NEW ZEALAND
crafts

Crafts Council Magazine 31 Autumn 1990 $6.75 incl GST

Aromea Tahiwi: Fibre Artist

Mau Mahara: Guardians of Memory

The Basketry of Dorothy Gill Barnes

Real Craft in Dunedin

NEW ZEALAND
Crafts

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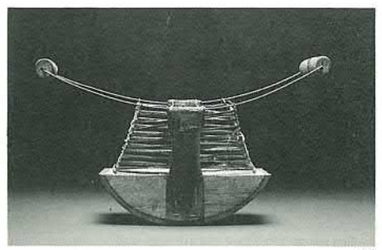

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Cover: Aromea Tahiwi. A work based on Te Pihipihi (Raincape) made from flax using traditional techniques with chemical dyes. Photograph: Margaret Kawharu.

Editor: Alan Loney

Art is not a thing but a way

Thank you for printing the above-named article in the last issue. Two small matters arise however, which I hope you might bring to the attention of readers.

On page 18, the cost of natural indigo vat is given as $100 – this should be $1000 – it is very expensive!

I would also like to credit the photographs. Number 4 on page 20, and number 3 on page 21 were taken by Noelle Schroder, and the rest are my own. Thank you, in anticipation, for making this clear.

Susan Flight
Hamilton

Photography – again!

New Zealand Crafts Issue No.30 Summer 1989 is an issue that warrants cover-to-cover reading and was received with pleasure.

I especially enjoyed the fact that the quality and quantity of the photographs made for an attractive issue, despite two photographs being upside down (*2nd Crafts Biennale Auckland*) and the inevitable desire for more works to be in colour.

However, why is no photographer credited with the front cover photograph, nor with those of the 2nd Crafts Biennale? What an embarrassing omission from a magazine that aspires to, and is capable of being, professional. I trust the situation will be rectified.

Helen Schamroth
Auckland

Editor replies; Yes, and there are no excuses. The upside down photographs were of Peter Raos's Lily Bowl on page 12 and Beatrice Cross's *Suburbia* Floor Rug on the facing page. The cover photograph as well as all those in the article on the 2nd Crafts Biennale were all taken by Howard Williams, who had been commissioned by the Crafts Council. Apologies have been sent to the people involved, and steps are now being taken to ensure that all photographs reproduced in this magazine will be properly accredited.

'Artspeak'

I can sympathise with Diane Woods in the last issue of *NZ Crafts,* and her feeling of being left behind in her rural surroundings by the new wave of craftspeople.

However, even if she was able to undertake a course in 'Artspeak' at an exotic location, I fear she would be out of date as soon as she graduated. Not even George Orwell with his vision of 1984 and 'newspeak', could have foreseen the pace at which the art and craft cognoscenti coin new words and phrases.

The craftspeople working in Coromandel are similarly away from the mainstream, as those working in Golden Bay, but we do have the advantage of being visited by a number of sophisticated people in the summer months – in the past month, I have had visitors, not only from Wellington and Auckland, but London and New York.

I had a well-known Auckland architect visit my workshop (sorry, studio), and he was looking at a writing desk I was making at the time. At least, I thought it was a writing desk, but he assured me that in 'Interior Decorator Speak', it was an 'accent piece'.

So, for what it is worth, I supply the latest phrase to all my fellow furniture makers – and, in particular, to Jonathan Hearn in Collingwood. The piece of furniture you are making at the moment might sell at a better price if it is marketed as an 'accent piece of the 1990s'.

Vic Matthews
Coromandel

OBITUARY

Michael Scott, editor and friend to the crafts

I met Michael Scott on a warm Seattle day, and we sat sipping lemonade and talking about crafts in New Zealand, in the United States, and in general. His knowledge of crafts was encyclopedic, varied, and intense, and we ranged across individual work, trends, and settled on a lengthy discussion on craft education.

Michael had a real interest and commitment to the promotion and marketing of crafts, and this produced his books on marketing crafts. Those in New Zealand who subscribe to *The Crafts Report* will know of the practical advice and concern of Michael Scott.

I was privileged to meet him, spend time with him, and in the years since I maintained contact. We had looked at ways of bringing Michael to New Zealand to meet and talk with crafts people, but this is now not to be.

The letter below was received in response to my last letter to Michael.

December 13, 1989

John Scott
Crafts Council of New Zealand
22 The Terrace, Wellington
PO Box 498, Wellington 1
NEW ZEALAND

Dear Mr Scott:

Thank you so much for your letter of November 17. It saddens me greatly to tell you that Michael Scott died on September 21, of a heart attack. He had suffered a first attack while on a crafts cruise to Alaska in late August, but came back to Seattle after a week in the Juneau hospital. His second attack came on September 15, and he never regained consciousness.

The response and tributes from the international crafts community have been amazing. It is plain what a great good Michael brought into the world with *The Crafts Report,* and his dedication to the people in the field. Even though we published *six pages* of tributes in our November issue, they keep coming in.

Even with our grieving, the staff has kept going. Michael had already begun the process of handing over the paper's operations to the staff. We are now completing our switch to desktop publishing, have hired new help, and are preparing to move to a bigger office. Christine Yarrow, our former Managing Editor, is now full Editor.

Best wishes for a warm holiday season. I know Michael would insist that all his friends in New Zealand remember the good times they enjoyed together. Hint – get together, play Mendelssohn's "Italian Symphony," eat good food, and tell Michael Scott stories. That's basically what we did at his memorial service, and everyone had a great time.

Best regards

Joy Laughter
News Editor

APOLOGY

In the last issue of *NZ Crafts* Peter Raos' Lily Bowl was printed upside down. We have reproduced the piece right way up and apologise to Peter for the error.

Peter Raos's hand blown glass studio is now at 2A Bulwer Street, Devonport, Auckland. For more information please phone Peter at Auckland 453-351.

❑ FAENZA – a sad message from the President of the New Zealand Society of Potters:
'Following a meeting at the Queen Elizabeth II Arts Council, the Executive of the NZSP, in consultation with John Scott of the Crafts Council of New Zealand, have reluctantly decided that it is not feasible for the Society to undertake the Faenza Project. It was not considered possible to fulfil the conditions within the time frame set down by the Arts Council at its November meeting, and we could not have proceeded without the Arts Council's approval and support. I am sure that we are all sad that this decision had to be made.' – *Rick Rudd, President.*

❑ NEW MAORI GALLERY OPENS AT AUCKLAND MUSEUM – A new display of Maori tribal art and culture opened at Auckland Museum on Friday December 22nd 1989. The new gallery is the completion of nine years work by the Museum to upgrade the displays of its world class Maori collection.

"The Museum realised that its displays failed to do justice to its magnificent collections. So in 1981, we embarked on a project to redevelop these displays completely. The new gallery *Nga Tupuna* completes the project, following the opening of *Nga Mahi* in 1986 and *Nga Kahurangi* in 1987. We are thrilled to have brought the project to such a magnificent conclusion," said Mr Park. "We are also very grateful to the Maori Gallery Advisory Panel which has greatly assisted us with the project".

"For Maori visitors to the Museum, there will be a special pride in seeing the taonga of their particular ancestors grouped together as a distinct entity", Gallery Director Stuart Park said.

Nga Tupuna will be open to the public from 10 am to 5 pm every day. Admission is free.

❑ The Gentle Art Company is mounting a special exhibition for this year's New Zealand Festival of the Arts. This exhibition, BEYOND FANCYWORK will be held at Turnbull House in Wellington, 20-31 March 1990. The Gentle Art Company is a group of nine embroiderers, whose work stretches traditional embroidery to the limits as they experiment and seek new methods and directions in stitchery. The nine embroiderers are Kerry Barber, June Brunsden, Bridget Chapman, Louise Day, Catherine Ellis, Margaret M. Hurst, Jean Rothwell, Margaret Scott, and Cynthia Wright.

❑ Mrs Emily Schuster, Maori weaver, and Cheryl Brown, former Museum Shop Manager (Wellington) and now Executive Officer of AGMANZ were invited to the 1990 Pacific Asia Travel Association Conference on Tourism and Heritage in New Delhi last month. They will by now both have presented papers on the subject of craft and tourism in New Zealand.

❑ Caroline Ramsay, in *Crafts News*, published by The Crafts Centre in Washington DC, reports that 1993 has been designated by various prominent artisans, crafts groups, and crafts administrators as the *Year of American Craft*. Its aim is to celebrate the vital contribution of crafts in preserving our human heritage, enhancing the quality of life, and in encouraging skill, creativity, and imagination. The Year of American Craft will heighten the awareness of crafts in schools and communicate the crafts as viable professions that deserve recognition. 1993 has been chosen in order to provide the entire crafts community with adequate time to plan and prepare. An inclusive interpretation of "American" and "craft" has been selected to allow for the extraordinary depth and richness of the crafts heritage throughout the Americas and to encourage North, Central, and South American neighbours to join the celebration. The purpose of The Year of American Craft is to serve as the public information and communications umbrella for all craft events occurring in the year 1993, to include all activities involving craft skills and products, covering the broad spectrum of trades and professions – design, architecture, arts, fashion, industrial and building trades, education, health museums, publishing, as well as the vast marketing network and the manufacturers and suppliers of materials and equipment used in producing crafts.

❑ The winners of the *BNZ Art Award 1990: Prints: Ceramics: Sculpture*, announced at the NZ Academy of Fine Arts Gallery on 23 February are both potters – Steve Fullmer and Richard Parker. Both receive prizes of $3000.

❑ Combined Printing is the title of Vertel's new work. It is a combination of traditional Japanese woodblockprint Ukiyo-e, says the artist and invites the viewer for a travel into a multilayered transparent world, into a fiction. Vertel's work has been shown in Europe, the USA, Japan and Australia. "Combined Printing" is her first exhibition in New Zealand. The exhibition will be held from 16 March to 1 April at the Arts Centre, Wairarapa Arts Foundation Inc., Masterton, New Zealand.

❑ Plans are under way to make this year's gathering of the clans at the CCNZ/Allied Craft Organisations meetings a splendid affair, marking 25 years since the founding of CCNZ's parent, the NZ Chapter of the World Crafts Council. Ambition is to make it the best ever Crafts Council Conference timed to co-ordinate with *Mau Mahara's* opening. Mark away your 4 days in mid-November now.

The First International Festival of Iron, 1989

A report by Noel Gregg

The First International Festival of Iron held in Cardiff, Wales, from August 27 to September 2, 1989, signalled the fact that the ancient calling of the blacksmith and the time-honoured art of forged iron remain vital and active in the hyper-technological world of the late-twentieth century. Members of the international community of artist-blacksmiths gathered in order to celebrate their affinity with each other and with the tradition of which their individual work is a part. Like a huge gathering of the clans, men and women from all over the world came to Cardiff to engage with the links that forged iron creates. I also, aided by a Queen Elizabeth II Arts Council Grant, answered the call to join fellow artist-blacksmiths in Cardiff.

The ritual of blacksmithing was a central motif which the Festival of Iron continued to reinforce. Starting with a church service in which the traditional symbols of the smith – the hammer and tongs – were laid upon the altar, and, peppered throughout with a variety of Celtic music and culture events, the 400 blacksmiths of diverse national identity were encouraged to consider their ties with one another as members of a mysterious and ritualistic art form. However, within all the awe which notions of art and ritual denote were significant signs of progress, dynamism and energy which made Cardiff itself into a lively public arena for the demonstration of the forger's art.

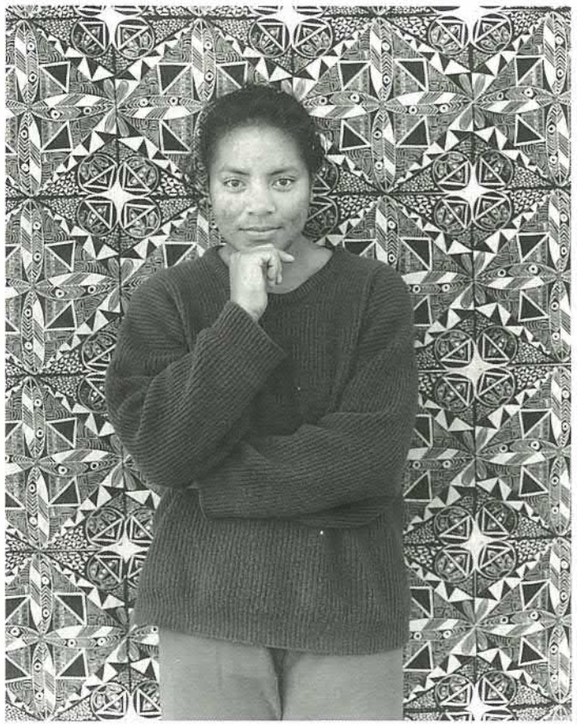
Various demonstrators worked outside on the streets of the city to involve members of the public in the events of the conference. Much of the work that was made at the public demonstration became part of the 'Gift for Cardiff', a massive sundial set in a garden of forged metal flowers and foliage. At the same time, the main tent demonstrations, for conference members only, revealed the various personalities and talents involved in contemporary forging. Significant juxtapositions such as East/West, male/female, Europe/America, tradition/innovation, art/craft became apparent in these exhibitions which were further discussed in an open forum during the conference. The panel at the forum was made up of an architect, an art critic, a sculptor, an artist-blacksmith and a chairperson. Disappointingly, only two hours were scheduled for this event, which did not allow enough time for much else but a reiteration of the ubiquitous 'art versus craft' debate. Nonetheless, the energy of discussion signalled a high level of dynamism in the community of forgers which suggested that the juxtapositions and differences between the various issues and people were channels of excitement and motivation rather than of division.

As one of the few antipodean participants, I sought to both soak up some of the atmosphere, and exert some of my own experiences as a public demonstrator. I was involved in the creation of both the sundial piece for Cardiff, as well as another work – Bridge of Friendship. The call to gather together with people involved in the realm of wrought iron was appropriately celebrated with these pieces, something which was made more significant for me by the Welsh setting which connected with the roots of my Celtic ancestry.

The First International Festival of Iron heralded the presence of what many are calling the second iron age. As this festival indicated, iron is an artistic medium at which many opposites collide and become joined; the site where tradition and endurance meld together with innovation and progress. The notion of connection inherent in iron and demonstrated at this Festival is appropriate to the global village of which we are members, allowing what Nathanial Hawthorn termed as 'the magnetic chain of humanity' to be joined by links of forged iron.

❑ TREASURES AND LANDMARKS / NGA TAONGA ME NGA TOHUWHENUA is the name given to the current major show from the National Collections of both the National Art Gallery and the National Museum. The artworks span some 450 years as they include Albrecht Durer prints, early surveyors' paintings in New Zealand, works by ex-patriot New Zealanders, and recently bought contemporary paintings. The scope of the Museum's show of course goes back a very long way in time to the first vertebrates onward to the present. The show itself will in fact be the largest in scope from the National Collections ever undertaken. The opening took place on 24 February, and it continues until 19 August.

❑ Young Polynesia: Printed Fabrics by Porirua College Students is a large scale, colourful exhibition by students of Porirua College's art department. It is showing at the Dowse Art Museum until March 25, and will then be toured by the Central Regional Arts Council around its region until August. There are 16 printed fabric works in the show, each one of which is one metre wide by 2 metres long. We just cannot refrain from showing this lovely photograph, provided by the Dowse Art Museum. The artist is Naomia Suataga and the photographer is Grant Sheehan.



Notes on contributors

JIM and MARY BARR are widely known writers on the arts and curators/co-ordinators of exhibitions. They are currently Project Co-ordinators for the Crafts Council's 1990 exhibition, Mau Mahara: Guardians of Memory.

JULIA BROOKE-WHITE is increasingly well-known in craft circles as a specialist photographer of craft works. Many of her photographs have graced these pages, and this is her first published article. After living in Fiji for several years, she returned to New Zealand to live just over two years ago.

AMY BROWN is a fabric dyer and journalist with a special interest in Maori cooking and in Maori/Pakeha relationships. She is a frequent contributor to the pages of *NZ Crafts*.

COLIN SLADE is a very well-known chair and furniture maker who lives at Akaroa on Banks Peninsula. He is a past President of the Crafts Council. He served his apprenticeship in furniture making in England before emigrating to this country. Several articles by him have appeared in these pages.

BRENDA TENNENT is an exhibiting painter, who recently began teaching art and art history at Western Heights High School in Rotorua. New Zealand 'born and bred' as they say, she graduated Batchelor of Fine Arts at University of Georgia, USA, in 1985. She has published regularly in the Rotorua *Daily Post* and *Art New Zealand* as well as in *NZ Crafts*.

KELLY THOMPSON is tutor-in-charge at Otago Polytechnic Certificate in Craft Design. Kelly graduated Batchelor in Fine Arts in Textile (with distinction) at California College of Arts and Crafts in the United States in 1985. She has exhibited regularly in this country since 1979.

GORDON WRIGHT is a self taught architectural stained glass artist working in Christchurch. This is his first article for *NZ Crafts*.

EDITORIAL

Not another 1990 editorial! Perhaps you've noticed that every publication you've picked up over recent months has a 1990 editorial. I've done my bit in the CCNZ Newsletter. 1990 isn't just the beginning of a new decade – it is a year of celebration and commemoration, a year of looking back at where we've come from, determining our strengths and committing ourselves to putting energy into those things we believe haven't been done as well as they might have been, or are as yet incomplete. It's a year for reflection and planning; a time to stand and look both ways.

Based on comments I've had from a number of craftspeople, the view is not quite what they would like it to be! 'The Crafts Council's not like it used to be' – (said with a tinge of nostalgia and regret); 'Three years working at it full-time cured me of being a hippie' (said to the rustle of a regular salary); 'Once I've got my house and car paid for, then I'll get back to my workshop' (said with the weight of a mortgage); and 'There are too many non-craftspeople in the Crafts Council' (said to the sound of a crumpling voting paper).

It's clear the Crafts Council has changed. It's not like it was at the time of its creation, but one of the few certainties of life is that nothing is certain and change will occur. Change in itself is not a prescription for progress or improvement, and will only be viewed as positive if the society that experiences the change either planned it, or perceives it as advancing their values and aspirations.

Craftspeople by their nature have tended to be a conservative group, providing our increasingly industrialized society with a reference to the human ability to create superbly made objects by hand. This provides a necessary stability and assurance which tells us about a time when people had to, and later chose to (and still do) live a lifestyle which was largely self-sufficient and controlled by themselves and their capacity to work with and for each other.

Obviously most people have had a large say in the occupations they choose and the lifestyle they construct. It's probably only in this century that large numbers of people have been able to choose to be craftspeople because of the lifestyle it epitomized. This is not to be confused with the craftspeople who in earlier ages entered apprenticeship, learned from their parents or followed a family tradition and became silversmiths, potters or weavers. These craftspeople were in effect entering careers we might now find in factories and offices – to provide commodities and objects for a consumer market and through this, provide themselves with an income.

We know in our society that that balance and that relationship has changed. There is still a place for consumable craft for functional objects, but these are often imbued with a quality which makes the hand-crafted object more than just a competitive alternative to the mass produced item.

Now where's all this leading? I'm not going to give a history of sociological interpretation of where crafts was, is or will be so much as provide my premise that the role of the Crafts Council is as relevant now, as it was when it first began.

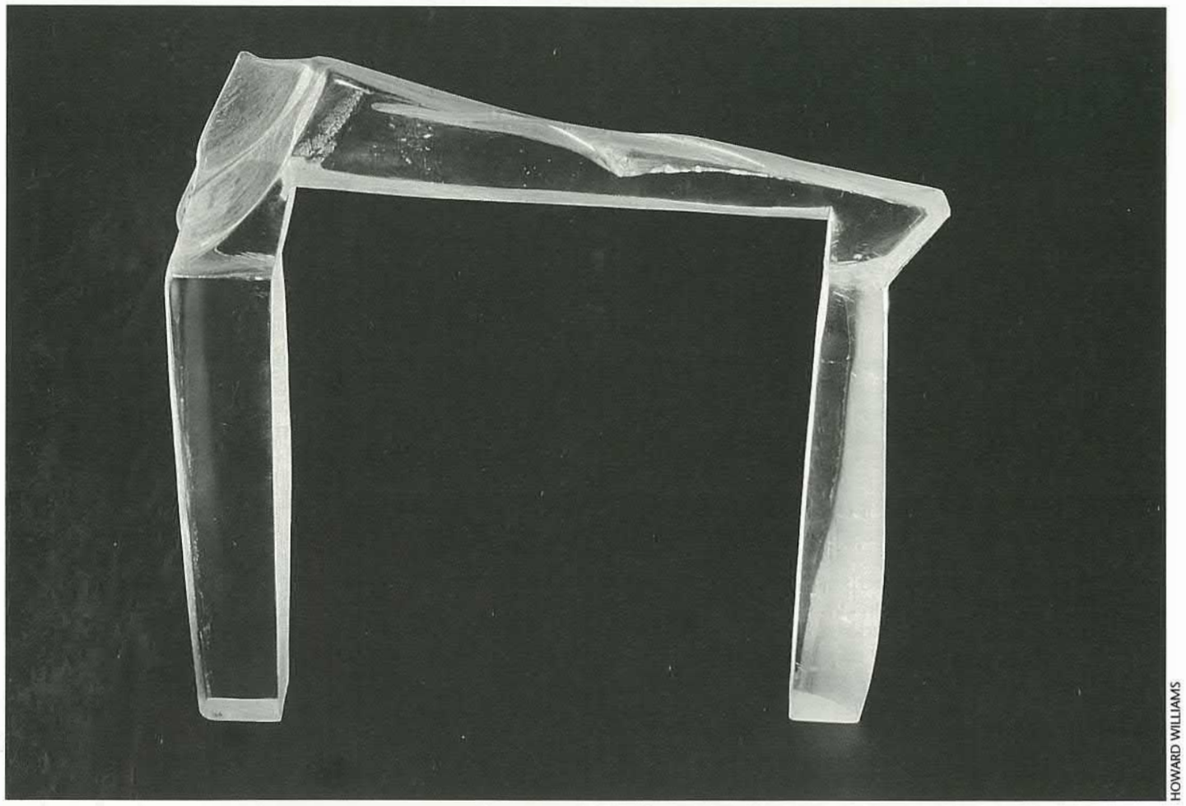
The founders of the Crafts Council were reacting to the worst excesses of the industrial age and the diminishing worth of the human capacity to control their own environment. The craftspeople sought to preserve 'craft', and 'craftsmanship', and provide support to those who shared this aspiration. That aspiration is as valid today as it was then, but the Crafts Council and craftspeople of this era have other concerns as well. Many craftspeople both deserve and demand a lifestyle which allows their partner and children choice and mobility. They are living at a time when craft is rapidly moving into the arena once the preserve of the 'fine arts'. Education is creating an expectation of valid career choices and assisting in the developing of a more demanding and sophisticated consumer public. There is growing political awareness of the economic value of our 'craft culture', and growing realization on the part of industry that quality design and craftsmanship are not an indulgence, so much as a necessity for economic survival.

The Crafts Council of today still has a commitment to craft and craftsmanship, but the membership it now serves has taken on board some pretty articulate and demanding energies. Craftspeople may have to become less complacent and increasingly active if they don't want the demands of the economy, the market place, the educationalists, the industrial designers, and the consumers to run 'their' Crafts Council. But then I have my doubts that a Crafts Council, responding solely to craftspeople, would be relevant in today's society.

John Scott
President
Crafts Council of New Zealand

AMY BROWN

The Human Touch – the Index fingered at Rotorua


HOWARD WILLIAMS

Jan White. *Gateway Beyond V and Gateway to 2001.* Acrylic/perspex. 300 x 300mm.

The symbolism inherent in choosing Rotorua as the site for the first combined public showing of work by members of the Index of NZ Craftworkers is too good not to comment on. Even the title, The Human Touch, is suitable for a city where the turbulence of nature casually and occasionally tears at Papatunauku's outer garment to rearrange things and to remind us that the human touch is temporary and fragile – an unequal relationship that allows us the fragmentary delusion that we dominate our environment. Sometimes in this exhibition, the human touch, with its flashes of creativity, and the gifts of nature and science meet in harmony in pieces that express some power, completion and endurance. Too many of the works however, seem transitory – expressions of the moment – given form in an (but not always) explicable statement which gives few hints of the magic which one hopes to see in an exhibition like this.

The earth endures while humankind's temporary habitation of the land makes some driven to connect with it – to make some meaning out of the transitoriness of our lives: for the craftsperson or artist there may be a hope that some fragments of their work may endure, to echo down the years, so that their time on earth may have meant more than the flick of an eyelid; and future generations might feel some of the magic and say 'the person who created this was pretty special'.

I possess, temporarily, a greenstone tiki made by a female tupuna. My connection to her through her work transcends the years between and makes her, and her skill inherent in this taonga, enduring. Similarly, an impossibly beautiful eastern magician's jade sword, over 800 years old, which I have looked upon, it being too powerful to touch, shimmered with latent potency, and reminded me not only of the magician who wielded it and levitated upon it, but also of the artist who created it and left the artist's mark upon it.

And so I came to *The Human Touch*, looking for works of high creativity, high craft skills, and for pieces of perfection that would grab me, set me back on my heels, thrill my soul and generally speak to me – little bits of magic. There are some superb pieces in *The Human Touch*, but there are few that have magic.

Before I looked at the catalogue I took a wander through the exhibition to get the feel of it, the look of it. Could I pick out specific craftspeople's work? Would this be a good or a bad thing? Did that make them predictable? Had they improved in their creativity? Did it all hang together? Were there glaring exclusions? What would knock me out? How did it feel?

As I wandered I took mental notes, and then I came to Jan White's work, with which I was not familiar. I felt moved to make more than mental notes about her work. Here is what I wrote then about Nos 49 & 50, and I wouldn't change a word of it. 'Quite splendid work, especially the 2 pieces of perspex and clay – the arch is something close to the human consciousness – an entry to the mind. On the big piece – the scraffitti and delicate shadings of colour are special. If this is an entryway – it also represents the murkiness (of the mind) and the ability for clarity.'

I then turned to the catalogue to see whose work it was and what it was called. The titles are *Gateway to The Inner Self II* and *Gateway Beyond V & Gateway 2001.*

Of her work Jan White stated 'I was lucky to be given some perspex...I fell in love with the qualities of this space-age material...the highly polished invisibleness of it contrasted with the rough texture one can also obtain. It is the nearest thing to clay.... Perspex has opened up a whole new area of expression for me.'

Maybe she *was* lucky to be given the perspex. But so are we. It was wonderful to see and experience work so different and executed with a bit of magic in the human touch.

Another magical piece was Moyra Elliot's *Wrapped Helmet* in terracotta. I have long admired her helmets, but this beautiful piece with its jewels of colour, and its texture, set the mind thinking. What shaped head could have worn it? What eyes would have seen from it? There is an air of mystery about the piece. Of her work Moyra Elliot says: '...I like to explore the splendid forms of some items of war and other rituals. I enjoy these if they have the added patina of time on their surfaces due to action of the elements. I like the idea of making a version of these, originally metal, objects in a material that is at once fragile and yet the most permanent. The material by which civilisations are judged and measured.'

Paul Johnson's *No Going Back*, 1986-9, is a powerful and potent piece. A wall sculpture in terracotta, steel and paint, it depicts the hopelessness of women caught in impossible situations. It is a quite shattering piece. I hope that what might appear to be a sexist remark – that it is an extraordi-

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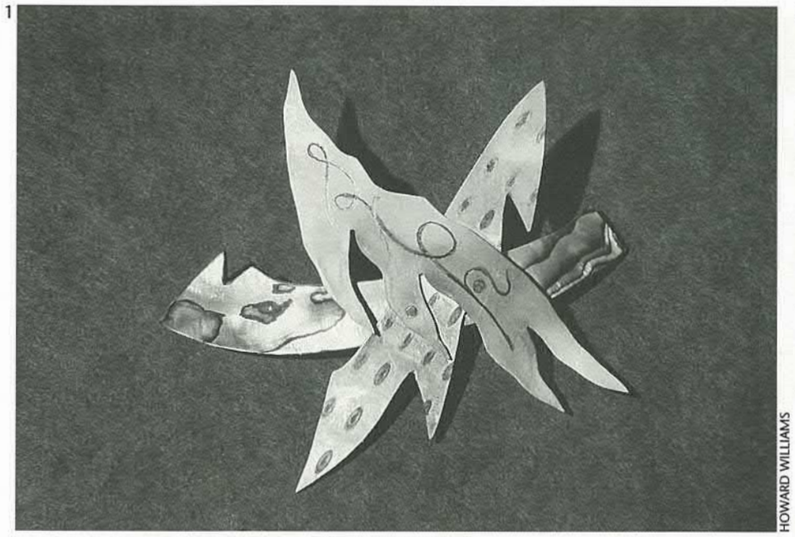
HOWARD WILLIAMS

2

HOWARD WILLIAMS

1. Elena Gee. Brooch. Paua and titanium. 90 x 80mm.
2. Margaret Stove. *Kete of New Zealand Flora.* Hand-spun 2-ply merino wool.

nary work from a male – is not misunderstood. With work like this, Paul Johnson demonstrates that he understands male aggression.

So ... three ceramicists with magic ... the fourth magic piece was Wallace Sutherland's *Partial Eclipse*, a pendant in silver, copper, ebony and paua shell. Unlike some jewellery which is so far out as to have fallen off the planet, this pendant has an earthy quality...a feeling of agelessness about it and would be a joy to wear both now and into the future.

Sutherland says, 'Primeval Aotearoa and the furies that have shaped it are my concerns with these pieces. I have used metal in a graphic manner, playing two dimensions against 3 dimensions. This emphasises a sense of antiquity while allowing narrative and organic qualities to be explored.'

Other superb ceramic work came from Patti Meads whose *Lava Flow Pots*, were some of her most beautiful work that I have seen. Rick Rudd's work always looks as if it has been found in nature, rather than being made from

1. **Paul Johnson**. *No Going Back, 1986-9.* Terracotta, steel, paint. 475 x 560 x 85mm.
2. **Jack Hazlett**. *Texture and Figure. Macrocarpa burr.* 335 x 170mm.

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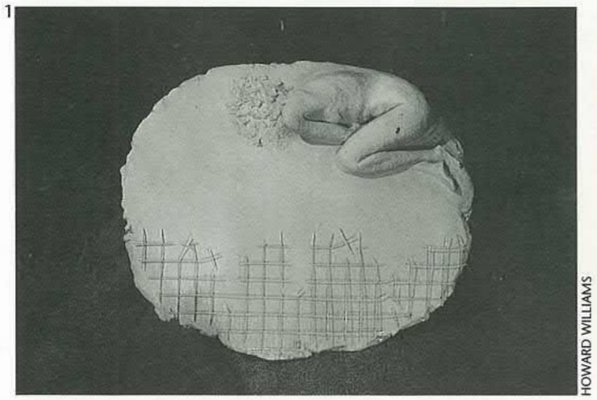

HOWARD WILLIAMS

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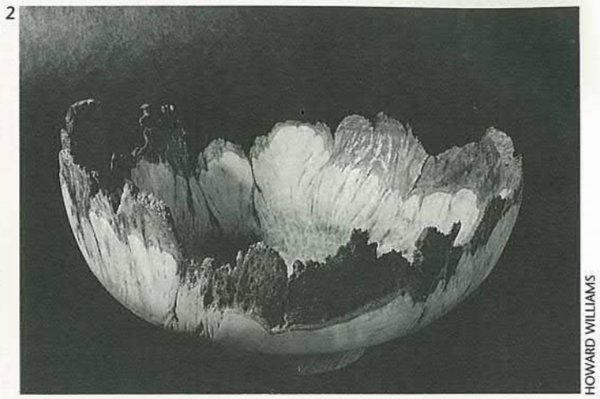


HOWARD WILLIAMS

it. I especially like the feeling of erosion and decay that one feels in the work. And Mirek Smisek is a master potter that we take far too much for granted.

In glass Rena Jarosewitsch, 3 Panel Stained Glass Folding Screen, is a wonderful statement of freedom of expression. Peter Raos's lily glass is fluid, free and beautiful – given the difficulties associated with glass working, these are masterly pieces. Ann Robinson's *Ice Bowl* and *Water Bowl*, are cast in a similar way to bronze. The bowls are beautiful.

In jewellery, Paul Annear's *Bird/Arrow Necklace* of jade, carnelian, jasper and polyester thread is rather special, as is Owen Mapp's *Seedpod*, a special piece in whalebone and paua. John Edgar's *Jade-Disc*, shows his work at its very best. I believe that we may be beginning to take John Edgar's work for granted as well. He is such a master craftsman, releasing the shapes, beauty, feelings that are trapped in the stone. His pieces are definitely future antiquities – perhaps his material makes it easier to echo down the years. I have however seen many horrors in greenstone that makes one wish sometimes that stone was not so enduring.

Marie Potter's leatherwork needs mentioning because of her fine creativity in manipulating it. I found the textiles to be extremely disappointing with the exception of Diana Parkes' *Split Image*, and Vivienne Mountfort's *Mandala for Contemplation Beneath the Southern Cross*. In wood, I admired James Dowle's Writing Case and John Shaw's Warratah Cabinet which I found charming – otherwise the woodwork didn't do much for me, excepting Jack Hazlett's *Nature in Conflict* – a wonderful piece of totara burr where the human touch had highlighted a thing of beauty into a joy forever.

There must have been some difficulties in hanging and showing such a disparate group of work. I think Paula Savage and Chris Currie did an excellent job.

If I have a major criticism it is that so much of this work is so predictable. There's no magic, no fire and while it is more than competently executed there is no soul in the work. So I've mentioned my highlights – and really that's what they are – the pieces that made the exhibition special to me. There are a few other things to be raised however.

There has been a lot of criticism and comment about the Craft Index, and I don't want to scratch the healing tissue over old scars. But there do seem to be some notable omissions from the Craft Index. Margaret Belich's statement that craftspeople are selected for the Index is true. It should also be stated that you may only be selected if you decide to apply. I would not wish people reading this review to believe that some of the notable omissions were not acceptable for inclusion on the Index. It may be that they have never applied for consideration.

While I believe that the profile of Index members will change as the craft design graduates begin to emerge, I agree whole-heartedly with Jenny Pattrick's comment about the absence of Maori or Polynesian craft artists. It's as if two whole cultures simply didn't exist. I have some ideas about why Maori or Polynesian craft artists have not applied for inclusion, but that's another story. However, something must be done about it.

1. **Humphrey Ikin**. Armchair. Ash, fabric, feathers. 980 x 700 x 730mm.
2. **Moyra Elliott**. *Winged Helmet*. Terracotta. 400mm height.

1

HOWARD WILLIAMS

2

HOWARD WILLIAMS

GORDON WRIGHT

Profile of a commission in stained glass

Towards the end of 1988 I completed a large – 3m x 1.8m – leaded glass window commission for the Guthrey Centre in central Christchurch.

I thought the project may be of interest, not only from a visual point of view, but also because of the way the commission came into being, and the co-operation between the architect, the client, and the craftsperson (myself). It was a very interesting experience, and showed again that craft really does have a place in architecture.

In this article I begin by providing some more or less technical discussion about the work itself and how it was managed, and then each of the three people involved in the project will say something of their own perceptions and involvement.

Materials

The glass was hand blown or mouth-blown, sometimes called 'antique' because is made by the same process that glass was made by in the ancient world. This is by blowing a large oblong bubble, then cutting off the two ends to make a cylinder, which after cooling is cut down the length and then allowed to flatten out in an annealing oven. The glass I used is made by a firm called A.C. Fischer in West Germany and it was air freighted to Christchurch from the distributor in Richmond, California, on September 27, 1988. All communications took place by the use of Guthrey Holdings' fax machine. Once the glass arrived I cleared it through Customs myself thus saving the fee charged by import agents.

The bevels required for this commission came by airmail from Ed Hoy's, another glass wholesale distributor in Naperville, Illinois. This order was placed also by fax. I tried to obtain the bevels in New Zealand but the cheapest price I could get was $10 each. The bevels from Ed Hoy's worked out at just over $3 (NZ) each which includes the postage. 64 bevels were incorporated in the window. These refract the light which sends colour and light spots all around the interior of the main hall when it's sunny. The lead was purchased locally.

Construction

Once I had all the materials in the studio I began cutting the glass. The window is made up of 30 panels which fit into a steel frame. It took about 4 weeks to finish the panels, and my assistant Debra Horan helped with much of the fabrication. This includes: drawing up the cartoon (the cartoon is the full scale artwork of the window from which the glass is cut and later leaded on), cutting, leading, weathersealing, and polishing. Once the panels were completed they were coded so that the panels can be installed in the correct order (not back to front, or upside down). Next the work was installed. This involved first removing the clear glass that was initially installed to keep the weather out until the stained glass was complete. As each pane of clear glass was removed I installed a panel of the new window and glazed it in place. This took two days. The glazing was done from a stepladder on the roof beneath the window. The window was installed about a week before Christmas 1988. The Guthrey Centre opened officially about March, 1989.

Colour

One of the challenges of the commission was to work in with and complement the complex colour scheme. Guy Walker from New South Wales travelled from Australia to develop and apply the paint using the lazure technique. I met with Guy on two occasions to consider the colour possibilities for the glass. Once I finalized the glass choice I had to confirm with the supplier that that glass was in stock, and two selections had to be changed because they didn't have sufficient quantity. The first design sketch was then changed to show better how the colours would look. Once this was given approval the glass was ordered.

Time scale

The whole process from conception to installation took about 7 months.

Architect

Philip Kennedy is a Christchurch-based architect who won the AHI Qantas Environment Award in 1985 for Stage III of Shades Arcade.

Client

Guthrey Holdings. Throughout the commission I was dealing with Peter Guthrey the Director of that firm.

Craftsman

Gordon Wright has been working with architectural stained glass for the past eight years. He is entirely self taught. During this time he has carried out a number of public commissions including: the Riccarton Post Office, the Palladium Nite Club in Christchurch, the Shoreline Hotel in Auckland and most recently the new Dux de Lux Bar in the Arts Centre, Christchurch. As well, a lot of his work is exported to Australia. Currently he is working on a 20m project for a luxury mansion in Valcluse, NSW, Australia.

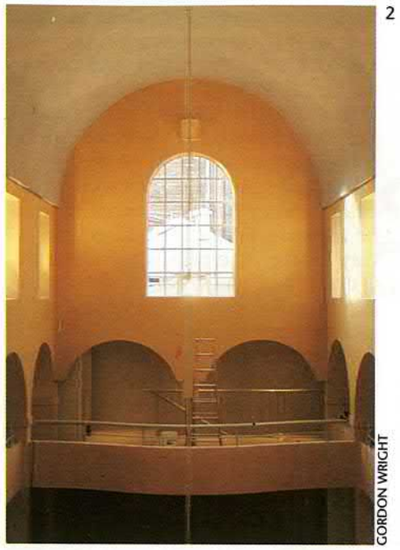
What follows are short statements from each of the players in the piece – architect, client, and craftsman – which suggest a high degree of co-operation around a shared vision of the work to be done.

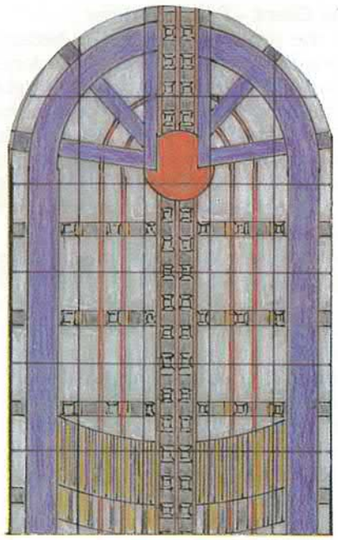
The Architect – Philip Kennedy

The area available in the plan was quite small, so height was introduced to compensate. I didn't want a glazed roof because it is very difficult to create atmosphere with the roof open to the sky.

The hall was developed into a Basilica form with natural light coming in through high level windows. The quantity and quality of the light depends upon the time of day, the weather and the seasons.

The axis of the hall is North/South.

1 
GORDON WRIGHT

2 

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GORDON WRIGHT

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JULIET NICHOLAS

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GORDON WRIGHT

1. The window before the work.
2. Gordon Wright's second proposal drawing.
3. The finished window.
4. The completed interior.
5. Close up of the window.

There was an opportunity to provide a large focal window at the north end. Being at a high level and looking out as it did over a roofscape, it would be used purely as a source of light. Facing north the quantity of light available would have been almost too much around midday with the risk of the hall being 'bled out'.

What was required was a screen to contain the space and to colour the screen in order to transform the quality of light as it entered. Skill would be required in this transformation to ensure that the coloured light enhanced the internal colour schemes and general ambience. Because the hall is ecclesiastical in form, and the building being a temple rather to Mammon, care had to be taken to avoid reinforcing any religious associations.

I approached Gordon and asked if he could prepare a proposal for the stained glass window, which he did. After discussion and amendments we then presented this scheme together with a quotation to Peter Guthrey who was in charge of the Development for Guthrey Holdings. I had previously expressed my wish for this window to be glazed in more than clear or cheaply coloured glass and so we were then in a position to begin discussion with Guthrey Holdings...

The Client – Peter Guthrey

As the project developed it became obvious that something had to be done, especially with the extremely bright light coming in. The view through the window, with all the pipes and old roofs visible, showed a multitude of sins. Some kind of light filter that would be of interest and fit in with the hall was required.

Our only concern was that the design not be too modern because it would date. We were guided by our architect, and when he introduced Gordon Wright's proposal we were pleased for him to proceed.

I was happy to assist Gordon with the acquisition of some of the materials by extending the use of our fax machine and overseas banking facilities to him.

Now that the hall is completed and the stained glass is in place I can say we are delighted.

The Craftsman – Gordon Wright

One of the problems often encountered in the early stages of a commission is the lack of communication or proper brief. Very often the architect or client suggest you 'have a look at the site' and draw up a proposal. Needless to say this makes the design process difficult.

I was fortunate with this commission in that communication between the architect, the client and myself occurred. With the help of Philip Kennedy and Peter Guthrey it was no problem to overcome the various difficulties as they arose.

For example, the complex paint colours of the hall were a challenge to fit in with. Philip introduced me to Guy Walker, the paint specialist from Sydney, and the three of us worked together to ensure the colours complemented each other.

Obtaining the correct coloured glass and 6 dozen beveled pieces from overseas suppliers was made simple with the help of Peter Guthrey, and his company's facilities.

If one can establish a good working relationship with the others involved, one can practically guarantee a positive result.

JULIA BROOKE-WHITE

Photographing Craftworks

With the increasing pressure on craftspeople to provide good slides of their work these days, whether for exhibition selection or for publication, specialist craft photographer Julia Brooke-White offers the following advice on how to get the best results.

When taking slides of your work for publication there are three major things to pay particular attention to:

Background
Viewpoint
Lighting

Photographs for publication need to be of the best quality you can manage, since any defects will be emphasised in the published result. Aim for top quality and your results will be usable for every purpose – often unexpected and urgent. The best slides get used for covers or advertising and do much to promote your work.

Background

Large, unblemished sheets of light card running from a table top, curved back and taped up to a wall outside camera view are excellent. Whether the background tone is light, middle or dark depends on the tone of the object being photographed. Its outline will be clear if it contrasts with rather than complements the background colour. When using coloured backgrounds try squinting at the setup to see just how much contrast would remain if it and your object were all converted to shades of grey, as coloured photographs may well end up being published as black and white.

The lighting which shows up the surface texture of your work will highlight the surface texture of the background in the same way. This lessens the impact of the texture of the piece and for this reason it is advisable to keep the background surface as featureless as possible. It is important to avoid using pieces of cloth as a background no matter how well ironed, with one exception: black velvet photographs as a black nothingness, enabling the viewer to concentrate on the piece without any other visual distractions. This technique tends to intensify the colours of the work you are photographing.

There may well be a time and place for one photo of many pieces of your work, perhaps showing how the work could be displayed or used; but for craft magazines keep the picture as uncluttered and the image as bold as possible, within aesthetic considerations. You will know when it looks right. Keep composing the picture until you are excited about how good it looks. The newer, and the cleaner the object, the better.

Viewpoint

Inspect your object carefully by eye, looking for its special features. Then 'investigate' it through the camera view finder until you find its most pleasing shape and most interesting aspect. This may be the most dramatic version, or perhaps the most detailed area – whatever you feel represents the piece most satisfactorily. For symmetrical pieces this is easier than for asymmetrical work. Some pieces may warrant recording from more than one aspect. If your pieces are small or have interesting areas of detail, you may need a macro lens, which can focus close up, as your basic lens.

The standard camera lens is the 50 or 55mm lens. The standard camera position is on a level with the midpoint. Looking from above or below distorts the shape of the object, and using a wider angle lens will distort it also.

Regarding the object as the 'positive' part of the picture remember the 'negative' area between the object and the frame. Careful placing of the object in relation to the total space can greatly enhance the picture. Include the whole object.

Weight the photo by having the heaviest area, or the base of the piece, near the bottom of the frame, and allow a little extra space or headroom above it. Continue to make adjustments until the scene in the viewfinder pleases you. Extra, unwanted background could be cropped off your picture later but it is far better to fill the

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JULIA BROOKE-WHITE

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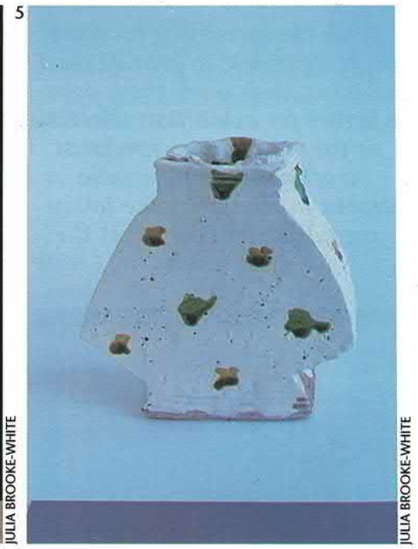

JULIA BROOKE-WHITE

1. Colour photographs submitted may well be used in black and white. Round, painted dish, w.250mm. Richard Parker. Photographed on black velvet in diffused daylight, obtained by placing tracing paper over window. Polarizing filter on lens.
2. Round, painted dish. w.250mm. Richard Parker. Photographed on large sheet of paper, curved back and taped to wall. In strong, neutral sunlight and white reflector on left to lighten shadows.
3. The lighting which reveals the surface texture of your work will highlight the surface texture of the background in the same way. Spotted vase, h.170mm. Richard Parker. Photographed on cloth background, by window. Mid-morning, cloudy day, no colour cast.
4. The same vase on black velvet.
5. The same base, photographed with bright, blue sky outside. Blue cast in photograph.

frame with what you want in the first place. Most cameras give a little more all round than what is in the viewfinder. With 35mm cameras the portion of the film being exposed measures only 24 x 36mm and is greatly enlarged during printing. The bigger the image, the better the quality, because the more an image is enlarged, the more enlarged are its faults as well as its perfections.

Quality of reproduction is easier to achieve with slower films: 100ASA being a good compromise between fine enough and fast enough. Even so, to use a small aperture, say f16, to get your object sharp from front to back as seen by the camera lens, you will need a tripod. Measure the distance from the nearest point of the object as seen by the camera, and the farthest, and focus on something 1/3 of the way in from the front to get the best depth of field, i.e. sharpness from front to back. If there is nothing adequate to focus on at that point, put something there. The film packet comes in handy here.

A tripod mounted camera helps you consider composition, focus and depth of field. Use a sturdy tripod (around $300) and a cable release (around $30), or if your camera has it, a self-timer button. This pre-releases the mirror and aids sharper images. As the slide is much enlarged in reproduction a razor sharp image is desirable. Any camera shake looks worse the bigger the image gets, and may not be detected when a slide is selected for reproduction.

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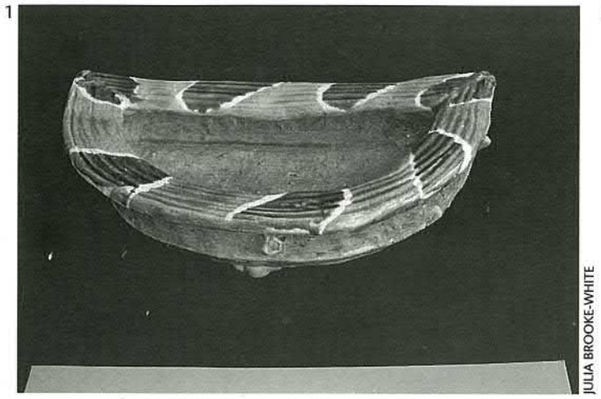

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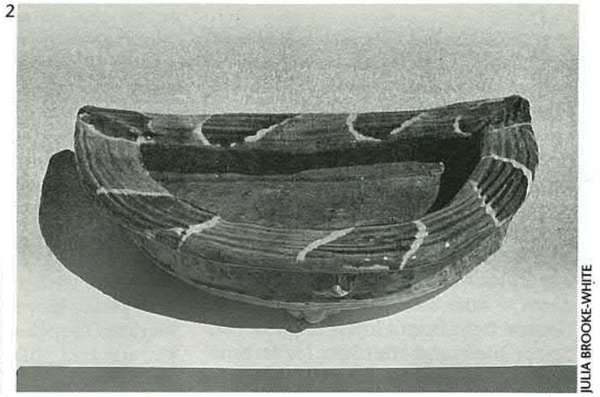

JULIA BROOKE-WHITE

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JULIA BROOKE-WHITE

4

JULIA BROOKE-WHITE

1. Repeat of photograph 1. on previous page, to show what happens to colour slides when reproduced in black and white.
2. Repeat of photograph 2. on previous page in black and white.
3. *Species*. Christine Boswijk. Photographed under tungsten lights in the Crafts Council gallery in 'Celebratory Offerings'.
4. The same work with the artificial lights off.
5. Take the camera light meter reading from an 18% grey card. Richard Parker's show, "Green and Gold". Dowse Art Museum.

5

JULIA BROOKE-WHITE

Lighting

In general the lighting for slides should be diffuse. That means there are no hard shadows or strong highlights. Then all the details in light and dark areas will be present in the printed picture. Careful placing of soft shadows to enhance the feeling of depth and volume is what's required. When using daylight film diffuse lighting can be obtained outdoors in a shady spot. The colour of daylight changes from dawn to dusk and slide film records it. Neutral light from a lower angle occurs before 10am and after 3pm for an hour or two. Working in the shade you can expect a bluish colour cast and you should place an amber filter 81A ($30) over the lens to correct this.

Certain weather conditions are excellent for true colour, particularly working outdoors on an overcast day, when the cloud cover both neutralises and softens the light. Don't work near strong coloured walls which will reflect colour on to your work, and turn off all nearby lights.

Polarizing filters, around $30-$50, placed over the lens will reduce the glare from a shiny surface and improve colour intensity. People whose work is highly glazed or metallic will find them indispensable, but matt surfaces may show little improvement. Matt surfaces absorb light, and that means lower shutter speeds will be required. This however, will not be a problem when the camera is mounted on a tripod. If you can see a possible improvement by eye, then use it.

It is important also to make sure your camera has a lens hood to cut out flare from any light in front of the lens.

Grey cards are sold at camera shops for around $20. These are very handy for getting your exposures correct, but they also reveal whether the object is shown in its true colours. Take a shot of your set-up including the grey card and compare the result later with your actual card in a good window light. The grey card, which looks so bland, reveals subtle colour shifts. This may seem unnecessary while you still have the piece, but once it has gone from your possession you will find it hard to remember whether the colours in the slide are accurate or not. Also, including the grey card on one edge of the frame gives the printer a known standard reference to work to. If the grey card is correct the other colours fall into place. However, some practice is required to include the grey card in the picture and still have a good image once the card is cropped out in the reproduction.

We are used to seeing objects lit from above, so this angle of light looks normal to us. Direct sun and on-camera flash give a flat, or featureless, result and the flash can cause unforeseen glare on shiny surfaces. Angling the light source away from the camera position increases the modelling relief. At 45° there is both good modelling and good illumination over the whole surface. But when the light source is at right angles to the camera, very long shadows will cover recessed areas; and placing the light behind the work will merely give you a silhouette. Placing a piece of card, large in relation to the object, opposite the light source, throws plenty of softer light back into the shadow areas. Aluminium foil can be used in the same way and throws even more light into the shadow areas. To diffuse strong sunlight a translucent screen of white sheeting or tracing paper, again large in relation to the object being photographed, can be placed between it and direct sunlight to soften the light. It is worth while experimenting by shining light on the object from various angles until you find the lighting that gives you the most information about its shape and surface.

Camera light meters are standardised to a picture of 18% grey. So place your grey card in the main area of the picture and take a reading off this, taking your camera off the tripod if necessary. Record this reading and expose the picture at this setting, even if from the camera position this reading appears too much or too little. Large areas of dark or light may be influencing the meter now.

With slide film take not 1 but 5 exposures from 1 stop less, 1/2 stop less, correct, 1/2 stop more, 1 stop more than the grey card reading. This may seem extravagant but it is much better than having to repeat the whole job because the results were too light or too dark.

You can view the set-up selectively and see what you want to see; but the camera records everything within one frame, and does it impartially. All the defects you had hoped would disappear will be there to irritate you permanently. If there are imperfections it is best to regard the results as the pilot scheme and re-shoot with your new-found knowledge.

It is also very important in getting the best results to buy slide film stored in a fridge, keep it in your fridge until two hours before you want to use it, shoot the whole roll within a few days, and get it processed as soon as possible.

Labelling slides is best done with an overhead projector pen (OHP) on the slide mount. Include the title if the piece has one, and where, when, and who made it, the dimensions of the piece and the name of the photographer.

PROFILE

Aromea Tahiwi: Fibre Artist

In September last year, an exhibition of work by Aromea Tahiwi was held at the Crafts Council gallery in Wellington. Here is a showing of some of the works exhibited.

COURTESY AROMEA TAHIWI

Aromea was introduced to traditional Maori fibre weaving in the mid 1960s by Emily Schuster, the noted Arawa weaver, who is resident Master weaver at the New Zealand Maori Arts and Craft Institute in Rotorua.

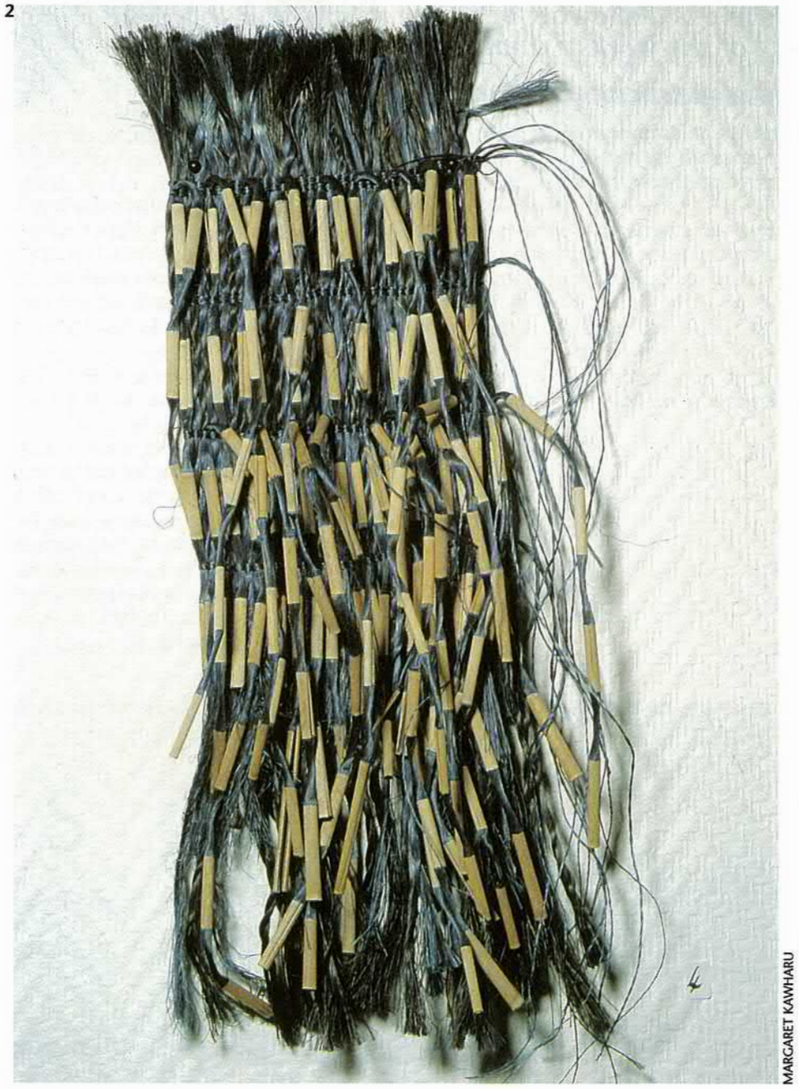
Both Emily Schuster and the Institute, who employed Aromea as a weaving tutor, played key roles in allowing her to travel and tutor at marae around the country which enabled her to work alongside weavers from many tribes. This invaluable experience exposed Aromea to the different tribal customs and styles in weaving. Aromea's own tribal background connects to the Ngati Raukawa of Otaki and Ngati Whakaue of the Rotorua district.

With this strong traditional influence, Aromea developed her weaving skills to an extent where she has carried out a number of commissioned works, contributed to a number of overseas and national exhibitions, and completed work for presentation on behalf of the nation and the Maori people to Royalty, Heads of State and other V.I.Ps.

Since the early 1980s Aromea's work has taken a significant shift into the area of contemporary fibre work, but the traditional background is still evident in the techniques and materials that are used.

Na Uri o Rua-te-pupuke
Rua is described as the tutelary deity of the whare pora, or house of weaving. Rua is further accredited as the originator of whakairo, a term applied not only to wood carving, but also to tattooing and the weaving of coloured patterns in cloaks etc. These pieces are therefore named collectively as the descendants of Rua-te-pupuke.

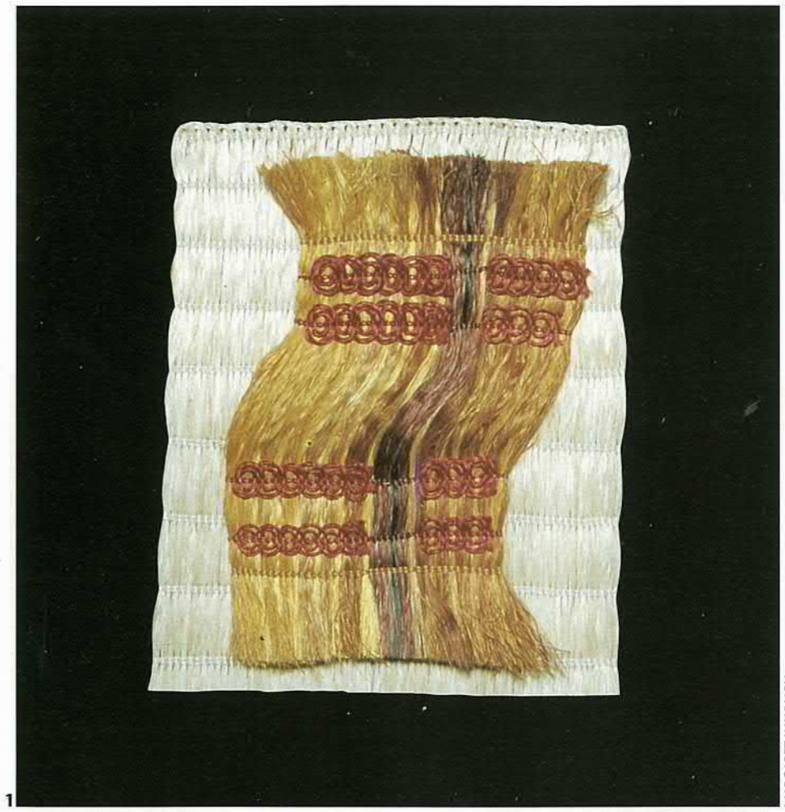
1 MARGARET KAWHARU



2 MARGARET KAWHARU

1. **Aromea Tahiwi**. A work based on Te Pihepihe (Raincape) made from flax using traditional techniques with chemical dyes.
2. **Aromea Tahiwi**. A work based on the same principles as the one above.

Ka hao te rangatahi
The new net goes fishing. This is in reference to the whakatauki: "Ka pu te ruha, Ka hao te rangatahi" – when the old net wears out the new net is brought out for fishing. This is in acknowledgement of the artist's departure from the strict traditional forms towards a contemporary portrayal of her craft.



1 MARGARET KAWHARU

2 MARGARET KAWHARU

3 MARGARET KAWHARU

1,2,& 3. Aromea Tahiwi. Each of these is made from flax (Phormium Tenax). The gold backgrounds are from the same coprosma plant (kanono) using the roots for the darker shade, and working up the plant for the lighter shades. Some traditional techniques are used.

KELLY THOMPSON

Real Craft in Dunedin

ANTONY NICHOLLS

Jill Gibbens. Kanuka Bowl.

Organised within a few short months by the Dunedin Chapter of the Crafts Council this show succeeds in evoking its title and intention of presenting a selected exhibition of craft work from the domestic to the sculptural object.

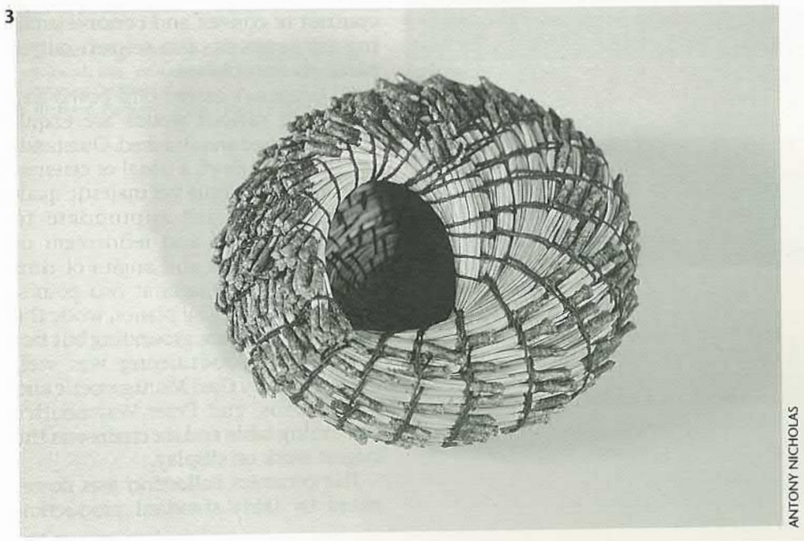
Last September the Dunedin chapter moved its gallery shop to a new space in the Otago Museum foyer, retaining responsibility for standards in soliciting, selecting and display of works accepted on commission, with the museum providing a salesperson and an accounting system. Parallel to this venture, the local group will be organising an annual show in the Museum's Temporary Exhibitions Gallery, with the aim of encouraging craftspeople from other regions to send work, thus creating a challenge to and dialogue with local standards. *Real Crafts*, held November 1989, was the first of these.

Public support was evidenced by steady attendance and sales in excess of $13,000 for 87 pieces, helped by a clearly organised catalogue. While sponsored exhibition prizes certainly encourage a greater response from top craftspeople, presenting honest, affordable 'real craft' in an accessible way offers a positive alternative to the cluttered craft/gift shop mentality and the disappointing standard of the travelling Craft Shows. While a non-competitive (but selected) exhibition may

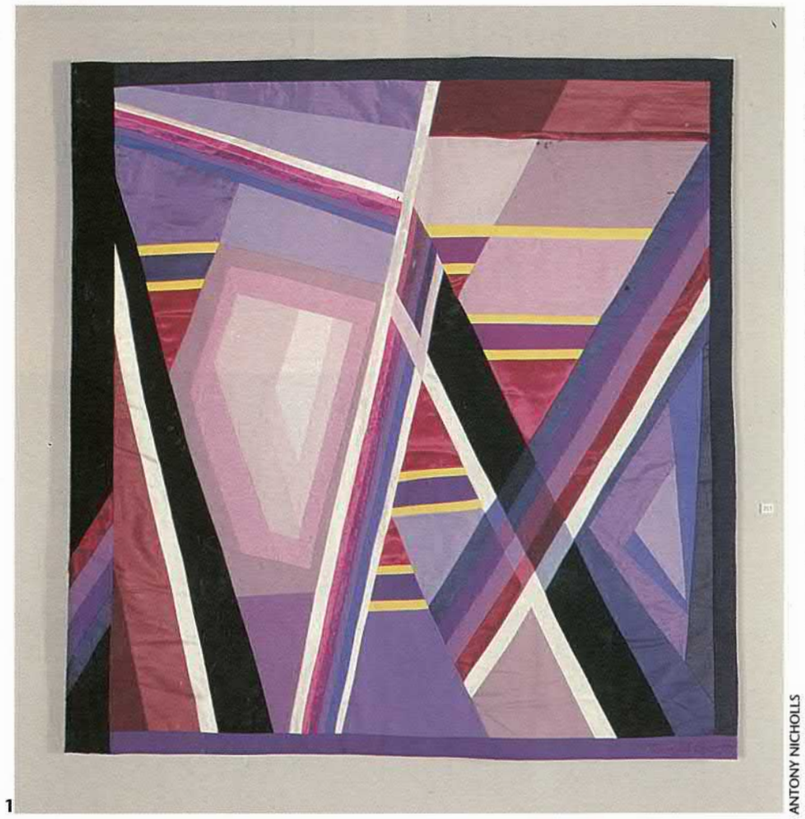
ANTONY NICHOLAS

1. Peter Waymouth. Oak table and chairs.
2. John Hillier. Willow baskets.
3. Willa Rogers. Pine needles coiled.

ANTONY NICHOLAS



ANTONY NICHOLAS



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ANTONY NICHOLLS

2

ANTONY NICHOLLS

1. Penelope Whitaker. *Amethyst*. Quilt.
2. Simon King. Walnut bowl.

not stimulate innovative or adventurous work, it improves public awareness of professional craft products.

Of 325 submissions from 59 people, 225 pieces were selected from 47 people with a regional split of 21 from Otago, 14 from Christchurch or Nelson, and 12 from the North Island.

The selectors – David McLeod, sculptor, Laurence Ewing, ceramicist, and Jan Wilson, textile artist – were unanimous in voicing disappointment in the quality of fibre work submitted in comparison to the jewellery, wood, ceramics and glass. Paramount in selection was the integrity of the object – what the maker might have wanted to achieve and how successfully the design concept was resolved and communicated to the viewer.

The question of relativity between media was also raised, i.e. selecting gloriously dyed silk scarves alongside wooden furniture. This emphasises the need for organisers to clearly state exhibition aims and selection criteria for potential exhibitors, on whether to encourage this diversity or not.

Wood was consistently strong across the show. The writing desk and chair from Simon King could be a focus in a plain room and continue to satisfy. The elegantly simple chair with two narrow uprights is surprisingly comfortable, providing support on either side of the backbone, a curve at lower back, and steady seat and base. The desk case is supported off another frame of subtly turned legs, with careful treatment of six different woods and attention being paid to grains and to details of recessed areas. His heavy walnut bowl, a touch piece, suffered from low placement on cobbles making the underside difficult to see. Colin Slade's indoor armchair, with its graceful contrast of convex and concave arching ash supports, also seemed out of place on the cobbles.

Jill Gibbens's carved bird bowls and spoons of various woods are exquisitely designed and finished. Outstanding is *Kanuka Bowl*, a ritual or ceremonial vessel of simple yet majestic quality with a weight appropriate to strength of form and refinement of finish. The shape and angles of rims and thrust culminates at two points, with five converging planes, while the sturdy legs provide grounding but not heaviness. Woodturning was well represented by Gael Montgomerie and Mary Bartos, and Peter Waymouth's oak dining table and six chairs was the largest work on display.

The ceramics collection was dominated by fairly standard production

1

ANTONY NICHOLLS

2

ANTONY NICHOLLS

1. Simon King. Writing desk and chair. Walnut, ash, yew, spalted beech, leyland cypress, leather.
2. Richard Parker. Striped vase. 310mm high.

pieces with a few notable exceptions. Jo Howard's work is becoming more humorous and literal in the decoration of hand-built forms and white earthenware platters such as T*ea for Two* and *Potters Platter*. Jan Letts, a recent graduate of Otago Polytechnics Diploma in Ceramic Arts, demonstrates soundness of process and intention in producing finely incised porcelain celadon bowls. Darryl Robertson's *Shy* and *Elbows* pieces contain a duality of playful doll-like charm, yet maintain a menacing quality in the deep black glaze.

Outstanding were Richard Parker's exuberant, vigorous forms with the glaze rich, yet translucent, revealing the rough and ready character of the clay body and the hand of the maker. Parker's colour and process hark back to medieval English work, yet charged with the perspectives of present-day imagery. All the pieces convey Parker's relaxed knowledge and love of materials and process.

The wearable objects again demonstrate the healthy diversity of styles and materials evident in contemporary New Zealand jewellery – from Tony Williams' opulent Red Dragonfly Brooch, John Edgar's jade discs, Blair Smith's mother-of-pearl and yellow gold brooch, Brian Adam's paua and silver earrings, and bone carvings from David McLeod and Bruce Pearson.

Unfortunately, the flat display case buried the collaborative work of Pamela Burns (silk braid) and Joan Atkins (silver and gold). The patina and marks on the metal compliment well the tonal hues of the delicately braided cords, combing to create understated elegant linear neck pieces. This work exhibits a successful partnership of hard and soft media, the cord not just supporting an object, but enhancing it.

John Hillier's willow baskets, woven in the European tradition, are robust, timeless functional baskets not driven by fashion. Willa Roger's work uses found and harvested plant fibres, needles and vines, coiled and woven, suggestive of sanctuary or nest-like containers.

Penelope Whitaker's quilts and Kirsten Leek's silk painting lifted the otherwise rather ordinary fibre work. Why do fibre workers shy away from cross media shows? Is the design level not holding up to other media (the technical ability certainly exists), or is it seen as suited to a domestic rather than an exhibition environment?

Makers, whatever their medium, should perhaps take greater responsibility in providing appropriate display methods. For instance, too often beautifully woven fabric or painted silk becomes a backdrop to display other items, diminishing its perceived worth.

While each display person has their own preferences and furniture to work with, multi-media shows like this raise a few questions. What role should selectors play in how works are viewed? Should an individual's work be grouped together? Is the overall exhibition design more important than individual pieces?

Grumbles aside, congratulations are due to Ann Milner and Diane Harry for a successful display under difficult circumstances. The Otago Museum is to be commended for its foresight in developing this much needed venue, and hopefully the provision of cohesive display furniture will follow. Many local craftspeople volunteered a lot of their time towards organising and promoting the exhibition in their desire to see fresh quality work in Dunedin. If this is what can be achieved at short notice, I look forward to *Real Craft* of 1990.

JIM & MARY BARR

Mau Mahara: Guardians of Memory

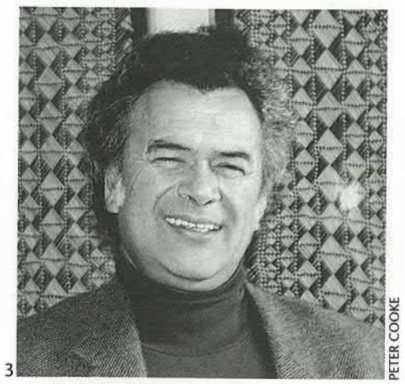

1 GEORGE KOHLAP

In the sesquicentennial year, the Crafts Council of New Zealand will be putting together its biggest ever crafts show, Mau Mahara: Guardians of Memory, a bi-cultural, historical exhibition which will tour Wellington, Auckland, Christchurch and Dunedin during 1990 and 1991. Here, co-ordinators for the project Jim & Mary Barr talk about the ideas behind the show.


2 ANNE CARPENTER

M: You remember in the early stages of researching *Mau Mahara* while we were still thrashing around trying to work out what we could do, we came across that passage in the *Te Maori* catalogue by Sidney Moko Mead? He was talking about how objects acquire mana and made the observation that 'over time objects become invested with interesting talk'. And we both thought 'That's it'. It is clearly a vital process in Maori culture, which we knew also operated in Pakeha culture but was often not recognised. The title says this too: *Mau Mahara/Guardians of Memory*. That objects have a special place in both our cultures and that by looking at some of these memories, these meanings, we can discover important things about ourselves and our cultures.

J: For Maori it comes quite naturally while Pakeha, as a rule, are more likely – in public at least – to suppress that side. I think if you go into Pakeha families you will find craft objects which the people who have kept them are very clear about in terms of what they mean – who made them and why, who repaired them, what events have been associated with them. But of course in Maori culture this is all much more central. Our feeling was that what Pakeha could get from a bicultural exhibition concept was access to a consistent and successfully established way of looking at things that we don't usually use. And certainly when Sandy Adsett, who is on the advisory committee, and Cliff Whiting, who is one of the commissioners, talked, especially in the early phases of the planning, they talked much more naturally in this way of relating meanings to objects, objects to meanings. I think this has had a telling effect on the way everyone has approached the exhibition. I recall one of the key points stressed in the early discussions about the show was that this was to be an exhibition that discovered its form as it went along. At the beginning however, the concept was fairly straightforward when we met John Scott at a Wanganui opening at the Sarjeant Gallery and offered to write some notes about how the Crafts Council might go about preparing an exhibition for 1990.


3 PETER COOKE

1. John Parker.
2. Justine Olsen.
3. Cliff Whiting.
The three commissioners who will select the works for Mau Mahara.

M: We were very conscious of the fact that we didn't have the time or the expertise to actually *do* the show, so we suggested a way the Council might be able to do the show itself in the time available. Our solution was to use project organisers with a number of commissioners doing the actual selecting of objects.

J: The idea we had for the exhibition meshed in with what we were doing in our art gallery work which was trying to extend what people thought about art. With that as a starting point we ended up proposing an exhibition that looked at craft in a much wider way, utilising the wide range of meanings that objects carry with them rather than just sticking to the more usual aesthetic or functional ones.

M: And we found that this formula also suited the Crafts Council who, it seemed to us, was feeling at the same time that it was getting corralled into quite a small area of craft. While that area is interesting and important – that is the art/craft area emphasising professional makers – it doesn't mark the limits of craft. So there were two things from the Crafts Council point of view which were essential to any project that it undertook. One was that the project be genuinely bicultural, and the other that it be historical, seeing it was marking 150 years.

J: There has been some criticism of 1990 projects hasn't there? I mean where the bicultural approach is suspected as being something that just adds a Maori patina to a basically Pakeha scheme. It was very important to everyone involved, right from the first exhibition meeting, that if we were going to talk about a bicultural exhibition, then a Maori point of view had to be there at the start. In a later meeting, Sandy Adsett was particularly concerned that Maori objects would be shown in a way that had meaning for Maori people as the first consideration. Of course the big advantage that, hopefully, we gain from this shift of emphasis, is finding alternatives to often well-worn methods of display.

M: The next step was the setting up of an advisory committee to make sure we didn't go off the rails! They were Sandy Adsett, Margaret Belich, Barbara Blewman, Justine Olsen and John Scott. They met to talk about the whole idea and then decided on three commissioners – Justine Olsen, John Parker and Cliff Whiting – to take responsibility for the selecting. Our role is to turn all this varied input into a finished product which will make sense to a wide audience.

As individuals, of course the commissioners have brought their own personalities to bear on the concept. Cliff has a very holistic approach, while Justine is far more analytical and brings knowledge of an entirely different history and tradition. And John is much more interested in the intuitive eye than the trained hand. They are a very diverse group.

J: Of course the next trick is going to be to pull all these layers into a coherent exhibition.

M: Right, because it has been agreed by everyone – by us, the commissioners, the advisory committee – that in the time we had we could not present a sensible history of New Zealand craft. We couldn't rely on this more usual approach and we were just going to have to take slices. The question then was: How we were going to decide on what the slices would be?

J: I think that the central point is that we are going to focus on the stories craft can tell, rather than on the story of craft. It's an important distinction because it means we are going to look at how New Zealanders have related to a wide range of objects rather than tying objects together in some historical or functional way.

M: Of course the other great difficulty that we faced on the project was that very little has in fact been researched and written about New Zealand craft, so that there isn't a well-developed resource to draw on.

J: Yes, I remember how excited we were to meet Grace Cochran last year. She was in the final stages of writing a history of Australian craft and was very supportive of the whole project. Now, thanks to her enthusiasm, there is talk of the Powerhouse – the museum that she works for in Sydney – possibly taking the show on. Grace pointed out that the problems in New Zealand were the same as the problems she had seen in Australia. Some crafts had been quite assiduous about getting their history together, but others either hadn't bothered or had been so busy working that it hasn't happened.

M: So once all these background decisions had been taken, what sort of selection criteria should apply rather fell into place. No one had any problem with defining what was, or was not, craft. It just wasn't an issue. If one of the commissioners thought it was craft, then that was fine by everyone else. The main thing that was important was what sort of story or memories or meanings an object could generate.

J: And that's where we've got into some fascinating areas. For instance, in January we went to the Taranaki Museum and saw a display of about thirty horseshoes made by one craftsman in about the 1920s. Ron Lambert, the director there, told us he had shown it to blacksmiths who were working now, and they were unable to name the use for many of the items in this collection. The story of that particular craft is that it has vanished. Not vanished because no one cares, but vanished because times and needs have changed. Cliff, of course, is very conscious of this problem with traditional Maori crafts such as weaving, and with the decimation of materials.

M: The sorts of objects the commissioners are looking for are those that have important meanings to New Zealanders, either as individuals or groups. Stories within families, stories of skills being passed from one person, from one generation, to another. There'll be recognition of spiritual values which occurs, of course, in both Maori and Pakeha culture.

J: The stories are not only touching anecdotes – they can often be the stories of drudgery and labour. We have seen (again at the Taranaki Museum) some wonderful carved butter rollers which were used to mark the boxes of butter with the factory name and pattern. Now if we talked to someone who had had to use them, part of the story would probably be about the back-breaking, repetitive work that their use demanded.

M: There are also the stories of institutions which were significant in the development of particular crafts, the stories of styles, of schools as well as of functions and how they touched the lives of individuals. Issues like the handing on of skills and knowledge, and the sheer pleasure of virtuosity, all need to be considered.

J: With all those stories what you are doing is acknowledging that an object can have many meanings. What we are all aiming for with this exhibition is for people to come out and to look with fresh eyes at something they have had in their family or community for years. To revalue it for themselves and to see that it is important. To say 'hey, that's what I thought. That's just what happened to me.'

BRENDA TENNENT

Dorothy Gill Barnes, basket-maker

1 ELAINE COMER SHAY

2 ELAINE COMER SHAY

3 ELAINE COMER SHAY

Dorothy Gill Barnes, a leading artist in basketry in the United States, will be holding workshops at the Waikato, Wanganui, Nelson, Otago, and Southland Polytechnics from January through to March of 1990. A contemporary basket-maker, on the part-time faculty at Capital University, Columbus, Ohio, Barnes uses a variety of construction techniques which demonstrate an inventive process oriented by the various natural materials of the North American environment.

A fibre artist and teacher of high regard in the contemporary basketry movement in the United States, Barnes is renowned for her emphasis in workshop teaching on the gathering, collecting and preparation of natural materials. Barnes also pays careful attention to the colour, texture, strength and flexibility of natural fibres within the environment, and how these can be used in the evolution of individually expressive baskets.

When we look at Barnes's work, what is immediately noticeable is the variety of natural materials. North American tree fibres seem somewhat exotic when placed alongside the traditional New Zealand flax, and Barnes's use of barks and twigs of spruce, aspen, yucca, mimosa, poplar and mulberry trees has led her to a variety of forms that may bring new aspects to our own basketry traditions.

One senses alongside this use of natural materials a quest to imitate the processes, the technology of nature. Many works call to mind the protective function of the nut shell or seed kernel, the gathering, wrapping, stacking and densely woven fabric of the beaver's weave. The greens and browns of North American forests are apparent in the contrastive colour arrangements of strands of fibre.

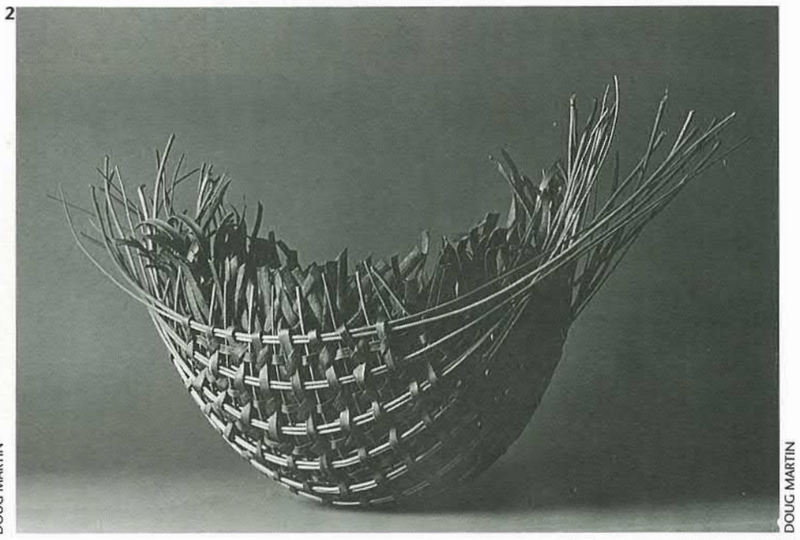
Barnes's baskets have a certain abstract quality of form. This artist seems to play with the relationship of form and function. Whereas the baskets are overtly concerned with a diverse and non-traditional aesthetic, their unusual forms allude to, even exaggerate, the functional aspects of the woven container. Some works emphasise the solid, round or squared nature of a container that is built to hold, to hold out, to bear weight. The hollow of the basket is accentuated by the semi-round form, the spiral weave, or the mat that reaches upwards and away from its centre. Lines in the weave pointedly follow up the basket, over the rim and into its hollow, encouraging the gaze into the void. Rims and handles are widened, lengthened, indented, punctuated. Some works exaggerate the wayward nature of fibre with fluffy, hairy, matted endings to the weave.

Many of these works, while emphasising the 'definition' of the basket, do not always look like baskets. There is a certain paradoxical quality in some of these works where the artist seems intent on extending the directions of that definition of form, all the while butting up against the edges of definition, but never actually breaking or challenging the notion of the functional. Barnes seems careful to retain the traditional role of a basket – a container woven from natural material – a retention that maintains a tension between, holds our attention to, the modern saluting of form and the tradition of function.

Even Barnes's emphasis on the gathering and collecting of materials suggests a deeper awareness of the evolution of the basket, the making process and its relationship to form as well as role. We gather (carry), to put in order (to weave), in order to carry or collect (put in order). The abstract in these baskets is not of a reductive, minimalized nature, but one of exaggeration of detail, of a widening or extension of our understanding of what a basket is.

Or *was*. The emphatic focus of these works also speaks about an absence. There is a tendency in these works which allows them to be read as a story, as quotation of 'the Basket'... some of these baskets are too fine, too re-fined, to actually use. They exist almost as representations of, as sculp-

1 DOUG MARTIN



2 DOUG MARTIN

Opposite page

1. **Dorothy Gill Barnes**. Aspen, mimosa and wire. 240 x 455 x 150mm.
2. **Dorothy Gill Barnes.** Aspen, reed and Yucca. 455 x 115 x 115mm.
3. **Dorothy Gill Barnes**. *Poetry of Physical.* Nova Scotia Spruce. 455 x 380 x 255mm.

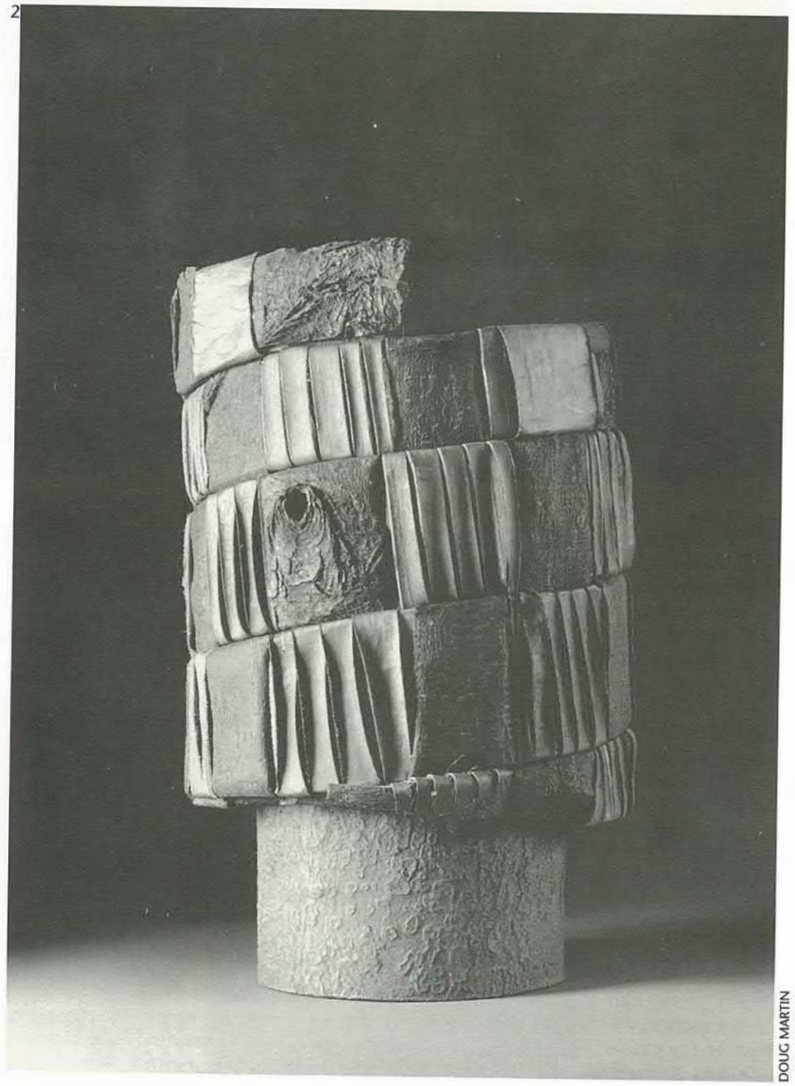
This page

1. Dorothy Gill Barnes.
2. **Dorothy Gill Barnes.** Green Heron Basket 1986. 355 x 760 x 355mm.

tures of, the basket. As with the schematic drawing on to which we project a known image, via the movement and direction of its lines, we can translate the weave of Barnes's forms as those of the basket.

As with any re-presentation, there is a strong sense of Sartre's notion of evoking a spirit, of something lost. Perhaps these baskets mutter their lack of pertinence or status as container in the modern world of plastic and cardboard cartons? Or is it a loss of nature, of involvement with a primary aspect of our earth that we yearn for, and almost achieve, sense, or at the very least are reminded of, when we look at the rough bark, the green and brown colours, the fashioned order/disorder of the bulky weave of Dorothy Gill Barnes's basketry?

1 ELAINE COMER SHAY



2 DOUG MARTIN

1. Dorothy Gill Barnes. Long Handle Banyan. 510 x 255 x 1291mm.
2. Dorothy Gill Barnes. Spiral poplar and pine bark. 455 x 305 x 305mm.

ALAN LONEY

Bookbinding at Wanganui summer school

Day 1

Wanganui. Summer School. To learn something. In my field, handpress printing and book making, there's no training to be had in New Zealand. I edit, design, handset type, print and bind books. Like so many others, even overseas, I am self taught in these things. I have reached a stage in my craft where I feel, ironically more than ever after all these years, the need for training from others.

Bookbinding is a 5-day course here. The tutor is Jocelyn Cuming, who has worked both in London and in Rome as a conservator. In Rome she handled 16th, 17th and 18th century bindings. There's another summer school at Masterton which includes marbling. I am interested, but I'd rather not have my attention spread too widely. The tutor there is Yoka Van Dyk. Both women bring overseas training and experience to live and teach here.

There were 12 places in Jocelyn's class, and 12 enrolments. One person did not however, turn up. People came from Auckland, Hamilton, Wellington and Wanganui for the course. A few were experienced already, a few were starting for the first time, but all of us were in some awe of Jocelyn's Overseas Experience.

I am quartered, as they say, at the Quaker Settlement – the summer school blurb calls it 'Quaker Acres' – which is about 5 minutes drive from the College, over St John's Hill. The room is small, about 2 x 2½ metres, with 2 bunks, L-shaped top to bottom. But, it is comfortable, and is in very nice 'grounds' – a few separate houses for the Quaker residents, and a central kitchen/dining/meeting area alongside sleeping quarters for the transients like us. One of the residents invited me to walk about the place, and over to a special area called 'The Garden of Peace' that they have been developing, with a pond and some native bush. As it turned out I was to spend quite a bit of time there.

The Garden is, electric-fenced, and edged, on the north-east side, with grey-trunked pines. A hawk, this morning – I was glad to have got up early & showered before the general rush started – circles over and around the small stand of pines, goes behind them, and does not re-appear. The noises are cicada shrill, sheep bleat, cow low, and the rustle of flax, toitoi in the small breeze, and birds everywhere around me. The gate to the Garden of Peace swings easily, but it is less easy to do one's morning exercises in the open air without wondering if, if one's discovered, someone might call for help.

Bookbinding is a recent addition to Summer Schools. Many colleges and secondary schools have had night classes in the subject, but the level of attainment intended is not usually very high. Two years ago the then informal group, Association for Book Crafts, persuaded Waikato Polytechnic to include binding in their Summer School programme, and provided a tutor into the bargain. This year a tutor could not be found for Waikato.

1 DAVID SAMMONS

2 DAVID SAMMONS

1. Jocelyn Cuming (right) shows a student how to apply mull to the back of the book in the finishing press.
2. John Sansom demonstrates the plough and press. The press is the long, bottom part of the equipment, and holds the yet unbound book like a vice. The upper part, which John is handling, is the plough, which, drawn back and forth along the press, cuts the edge of the book more cleanly than would any guillotine.

Like all art/craft activities, bookbinding is not a simple, single procedure that can be applied to all books and bookbinding problems. There is a large number of different sewing techniques, endpaper techniques, cover styles and materials, all requiring varying degrees of skill, different kinds of equipment, and/or different approaches to the task varying with the kind of book and/or text one is dealing with. There is even scope for inventing new bindings as a response to content of the book in hand. There are library style bindings, Japanese bindings, limp vellum style bindings, leather bindings, quarter and half bindings, periodical bindings, accordian bindings, pamphlet bindings, and a selection of boxes – solander boxes, drop back boxes, and various sorts of slipcase – in which the bound or even unbound book can be protected.

My own technical range is currently small. It runs to one limp binding, with a single signature (also called 'section') which is simply a set of folded sheets, handsewn into a piece of card which is then glued on to a wraparound cover; and a square-back case binding in what is called quarter cloth (i.e. cloth on the spine with the rest of the cover covered in paper) with paper-covered boards with a tipped-on endpaper. Tipped-on endpapers are not very strong, and opening the book with these can place a considerable strain on the whole binding structure. The sewn endpaper I have learned here will become a major advance on my normal binding practice.

Day 2

I am reading an article on conservation binding. It is titled *Small, Not Insignificant*, by Randy Silverman. It's hard to believe really.

DAVID SAMMONS

1

1. The author sewing tapes on to the book on a very old, wood-turned sewing frame.
2. Course participant Lyndsay Knowles sewing a head-band on the top of a book in a finishing press. Several of these presses were made specifically for the summer school.

Has Jocelyn worked in a commercial bindery? As it happens, I don't ask the question. But the best binding paste is wheat starch paste. The best recipe for wheat starch paste has it cooking for 8 hours, with an awful lot of watching. In an institutional bindery that cost would be hidden. In a commercial bindery the cost per hour would have to be charged to somebody. There's no way I could afford to prepare the best possible wheat starch paste.

My companion in the Quaker Settlement is a very pleasant man. We talk a lot, although we are both very tired. He's here taking Robert Franken's painting course. Before sleeping he reads Agatha Christie and I read Samuel Beckett. If the Beckett reader got the better sleep, better draw no conclusions.

Day 3

Exhibition at the Sarjeant Gallery. Wood everywhere. Bill Milbank and John Scott talked, many listened, everyone looked. All the galleries were crammed. Some felt the works 'should have had their own space'. As if anything does have anything like its 'own' space. What does that mean? Is it possible, actually, to look at anything outside of the context in which it actually appears? This kind of floor, these coloured walls, that domed ceiling, that noise of footsteps, that amount of peripheral vision – how do we manage to exclude it all and develop this notion of an 'own space'? I don't believe it. It just ain't possible. If I put a pot on one shelf, I can decide it will look 'better' on another shelf, in another light, at another height, against another background, in another 'place'. In other words, the place we put something, or see something, actually affects our perception of it. American painter Robert Irwin used to endlessly paint his studio walls because the least mark on them altered how he looked at his own paintings. In any case, the number and proximity of these wood works, Maori, Polynesian, European, old and recent, some by 'craftspeople', some by 'artists', seemed to me on this occasion to add to the sense and presence of the works, not detract from them. I had no difficulty whatever focusing clearly on anything I wanted to look at closely. At the show I ran into Joanna Paul, who introduced me to Mervyn Williams, whose spare and lovely work filled the centre part of the gallery close to the entrance.

DAVID SAMMONS

2

Day 4

Randy Silverman's essay on conservation pamphlet bindings is a life-saver. I now have a solution to two binding problems I will have this year. Jocelyn moves about the class with a quiet ease, correcting a technique here, setting up a new procedure there, changing the music according to whether we are making a Japanese-style binding or a 16th century limp vellum-style one, and all the time taking pleasure in what everyone is doing. That pleasure communicates, and always has everyone paying attention to the task. She sees binding as a simple, strong, flexible and contemplative process. So we learn two things – how to do it, and how to approach the doing.

Every day, down to the garden of peace
down to pond's edge
cold air in shirt-sleeves
the bird-guardian carved in a cut trunk
light rain making brief concentric circles
on the small water partly surrounded
by flax, toitoi.
Rain stopped,
the concentric circles continue, with pond full of
small fish drifting slowly to surface,
breaking it, and reversing quickly down again

amid the incessant birdsong, and splash of kingfisher
on water, blue and silver and the black of
a small death...

Later, walking down into the city on St John's Hill
the racket of birds replaced by cicadas
and traffic noise, the brief smell of mustard
and someone else's toast in London Street, corner of Bell...

Evening at Virginia Lake – the elegant surface dive
of shag, water lilies, and, at the innermost
part of the lake, white hydrangeas
and weeping willow, huge, reflected sunlight rippling across
its ceiling, domed, with no sacred chalice
to divert, precisely, this attention...

Day 5

Last night, I was invited out to dinner with Celia Thompson, registrar at the Sargeant Gallery, Jocelyn, Lyndsay Knowles (paper conservator and student at the course), Joanna Paul and her son Pascal, and photographer Ann Noble. Things talked about included – large families and which kid breaks the mould; large bodies and the capacity of people to hide their eating habit; whether T.J. Cobden-Sanderson of the Doves Press was terribly sensitive or terribly stupid to consign the Doves Press types to the bottom of the River Thames so they couldn't be used for lesser purposes than his own; the garden around Virginia Lake, and whether a particular bird, smaller than a duck, black, with a white patch on its forehead, was a scaup or a coot – turns out it's an Australian coot; old roses and a general distaste for roses without scent; and the aggressive demolition of good buildings in Wanganui and elsewhere. We ate trout, green salad, potatoes, beans. Drank a gooseberry ('a nice summer') wine, and talked more about distinctions between 'fine' or 'press' books and 'artist's books', and the brilliant bookmaking of the Benedictine nuns at Tynan and Stanbrook Abbey.

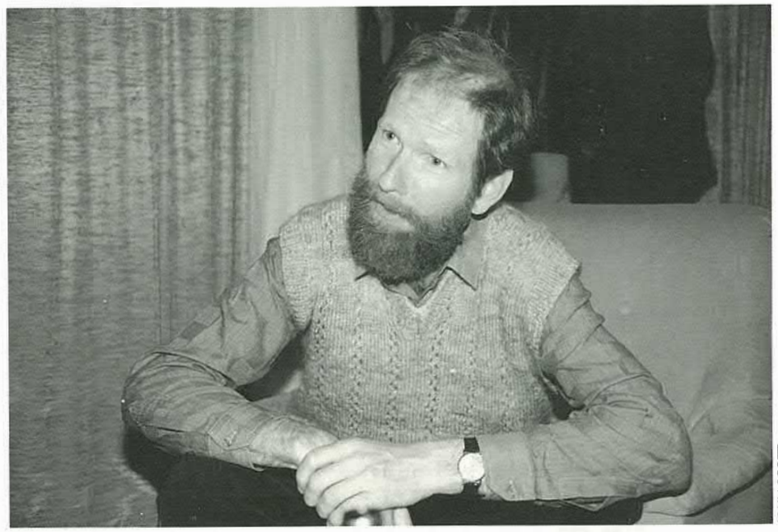
Yesterday I completed the square-back binding – the one with the stronger endpaper than the one I habitually use. In the afternoon, finished the Japanese style binding. These are bindings which are sewn through the side of the book. I have never been very keen on them. They tend not to open out easily, and of course they don't lie flat on a table. The unexpected upshot of this, to me, was the discovery that you've got to hold these books in your hands. The form forces it on you. As well, the softer the paper, the easier it is to hold and turn the pages. Stiff papers make the structure almost unusable, whereas in Western bindings, sewn as they are through the back of the book, stiff papers can more easily be accommodated. The folded front edges of the Japanese binding (called the 'fore-edge' in Western terminology, and rhyming with 'porridge') had always seemed to me a waste of paper. I now learn the reason: the Japanese papers are so absorbent that the inks leaked right through them, making printing on the other side of the paper impossible. Having now made one of these bindings, and understood why they are the way they are, I think I'll make more of them.

The last binding we made was based on 16th century limp vellum bindings, with silk ties. It was these bindings on which William Morris based his soft vellum bindings at Kelmscott Press in the 1890s. Having handled several of Morris's books, both from private collections and from the superb Kelmscott collection at the Alexander Turnbull Library in Wellington, I can attest to these being, as Jocelyn had it, 'simple, strong, flexible and contemplative' things, easy to hold in the hands. She tells us too that the books that survived best the appalling flooding in Florence, Italy that damaged or destroyed so many libraries, were those with soft bindings. The covers of heavy leather bound volumes were 'swung like barn doors' by the swirling floodwaters, and the binding structures were often severely damaged as a result. On the little books we made of course, we did not use vellum, it's much too expensive.

On the beginning of the drive home, a huge hawk lifts clumsily off the road to soar with near-perfect ease...

COLIN SLADE

Crafts Council AGM – a personal view



JOHN SCOTT

Colin Slade

Six years ago the Crafts Council held what many people believe was its last real conference at Lincoln College, Canterbury. In considering the recent CCNZ gathering at Rotorua, I couldn't help referring back to that event. The Lincoln Conference was a huge success in terms of customer satisfaction: 200 people enjoyed a programme which included stimulating workshops by international crafters, an exhibition, demonstrations, dining and dancing, and of course, lots of talk. In terms of economic success, under Fredrika Ernsten's astute management it made a profit of $2000. In terms of political achievement, it was the energy that came out of this forum which gave Carin Wilson and his executive the impetus to successfully lobby for the establishment of the Craft Design Courses.

For one reason or another, CCNZ has not attempted another such conference. Annual gatherings since have been rather mundane affairs centred on the necessary AGM in whatever region it has been held. Any hot issues have been debated by small numbers of people composed of the CCNZ executive and staff, and a more or less equal number of local stalwarts – hardly likely to generate the megawatts of political energy that the Lincoln forum did. The 1988 AGM did however make a partial shift back to that earlier format by including short workshop sessions on Marketing, Craft History, and Colour Theory. Perhaps it needed Christchurch people to remind us that craft is more about experience than it is about talking. Perhaps it was the CCNZ invitation to the national craft guilds to send a representative to attend a concurrent forum for 'allied organizations' to discuss mutual objectives that did the trick. Either way, the Christchurch attendance was boosted and most participants went away feeling pretty stimulated.

Alison Gray and her team built on this example for 1989 and the Rotorua programme at Waiariki Polytechnic included short workshop sessions on Harakeke Weaving, Teaching Craft Design, Approaching Contemporary Maori Art, and Screen Printing. Being a late registrant, I missed out on the popular 'Craft Design Teaching' given by Barry Dabb, but I suspect that my second choice of Harakeke Weaving gave me greater (if different) enjoyment than the former would have. The delight on the faces of our group under Averil Herbert, as each with a flick of the wrist turned what was a rather confusing two-dimensional grid of woven flax into an immediately recognizable, albeit crude, kete, was shared by Averil herself. 'Magical' was the word uttered at those moments and it was apt, for this session was far more than just a passing on of skills. Judging by the animated discussion over lunch afterwards, participants in the other workshops received similar stimulus. Margaret Belich's ingenuous grin was wider than ever as she proudly described her own experiences with mallet and wood-chisel in Ross Hemera's session on Contemporary Maori Art. The phenomenon of people from diverse craft backgrounds working and learning together in an unfamiliar craft is the hallmark of a Crafts Council conference. The mix provides a fertile ground for ideas and understanding, and it was good to once again enjoy this special experience.

The now firmly established forum for Allied Organisations continues this theme. This session, which the Crafts Council must regard as the most successful of the weekend, began with an address by Peter Dale, General Manager Recreation, with the Hillary Commission. He outlined the Commission's policy on recreation as it applied to craft. Recreation is defined as 'active use of leisure time', with the emphasis on activity. 'Participation is more important than performance' is the Commission's watchword. This raised a number of professional eyebrows among Dale's listeners though it is a sound enough maxim for the ends being sought. Whatever your level of performance, they have

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1. The Crafts Council tilting at the AGM.
2. CCNZ Executive Director Margaret Belich and Executive Committee members Anne Field and Jenny Barraud.
3. CCNZ Gallery Director Karen Overton and Projects Officer Jean Hastedt.

4. Serious attention is being paid here by Peter Gibbs, Rena Jarosewitsch, Pamela Braddell, Karen Overton, Rick Rudd, and David Russell, among others...

money available ($1 per head of population) through the Local Recreation and Sport Scheme – enquire from your local body.

Edith Ryan was to discuss next the QE II Arts Council's policy on craft but was attending another meeting that could not be re-scheduled. (This would have been interesting in the light of later events in the conference). Instead, the familiar figure of Bill Buxton, cultural representative from the Ministry of Internal Affairs, stepped forward to describe the function of the proposed Ministry of Arts & Culture. MAC, he said, would oversee the principles espoused by agencies like The Arts Council and the Hillary Commission, indicating that there are no immediate plans to scrap the Arts Council as has been predicted in some quarters. At the same time he felt that the Ministry should be 'readily accessible to people and groups in the community'. These were encouraging sentiments, but despite the fact that Michael Bassett called himself Minister of Arts & *Culture* throughout his stewardship of the portfolio, we are still some way from the actual establishment of a separate ministry.

The various guilds then began their brief presentations, outlining their objectives, their strengths and weaknesses and the problems they face. So often these objectives and problems are identical. The value of this exchange however, is that the needed solutions vary, and there is therefore much to learn. What sets the Crafts Council apart from all other craft bodies is its uniform concern for all craft and it is pleasing to see this concept begin to impress itself on guild representatives who attended for the first time. There is still a widely held misconception that CCNZ executive members are there to lobby for their own crafts and I was mildly entertained by Peter Collis's paper on affiliation which repeated this assumption as had his colleague Howard Williams in a paper presented to the Crafts Council five years earlier. I begin to realise that the staggering progress made in New Zealand pottery in recent years must have a lot to do with this single-minded attitude that potters seem to have. Nevertheless, as an early proponent of such a 'gathering of the clans', I must admit to a personal satisfaction at the mutual trust and understanding that is developing between the guilds. This doesn't yet extend to a wish to affiliate with CCNZ but that seems less important as an informal accord grows.

Attendance at the conference was undoubtedly swelled by the planned co-incidental opening of *The Human Touch* the much trumpeted exhibition of New Zealand Contemporary Craft at the Bath House Museum. Considering that it was 'self-selected', and ignoring the glaring newly-painted 'terra apricotta' of the walls and display cubes (which clashed splendidly with some of the exhibits) this was a fine exhibition. Not all the works were brand new, as has been pointed out but nevertheless it was almost uniformly good work and in a pleasingly broad selection of style, form and material. If its aim was to show a cross-section of the best craft in New Zealand right

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1. CCNZ Information Officer Pamela Braddell and ceramicist Anneke Borren.
2. NZ Potters Society president Rick Rudd getting congratulated over something or other.
3. This is another outside view with several people in it.
4. Glass workers Rena Jarosewitsch and James Walker.
5. Executive Committee members Robyn Stewart and Owen Mapp.
6. Bill Buxton Assistant Secretary of Internal Affairs concentrating on a difficult task.

now, then it very largely succeeded. There was though, as Jenny Pattrick pointed out in the catalogue, a stark absence of Maori craft.

This ongoing embarrassing (for the pakeha) lack of Maori participation in the affairs of the Crafts Council and other craft guilds, was reflected elsewhere in the conference. Considering that the event was held at the strongly Maori Waiariki Polytech and that people like Ross Hemera and Averil Herbert (secretary of Nga Puna Waihanga) were teaching workshops, why I wondered did they and their colleagues not participate in any of the forum sessions? Can it really be that after 150 years of absorbing pakeha culture the Maori want absolutely no more?

'We would, said James Mack later in the conference, eloquently waving his kete whakairo, 'make more progress in this relationship if each of us bought and used one of these.' Perhaps. Though I reflected inwardly that most of us probably had bought kete and a good few were there in evidence, Mack's later statement was however more to the point. Earlier in what was an unprecedented move the CCNZ AGM had elected four elder craftswomen (well, two elder and two middle-aged actually), all pakeha, to the respected status of honorary life membership.

'Why on earth don't you elect someone of the stature of Rangimarie Hetet?' asked James Mack. There was no answer to this.

The passion of the craft debates of ten years ago is rare today. Even James Mack has lost the lustre of earlier years. Perhaps we are all getting older and quieter. The proceedings of the AGM only came alive when there was a short but vigorous debate on the ethics of accepting sponsorship from business corporations involved in politically contentious activities. This at least was a welcome sign that the hard commercial reality of a market-led craft economy hasn't entirely dulled the social/political consciousness of crafters.

It was only in the final Open Forum that passions were truly aroused and then right at the end of the session. The forum had begun with an address by Justine Olsen, Curator of Applied Art at Auckland Museum. (It was good to see allied professionals like Olsen and Michael Smythe of Designers Secretariat taking active and enthusiastic part in the conference.) It was Justine Olsen who broached the subject of biculturalism which James Mack later took up in his address. The panel was completed by Bill Buxton who took us on a lengthy but engaging traverse of the seven stations of his philosophical and cultural cross. Informative discussion then took place on subjects including the shameful lack of contemporary craft in our national collections, the crying need for good critical writing on craft and so on.

But it was the plight of the New Zealand Society of Potters in their struggle to produce a show for their invited centre stage presence at Faenza in 1991 which provided the only disturbing note in the conference. More precisely, it was the potters' plight following the failure of the QE II Arts Council and its joint Faenza committee to raise sponsorship which was disturbing. Apparently the Arts Council had pledged $200,000 of its funds towards this major event, but, for lack of a sponsor to underwrite the million dollar presentation that the Arts Council deemed appropriate, the $200,000 was no longer available. The NZ Potters Society, to whom the original invitation had come two and a half years before, appeared to have been left high and dry, for the Arts Council had assumed overall responsibility for the campaign early on. Yet when Rick Rudd, Potters Society President, affirmed the potters' resolve to continue efforts on a smaller scale independently, there was no support at all from Arts Council representative Edith Ryan, nor from the normally enthusiastic James Mack of the National Museum, which took part in Faenza discussions in the latter stages of the negotiations.

The Faenza campaign has been far from trouble free. But the bitterness expressed by the potters at the CCNZ Open Forum was the first time to my knowledge that these difficulties have been made so painfully public. At a time when the craft movement seems to be growing more unified, it is unfortunate to see the Arts Council so apparently out of step with what should be close allies. Unfortunate too that the discord should come at the end of the positive, constructive conference that Rotorua undoubtedly was.

When Jenny Pattrick wrote about the 1984 Lincoln Conference in *NZ Crafts 9* she began by asking herself if she got her money's worth and concluded with an enthusiastic 'yes'. Did I get my money's worth at Rotorua/ Yes, indeed, but I still wish you could buy the jumbo-sized package as at Lincoln. That was real value of the old-fashioned kind!

CATALOGUE OF SLIDE SETS

The following slide sets are available for hire for a period of two weeks at a cost of $7.80 for members, $11.25 for non-members.

Basketry

82 *Some Australian Baskets* 1982. 22 slides. Shows the diversity of contemporary Australian baskets.

83 *Floating Forest – An Environmental Sculpture 1982.* A visit to Arhem Land influenced US basket maker Doug Fuchs to create a monumental basketry environment which he entitled The Floating Forest. He says "I wanted to be surrounded by the textural density of the materials".

113 *Woven Basketry* – Fuchs (no notes). 16 slides.

125 *Basketry*. A selection of NZ basket makers. 24 slides.

128 *Baskets*. 1987. 24 slides. Jan van der Klundert.

Ceramics

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

6 *NZ Society Of Potters National Exhibition 1978*. 32 slides.

9 *Peter Voulkos: A Retrospective 1948-78*. 81 slides. Peter Voulkos has produced a 'massive body of work that was to start a whole new ceramics movement in this country. He became the acknowledged leader of the American revolution in clay'. (2 sets)

15 *Japanese Ceramics* (no date). 49 slides. Historical works.

21 *Contemporary Japanese Ceramics 1977*. 66 slides.

22 *Shimaoka And His Technique 1972*. 30 slides.

29 *Ceramic Defects 1972*. 60 slides. Slides illustrate some of the technical problems commonly encountered with stoneware.

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

32 *Three Ceramists: Gronberg, Leedy, Williams*. 21 slides. (no date) (no notes)

36 *16 New Zealand Potters*. 24 slides.

41 *Glaze testing for the Beginner*. 24 slides.

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

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

60 *Third Mayfair Ceramic Award 1980*. 48 slides. The Mayfair Ceramic Award is a biennial, acquisitive Australian Award.

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

71 *Fletcher Brownbuilt 1982*. 92 slides.

73 *Fletcher Brownbuilt 1983*. 103 slides.

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

86 *NZ Society of Potters 25th Annual Exhibition 1983*. 32 slides.

87 *Elsa Rady 1983*. 20 slides. Elsa Rady is a US porcelain potter who toured NZ in 1983.

90 *Fletcher Brownbuilt Pottery Award 1984*. 75 slides.

95 *Fletcher Brownbuilt Pottery Award 1985*. 52 slides.

104 *Spheres Exhibition*. 74 slides. An invited exhibition from members of the NZ Society of Potters, Southland Museum & Art Gallery, Invercargill, 8-23 November 1986.

106 *Fletcher Brownbuilt Pottery Award 1986*. 108 slides.

107 *Fletcher Challenge Pottery Award 1987*. 125 slides.

116 *James Johnson – American Ceramist*. 20 slides.

121 *Index of New Zealand Craftworkers Ceramics 1989*. 48 slides.

129 *Fletcher Challenge Pottery Award 1988*. 113 slides.

130 *A Collection of Slides from the NZ Society of Potters 30th National Exhibition*. 74 slides.

132 *Fletcher Challenge Ceramics Award 1989*. 15 slides

133 *The Great NZ Tableware Show – Suter/NZSP 1989*. 69 slides.

General

5 *Contemporary Australian Craftsmen* (no date). 48 slides.

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

19 *Traditional Polish Crafts*. 20 slides.

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

34 *Australian Crafts: Pottery, Fibre* (no date). 20 slides.

50 *The Bowl – Mixed Media 1980*. 24 slides.

53 *Penland Craft School Exhibition 1980* (no notes). 35 slides.

55 *NZ Academy of Fine Arts Craft Exhibition 1979*. 18 slides.

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

64 *Crafts Conference 1982: Impromptu Exhibition*. 33 slides.

88 *The Great New Zealand Box Show 1984*. 74 slides.

92 *Photographing Craftwork – A Course for Craftspeople*. 42 slides.

94 *Winstone Ties That Bind Exhibition 1985*. 52 slides. (A & B sets).

98 *Furniture Designs From The School Of Art*. 40 slides.

111 *Winstone Crafts Biennale 1987*. 63 slides.

112 *Design For Living 1987*. 48 slides.

122 *Index of New Zealand Craftworkers Mixed Media 1988* (A & B sets). 24 slides.

126 *Kahurangi*. 24 slides. Treasures from New Zealand. A selection of exhibits.

127 *Treasures From The Land*. 24 slides. Touring exhibition of NZ crafts.

135 *2nd NZ Craft Biennale 1989*. 60 slides.

136 *Celebratory Offerings 1989*. 40 slides. Crafts Council Gallery, Wellington.

138 *The Human Touch Contemporary NZ Craft*. Set ordered, due mid-February 1990. An exhibition based on the Index of NZ Craftworkers 1989. 129 slides.

Glass

35 *Mel Simpson Glass* (no date) (no notes). 20 slides. Blown glass by New Zealander Mel Simpson.

43 *Images in Stained Glass 1978*. 30 slides. Works by Australian Cedar Prest.

47 *Contemporary Glass 1978*. Selection of contemporary American Glass.

48 *New American Glass: Focus West Virginia 1977*. 79 slides.

54 *Tony Keupfer of Inglewood: Handblown Glass 1980*. 18 slides.

91 *Philips Studio Glass Award 1984*. 31 slides.

96 *Philips Studio Glass Award 1985*. 39 slides.

102 *Philips Studio Glass Award 1986*. 46 slides.

110 *Glass – Modern British Work*. 18 slides.

118 *Index of New Zealand Craftworkers Glass 1989*. 36 slides.

Jewellery/Metal

4 *Australian Jewellers* (no date). 24 slides. Selection of current work.

26 *Twentieth Century Jewellery From The Ptorzheim Museum* (no date). 63 slides. Shows work from 1902 to 1976, but mostly work from the 1960s and 1970s. The Ptorzheim Museum, Germany, specialises entirely in jewellery.

27 *Looking at Jewellery* (no date). 31 slides. Selected pieces by Australian jewellers.

28A *William Harper: Recent Works in Enamel 1978*. 29 slides. Cloissone by American enamelist William Harper.

28B *Ellamarie and Jackson Woolley: Enamel and Plastic 1972*. 10 slides. Four slides of enamel, six slides of plastic.

37 *Contemporary American Indian Jewellery* (no date). 66 slides.

45 *Stone Cutting and Setting* (no date) 43 slides. Slides are concerned with some of the lesser known elements of lapidary. Cabouchon stones are covered but not traditional faceted stones.

56 *Objects to Human Scale* – Parts I,II,III 1980. 72 slides. Australian jewellery.

85 *Robyn Gordon's Jewellery* 1981. 35 slides. Gordon's jewellery is made of plastic and aims to 'exploit a slice of 20th century technology to express something of my own environment'.

100 *New Veneers: New Jewellery*. 21 slides.

101 *1985 Compendium Gallery Exhibition of NZ Jewellery, Stone, Bone Carving & Metalsmithing*. 33 slides.

103 *American Jewellery Now*. 57 slides. An exciting survey of contemporary handmade jewellery by 57 artists.

115 *Bone Stone Shell* (A & B sets). 45 slides.

117 *Index of New Zealand Craftworkers Jewellery 1989*. 36 slides.

Leather

68 *Leather 1982: America, Australia, Canada 1982*. 51 slides. A selection of slides assembled by Canadian leatherworker, Rex Lingwood.

139 *Index of New Zealand Craftworkers Leather 1989*. 12 slides.

Maoricraft

72 *Feathers and Fibre 1982*. 39 slides.

123 *Contemporary Maori Art*. 17 slides. Several media.

137 *Aromea Tahiwi – Maori Fibre Artist*. 11 slides.

140 *He Taonga Tuku Iho-An Inheritance*, 1990. An exhibition of Maori weaving featuring the work of three generations. Dr Rangimarie Hetet MBE, CBE; Rangituatahi Te Kanawa; and Kahutoi Mere Te Kanawa. (Available in mid-March.)

Textiles – Fabric & Fibre

2 *Magdalena Abakanowicz in Australia 1976*. 30 slides.

3 *Embroidered Clothes Heather Joynes 1976*. 30 slides. 'I have tried to create garments that have embroidery as an integral part of the design, in simple styles.'

7 *Forms in Fibre 1977*. 19 slides.

8 *Sculpture in Fibre 1982*. 42 slides. Record of a US exhibition that set out to document forms created entirely without looms.

10 *Women Artists: Fibre 1978*. 33 slides. Work by selected US weavers and fibre artists.

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

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

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

14 *Wall Hangings* (no date). 50 slides. No notes for these US slides.

16 *Handweaving Unlimited* 1977. 27 slides.

17 *Fibreworks – An Exhibition Held at The Cleveland Museum of Art* (no date). 77 slides. International exhibition.

20 *Betty Beaumont: 3D Fibre Workshop* (no date) (no notes) 40 slides. Pre-November 1975.

23 *Fabrics to Finery: Handcrafted Clothes by Dawn de Vere & Pat Grumme* (no date). 32 slides. De Vere and Grumme are Australian fabric and fibre artists.

24 *Cloth Art 1975*. 24 slides. Cloth Art was an exhibition comprising patchwork, machine embroidery and applique by Dawn Fitzpatrick and Lee McGroman held in Sydney 1975.

38 *Batik Artist – Noel Dyrenforth 1978*. 22 slides. Dyrenforth is a leading UK batikist. These slides record his 1978 exhibition in Australia.

39 *New Directions in Fibre* (no date) 24 slides. Shows how Australian craftspeople are re-defining what fibres mean to them through exploration of materials, techniques and expressions.

46. *Heather Durrough at the Bonython 1976*. 48 slides. Slides show machine embroideries which investigate the possibility of textiles being wearable and able to be displayed as art works.

57 *Soga Discharge Dyeing* (no date) 22 slides. Soga is a dark brown dye which can be discharged in successively lighted shades black to white. Indonesian technique.

58 *Dyeing with Napthol Dyes*. 42 slides. Napthol dyes are cold water azoic dyes. They have the potential for use in a variety of crafts. This kit is directed to a wide range of craftspeople.

59 *9th Lusanne Tapestry Biennial 1979*. 24 slides.

61 *NZ Academy of Fine Arts Fabric and Fibre Exhibition 1981*. 27 slides. A selection of work entered in this exhibition.

65 *Lois Morrison: American Fabric and Fibre Artist 1982*. 24 slides. documents her NZ exhibition. Shows soft sculpture, applique banners and trapunto work.

66 *Skin Sculpture 1982*. 27 slides. A selection of works from an Australian show of jewellery and wearable art.

69 *Shared Fabrics Art Workshop 1982*. 24 slides. Documents a shared workshop with four batikists and one calligrapher/potter.

70 *10th Lausanne Tapestry Biennial 1981*. 23 slides.

76 *Weaving III: Rugs 1983*. 18 slides.

77 *First Steps in Felting*. 15 slides. How to create felt fabric from upspun fleece.

78 *Advance Techniques for Fabric Printer – Australia*. 24 slides.

79 *The Wollombi Farm Series – Works on Fabric by Heather Dorrough: The House 1983*. 24 slides. "These embroideries are an attempt to convey my love for a particular place". Techniques used are machine embroidery, fabric dyeing, fabric applique, padding, quilting and trapunto.

84 *The Wollombi Farm Series – Works on Fabric by Heather Dorrough: The Place 1983*. 24 slides. "I have attempted to illustrate some of the many aspects of this particular place.' Techniques as for set 79.

93 *Heather Dorrough – Self Portrait 1982*. 48 slides. 'A series of mid-life reflections, which erupted as a way of dealing with a dilemma, of working through, and analysing personal thought processes and emotions.'

99 *Craft Dyers' Guild First Annual Exhibition*. 21 slides.

105 *Small Tapestries: A Scottish Weavers' Exhibition 1980*. 43 slides.

108 *Australian Wearable Textiles*. 34 slides. Works selected in Australia for inclusion in a major exhibition of Commonwealth Arts Festival Edinburgh, July – September 1986.

114 *13th Biennale Lausanne 1987*. 51 slides.

120 *Index of New Zealand Craftworkers Textiles 1989*. 40 slides.

124 *Quilts '82*. 24 slides. An exhibition of pieced fabric quilts.

131 *Coats – Semco New Embroidery Exhibition*. 67 slides. Suter, June 1988.

134 *'Art in Wool Award'* 1989. 14 slides.

137 *Aromea Tahiwi – Maori Fibre Artist*. 11 slides.

Textiles – Knitting

75 *Hand and Machine Knitting* (no date). 18 slides. Contemporary British knitting.

81 *Brilliant Handknits 1982*. 24 slides. The knitting of Ruby Brillian who uses many Australian motifs in her knitting.

Textiles – Paper

42 *Handmade Paper* (no date). 26 slides.

Wood

40 *Wood Pieces by Heintz Moritz* (no date). 18 slides.

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

49 *Young Americans: Wood 1977*. 23 slides.

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

97 *Woodenworks – Five Contemporary Craftsmen*. 50 slides.

109 *Fine Furniture of Christopher Faulkner*. 35 slides.

112 *Design for Living 1987*. 48 slides.

119 *Index of New Zealand Craftsworkers Wood 1989*. 42 slides.

Articles

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

Dyeing to Know...which dye does what? Chris Jukes sheds some light on the confusing matter of which dyes do what and which dyes are best suited for different tasks.

Craft Dyers' Guild Issue No. 30, September 1989, p12-14.

Constructing a Walnut Chest ... A 'Keep-all' scaled down to fit any room, by Ronald Layport. 'All you need to build complex pieces of furniture is persistence and a command of basic joinery techniques', says Ronald Layport as he begins to take you step by step through the construction of this timeless, quality chest.

Fine Woodworking September/October 1989, p86-91.

Basketry. Charlotte Drake-Brockman tells us how to cultivate grape vines, 'a valuable source of natural materials for basketmakers', and shows us how to make a modern basket and a ciseog.

Textile Fibre Forum No. 26 1989, p12-13.

Dyeline. Inga Hunter writes this article for (1) the person who has always been interested in textiles but doesn't know what to do & (2) the person who has done a workshop and has fallen in love with a skill and wants to go further.

Textile Fibre Forum No. 26 1989, p26-27.

Inviting Vessels. Lissa Hunter tells of 'endless ways to skin a coil of paper cord and raffia'. She shows how to make a handy coiled basket, plate or bowl and suggests innovative ways to embellish it with paper, leather, fabric and acrylics.

Threads Oct/Nov 1989 No. 25, p36-38.

Maori Art. Janet Davidson backgrounds 'Taonga Maori ... Treasures of the New Zealand Maori people', the major exhibition currently touring Australia.

Craft Arts International No. 17 1989, p38-42.

Carving Wooden Spoons – serving up the basics. Delbert Grear, woodworker, uses the simple and familiar shape of the spoon to introduce wood carving to beginners.

Fine Woodworking December 1989, p94-96.

Fabrics and How to Test for Content, by Rosemary Stewart. Most fabrics sold these days are labelled with their fibre content, but one comes across unlabelled bargains and it is a help to know how to do a rough and ready test.

Craft Dyers' Guild No. 31 December p18-19.