number 15, 1989, pp104-107.

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The Studio Glass Movement in Australia, by Glen R Cooke. Although a wider survey of Australian glass than in the previous listing here, this piece highlights the 'important role corporate sponsorship has played in supporting acquisitions by the Queensland Art Gallery'. *Craft Arts*, Number 15, 1989, pp77-80.

WOOD

Designed for Functional Simplicity, by Tom Darby. Leon Sadubin is a designer/maker of fine furniture, and the discussion here centres around the balancing act involved in being an idealistic artist running a successful business. *Craft Arts*, Number 15, 1989, pp44-48.

Segmented Turning, Swirling Patterns by Cutting and Reassembling a Single Board, by Michael Sculer. According to Shuler, most woodturners who use segmented turning use several different woods in a single piece to achieve a colourful result. Instead, he wanted to know what would happen if one segmented a single piece of wood and turned that. The results, tho clearly time-consuming, look good. *Fine Woodworking*, May/June 1989, pp72-75.

Blanket Chest, by John Dunham, who sets out to prove that dovetails and wooden hinges are easier to make than they look. *Fine Woodworking*, March/April, 1989, pp48-51.

Tambour-Top Jewelry Box ("Pull the drawer and the top rolls open"), by Jamie Russell. A how-to for these trick tambours, as they are called. *Fine Woodworking*, March/April, 1989, pp56-58.

Turning Boxes, by Kip Christensen. Making a perfect fit for lids and inlays on them in turned boxes is the concern of this piece. Clearly written. *Fine Woodworking*, March/April 1989, pp72-74.

JEWELLERY

Bone Stone Shell New Jewellery New Zealand. John Edger's exhibition catalogue essay is reproduced here, with pictures. *Craft Arts*, Number 15, 1989, pp49-55.

The Ambiguous Art: The Jewellery of J. Fred Woell, by Betty Freudenheim. The work of a jeweller who collects odds and ends—bottle caps, plastic pickles, portraits of Colonel Sanders, miniature airplane propellers—and juxtaposes these elements in beautifully crafted jewellery. *American Craft*, April/May 1989, pp32-35.

CERAMICS

How Safe are Asbestos Substitutes? by Brooke T. Mossman (USA). A brief summary of recent American research into the safety

of synthetic mineral fibres, with some reference to ceramic fibres. *New Zealand Potter*, Vol. 31, No. 1, 1989, p36.

Red Hot Plus, by Brian Gartside. The second article in a series on glazing, based on the notion that "The only certainty in pottery—is that one person's glaze recipe doesn't necessarily work for another". *New Zealand Potter*, Vol. 31, No. 1, 1989, pp16-17.

The New Kiln, by Vic Evans. A short story about building a kiln using LPG as fuel. *New Zealand Potter*, Vol. 31, No. 1, 1989, pp13-15.

Fired Imagination '88, by Frances Burke. A national touring ceramics exhibition in Canada demonstrates an astonishing variety of techniques, styles, skills and imagery. *Craft Arts*, Number 15, 1989, pp71-76.

GENERAL

Better to Sign Commission Contract than to Put Out the Fire Afterwards, by Barry and Diane Eigen. Although American, this article has much to offer NZers in thinking about commissions and how they are managed. *The Crafts Report*, Vol. 14, No. 152, November 1988, pp1-2.

How to Install a Crafts Exhibition Even If You've Never Done It Before, by Ellen Cobb. Good practical advice, that everyone should have. *The Crafts Report*, Vol. 14, No. 152, November 1988, p8.

How to Write a Press Release That Stands a Chance of Being Published, by Michael Scott. Brilliant, get it, use it. *The Crafts Report*, Vol. 14, No. 152, November 1988.

Millwood Gallery

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Many hands make craft work!

Become a member of the Crafts Council of New Zealand and help make crafts happen

The Crafts Council of New Zealand exists to support all craftspeople and to foster crafts.

Join the Crafts Council of New Zealand and help us achieve these aims.

These are some of the services offered by CCNZ and benefitting all craftspeople.

Join the CCNZ now.



Aims

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

Benefits and privileges of membership

- Four issues a year of our quality magazine *New Zealand Crafts*, to provide you with in-depth knowledge of the New Zealand crafts scene
- Regular CCNZ newsletters, to keep you up-to-date with the activities you are helping to promote
- The chance to have your say and participate in the biannual national crafts conference, a meeting place and forum for all craftspeople
- Additional benefits, such as special offers, discounts and concessionary rates, that we are able to associate with many of these activities

Services

- the Crafts Council Gallery, our showcase for the very best of New Zealand Crafts
- the Resource Centre, maintaining information services including a slide library, the CCNZ crafts register and the selected *Index of New Zealand Craftworkers*
- advocacy and representation on craft issues

Membership subscription rates

Individual member	\$41.00 (GST inc) per annum
Joint members*	\$56.00 (GST inc) per annum
Craft Design Student	\$31.00 (GST inc) per annum

* Designed for 2 people working together who would receive one copy of each magazine and newsletter, but all other benefits and privileges on an individual basis

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