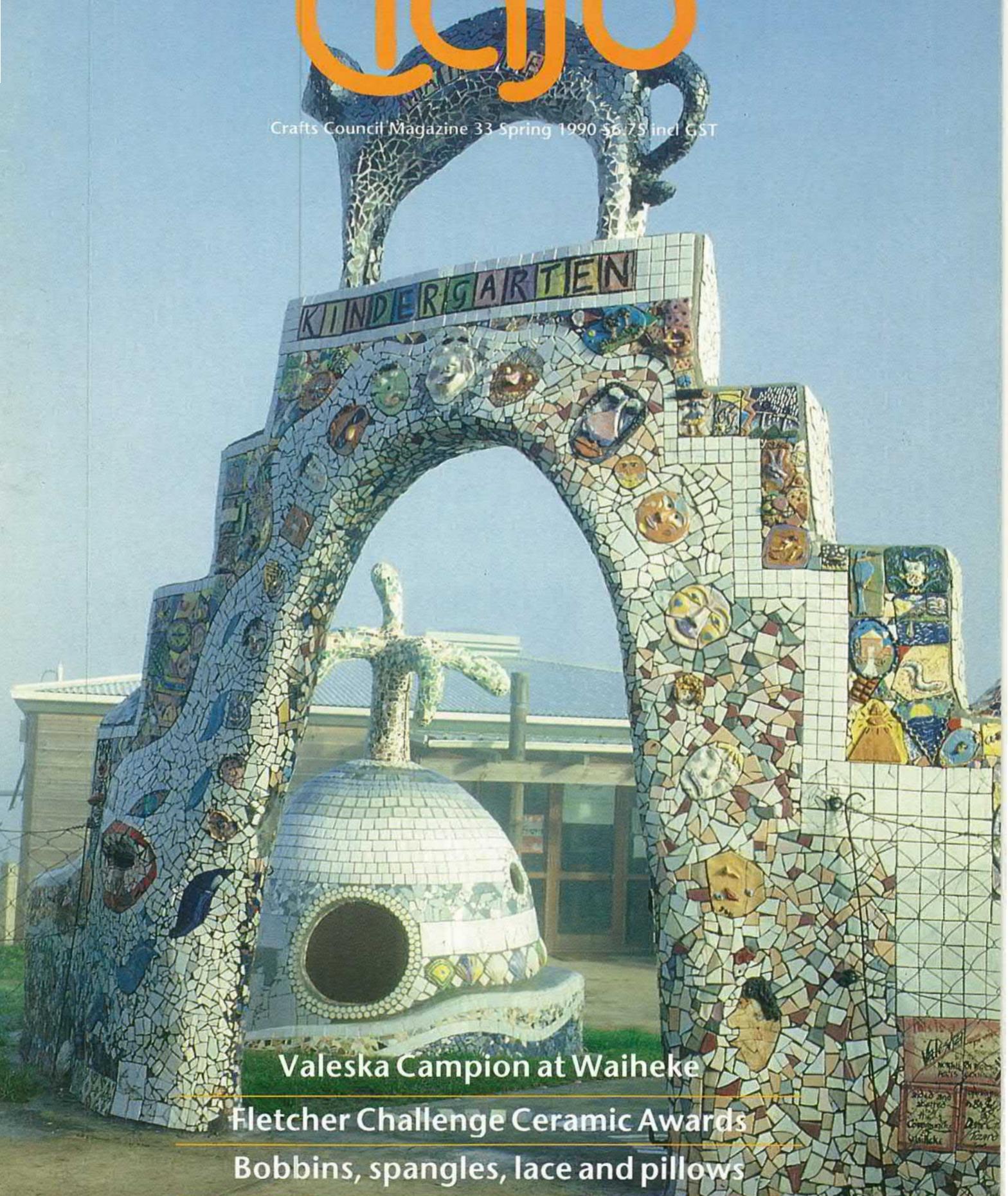


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Crafts

Crafts Council Magazine 33 Spring 1990 \$6.75 incl GST



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Quilts 1990

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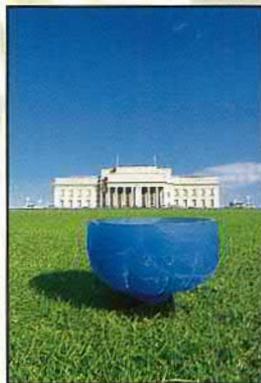
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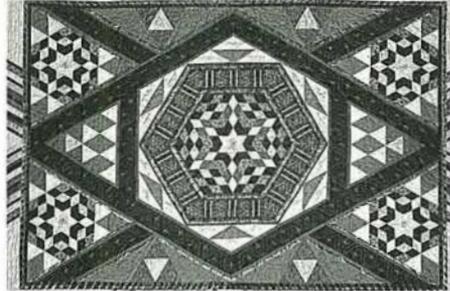


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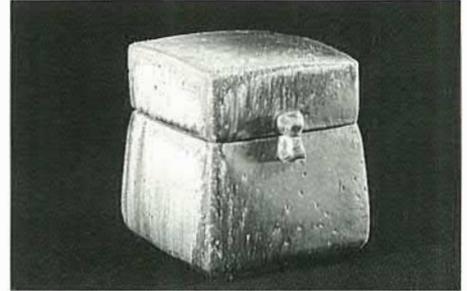
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Cover: Valeska Campion's community project at Waiheke Island. Photographer: Jane Zusters.

Editor: Alan Loney

The Crafts Council acknowledges the generous assistance of the Queen Elizabeth II Arts Council in the production of *New Zealand Crafts*.

The Craft Shows

In his reply (Letters, New Zealand Crafts, Summer 1989) to Beverly Greig's letter (issue of Spring 1989), Toby Dunkley asks for comments from other exhibitors. I have participated in 10 craft shows organised by New Zealand Craft Shows Ltd and have enjoyed the experience. I have found the organisers to be flexible and co-operative where this is possible. If they cannot comply with a request, they give good reason; where help can be given, it is forthcoming. I have found them sensitive to the problems faced by exhibitors and feel that they try to do the best for us. Two recent examples will demonstrate their sympathetic attitude.

Several exhibitors were inconvenienced (to be polite) by the ferry strike last October and missed the Christchurch Craft Show. The Dunkleys flew up a representative to give moral support and also to refund rents to these exhibitors. The ferry dispute was completely beyond the control of New Zealand Craft Shows and there was no legal obligation to return rents paid, so the gesture was much appreciated by the exhibitors concerned.

New Zealand Craft Shows was unfortunately a creditor of the Sesqui Carnival bankruptcy. Since some exhibitors had (correctly) paid in advance and others had not done so and could not be expected to once the Carnival had collapsed, New Zealand Craft Shows were in an untenable situation. They have solved the problem by offering free shows to every paid exhibitor. Although they again had no legal obligation to compensate exhibitors, they obviously felt a moral obligation which is most appreciated. They also made great efforts to keep affected exhibitors abreast of the situation - I received three letters in one week, for example.

So I can support Toby in his defence of his organisation. I should point out that I endeavour to be a considerate exhibitor, abiding by the rules and not asking for preferential treatment

without good reason. Good relations are reciprocal.

May I also take this opportunity to compliment the editors of *New Zealand Crafts* magazine and thank them for their efforts to keep us in touch with New Zealand crafts and associated activities.

Valerie Lewis
Blue Pooh Crafts
Wellington

The Business of Craft

For the craftsperson who makes a living from his or her craft, designing and producing an article is only half of the business. The other half is marketing and business management. Many good craftspeople are reduced to working only three or four hours a week on their craft while they spend most of their time in some other job because they are unable to sell their wares or keep their books. This is a pity and a great loss to the industry.

The articles in *N.Z. Crafts* reflect this same tendency to focus mainly on design and production while tending to neglect the other half of the industry, that is, marketing and business management.

Could we have more articles on how to organise an exhibition, pricing, wholesaling and retailing, exporting, keeping simple accounts, tax, and advertising, as applied to the craft industry. The article in *N.Z. Crafts* by Ann Porter, 'Sidestepping the Minefield' on importing and exporting craft is a step in the right direction. This contained a lot of information and has answered many of my questions on the subject and has cleared my thinking on the direction our little business should go in relation to exporting. Thank you Ann and thank you *N.Z. Crafts*.

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❑ Otago Potters Group Annual Exhibition will be held at the Otago Museum, Exhibition Gallery, Great King Street, Dunedin from 5th October to 22 October. Six Guest Potters will be exhibiting.

❑ From the Dowse Art Museum come the following details: Sunday, September 23, 2pm: Ceramic demonstration by potter Neil Gardiner. Sunday, October 7, 2pm: Flat glass demonstration by Caryl McKirdy. (She recently completed the flat glass commission for the Premier's House in Thorndon), Sunday, October 14, 2pm: Sunbeam Hot Glass Studio Slide Show. Illustrates the late 80s work of John Croucher, Gary Nash, and Ann Robinson. For further information contact the Dowse Education Service; Sally Hunter or Neil Anderson, ph: 660-502 or 695-743. Dowse Museum, Laings Road, Lower Hutt.

❑ New Techniques and Designs for Artistic Glass in Architecture. Over the last few years, both in Germany and in other countries, there has been a marked trend towards using glass as a major medium for creative design. This is spreading throughout the spheres of contemporary architecture and interior design. Course Sequence: 1. Course from 7. until 18.09.1990 Jochem Poensgen (FRG) and Holly Sanford (New Zealand). 2. Course in Spring 1991 Prof. Ludwig Schaffrath (FRG). 3. Course in Autumn 1992 Ann Wolff-Warf (Sweden). The courses will be held in English, and in individual cases, also in German and French.

For further information and an application form: Art in the glass house, Gallery DERIX, 96 Platter Strasse, D-6204 Taunusstein-Wehen, tel. 0 61 28-8 42 01, Fax 0 61 28-62 39. The closing date for the 1st course application is 18th June 1990.

Notes on Contributors

PHILIP CLARKE is an arts administrator with the Northern Regional Arts Council. From 1981 to 1984 he worked for the Crafts Council of NZ, and his interest in the New Zealand craft scene is still keen. He has contributed articles to *NZ Crafts* on a number of occasions.

NICK CHANNON teaches craft design at Nelson Polytechnic, and this is his first appearance in the pages of *NZ Crafts*.

SUE CURNOW is a quiltmaker and tutor who lives in Auckland. She has written on quilts and textiles in *Pacific Quilts*, *NZ Herald*, and *NZ Crafts*. **PETER GIBBS** has his pottery in Brightwater, Nelson. he has published many times in the *Listener*, *New Zealand Potter*, and in the pages of this magazine.

LEO KING is a long time practicing ceramist, who is now doing post-graduate study in art history at University of Auckland. This is his first writing for *NZ Crafts*.

ANN PACKER is a community arts advisor in Wellington. She is a quiltmaker, and has written articles for *Contact* (Wellington), *Quilters Newsletter* (United States), and *NZ Crafts*. An English graduate and a qualified teacher, Ann is also on the NZ Book Council's Management Committee.

COLIN SLADE is a chair and furniture maker in Akaroa. A former

president of the Crafts Council, he is a regular contributor to these pages.

BRENDA TENNENT teaches art and art history at Western Heights High School in Rotorua. She graduated BFA at University of Georgia, USA, and exhibits as a painter regularly in this country. Brenda is a regular contributor to the pages of *NZ Crafts*.

DAVID TRUBRIDGE is one of the country's finest craftspeople, and appears here as a writer for the first time.

Correction

We apologise to Blair Smith, goldsmith/jeweller, for providing an incorrect caption to his work shown on page 29 of the last issue of *NZ Crafts*. The caption should have read:

Fine silver and 18ct gold. Presentation set for family.

The set is an interesting one, as although it appears as a single piece in the photograph, it comes apart in four pieces, one for each of three children, with the centre piece for the children's mother. All the pieces can be returned to the parent box as shown in the photo, and each piece also has its own, identical, box. The work was commissioned by Blair Smith's mother.

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The craft of Craft Writing

Craft writing in New Zealand is still in a sort of developmental stage, where most of it is being done by non-professional writers who are well-informed about the craft activities about which they write. Most craft writers are craft practitioners, some are administrators, and some work in support areas such as craft galleries, whether public or private. Very few are graduates in art history. Very few are in any way 'expert' about craft history. Indeed, one of the clearest differences between art writers and craft writers in this country is that many art writers have followed critically the careers of a number of artists, and can write critically about that artist's history and about the artist's 'place' in art history; I know of no craft writer in New Zealand who has followed that path in their published work.

One of the major and as yet undiscussed issues in the art/craft debate, and one that was signalled in the last issue of this magazine by American writer Matthew Kangas, is the almost total absence here of writers who, as a matter of course, write equally about both art and craft. We do not have for example a critic who this month has a piece on Gordon Walters or Rita Angus in *Art New Zealand* and next month writes on Christine Boswijk or Malcolm Harrison in *New Zealand Crafts*. It seems to me to be perfectly fair to ask of craftspeople who wish to deny the 'barrier' between craft and art, Why not? If this seems a belligerent question, perhaps it should be. It is also however one of the first and necessary 'next steps' to take in the opportunity that the current situation presents to craftspeople and craft writers. If art critics are not to enlarge their horizons to include crafts in their thinking, and will not extend their discourses to include the community as a primary context for any art/craft making whatsoever, then the response of the craft writer should be simple: "Okay, that's fine, we'll do it".

If craft writers agree, and decide to do it, then there is a cluster of fairly difficult issues to deal with squarely. For instance, Arts Council funding for craft programmes is separate from the 'Visual Arts Programme' and is funded at a comparatively low level in relation to total Arts Council spending. In addition, the very titles of 'Arts Council' and 'Crafts Council' embed further (though they do not have parallel functions) the art/craft distinction in our institutions. For instance, we have art schools that teach art and art history, and polytechnics and community colleges that teach craft and craft design - again, the difference is institutionally manifest. For instance, in our non-public art galleries there is little or no overlap in what they show as art or craft. A major dealer art gallery, where paintings priced at \$25,000 each can be hung and sold, is unlikely to be interested in showing bone carvings of whatever quality at \$700 each. For instance, the highest prices paid for craftworks anywhere are generally for old craftworks, not in a crafts market but in an antiques market, or in a market sufficiently

distant from contemporary craft to claim art status for its wares - e.g. a decorated 18th century snuff box will be touted and sold as 'a work of art', and will fetch prices accordingly.

For craft writers these factors can be articulated as issues for discussion in the following way: 1) getting art historical and art critical procedures into writing about crafts; 2) analysing and integrating the prevailing institutional art/craft distinctions; 3) analysing the prevailing market-place craft/art distinctions; 4) clarifying issues surrounding the differences in current funding levels and funding procedures for craft and art; and 5) coming to terms with how craft/art education takes place at tertiary level. What I have outlined here is not a fixed programme, nor is it put forward as the only way of approach to the overall issues. But they are concrete starting points among others.

It should be clear that I'm not suggesting anything new, nor something that isn't already happening. Writers like Brenda Tennent and Leo King have graduated in Art History, and their writing reflects that. Polytechnics, community colleges, university continuing-education courses, WEA and other adult education programmes are making art history more available and accessible to more people all the time. It has to be noted also that public art galleries throughout the country have increased the amount of craftwork they exhibit dramatically in recent years, particularly those galleries which see themselves as having a clear community-based and education-orientated set of objectives. And one dealer art gallery I know has begun to show, as part of a shop-like activity, craftworks, even if it is in part to maintain a cash-flow while the paintings remain hanging on the walls. All these developments are on-going, and they are effective; and craft writers have barely noticed them as issues for laying the ground for their own activity, in a thoughtful and strenuous way.

If what I have said so far sounds like a negative criticism, then so be it. But my intention is really to show that a brilliant opportunity has presented itself to those who wish to write about crafts, one which has not I think presented itself previously. What's more, it is precisely *craftspeople* who have identified the gaps I elude to, as being problematic. All writing about the craft/art divide in this magazine in the last two years has pointed vigorously at those gaps, but without ever coming to grips with the social, intellectual and historical structures in which the gaps are appearing. So long as the discussion remains, as it has been for the most part, a set of attempts to provide 'definitions' for the terms 'art' and 'craft', and to conceptualise a set of formal relations between those terms, then so long will those attempts fail to excite craftspeople whose work is actually affected by the absence of art/craft history in discussion of their work; whose work is actually affected by the persistence of institutional and market-place art/craft and crafts/

antiques distinctions; and whose development is actually affected by the post primary-school split in educational responsibility for art works and craft activities.

For myself, this is the last issue of *NZ Crafts* that I will edit. A QEII Arts Council Literature Programme major project grant has now enabled me to research and write some long-neglected material, and I want to increase the number of hours per day to practice my own craft, known in its literature as 'the art of printing'. But I hope to continue to publish in the magazine on matters that interest me, and, no longer being editor will hopefully permit that in a more radical way than before. The challenge I have outlined above, is mine also.

I have enjoyed immensely my two years with the magazine, and I here wish all craftworkers the very best for the future. To the Crafts Council, to my colleagues Margaret Belich and Pamela Braddell, and to all those I have worked with during this time, I here thank you for your support, your stimulus, your wisdom, and your friendship. To the new editor of *New Zealand Crafts*, I can only remind you of a well-known ancient Chinese curse, and tell you that we are actually living in 'an interesting time'. Good luck.

Alan Loney
editor, *New Zealand Crafts*



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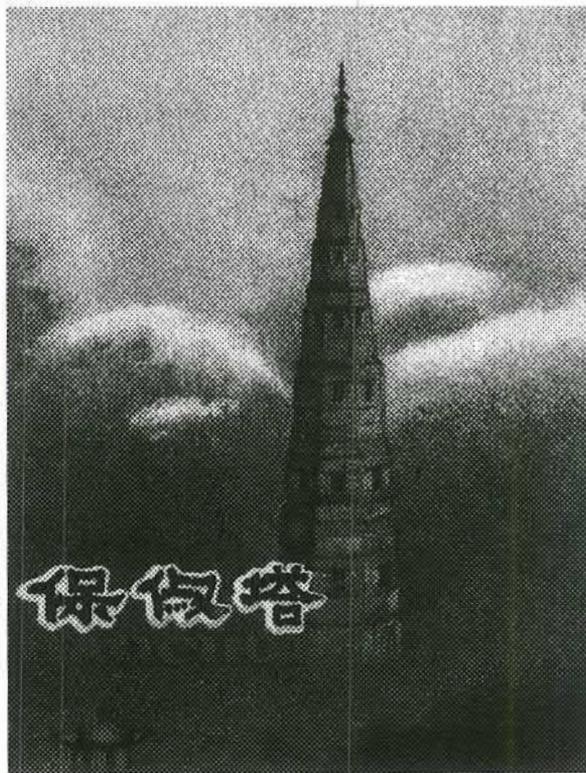
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The fire of creativity

I feel that a change is occurring in the art/craft world of design. I find myself recognising signs of these changes around me, and in others, perhaps because of a similar driving force within myself. It is rather like those times when you are travelling in a harsh, alien environment: if you notice something that you recognise it almost leaps out at you with warm familiarity. I was struck in such a way by Alan Brown's article *Light - our common medium*, and Amy Brown's search for magic at the Rotorua Index Exhibition.

I experience a similar feeling when I listen to the 'World Vision' ethnic music that is currently popular in Europe, or see the vibrant 'native' patterns and colours used in clothing fashions, or see the powerful architecture of Hungarian Imre Makovesc. To me these don't appear as isolated incidents, but as part of a deep groundswell - the spirit of the times - part of a cyclical ebb and flow of art and design. What exactly is happening? In an effort to understand these pulls, and in order to direct this energy, I have been trying to look more closely at the forces involved.

How did art and design reach the point where the new spirit started to arise?

In the early days of the crafts resurgence the primary concern of the craftspeople was the learning of technique, not least because they were mostly self-taught. The craft works' appeal to the buyer lay in their individual, hand-made quality - a reaction to industrial mass-production.

As these craftspeople began to master their techniques, they began to think more about design. Through the 1980s this design element became gradually more accomplished, sophisticated, and ultimately, in some cases, slick. Works that were considered contemporary, or the 'leading edge', appeared to some people to be tending

towards clever intellectual exercises, particularly in commercial design. The realisation dawned in some quarters that a dead end was being approached.

For example, architecture could be said to have reached it a while ago in the impersonal, international, high-rise, modular style - art in minimalism and conceptualism.

One can recognise similar patterns in the history of art

As ever, all this is nothing new. These cycles have been repeated throughout the history of western art. Time and again an art form has found itself heading through various exciting stages, only to suddenly emerge with that dead-end in view. The response of subsequent artists has often been to turn back for inspiration to the vast pool of 'traditional', 'indigenous', or 'ethnic' sources available around the world. In response to an overbalance of intellectualism and/or specialisation in art, they looked for a more earthly, human and timeless form of vitality.

Examples are numerous, and I am constantly encountering new ones. Not long after music reached an intellectual apotheosis in Bach's art of the fugue, Haydn became the first of many composers to incorporate folk tunes and dances into classical music. Many have followed, such as Dvorak, Rachmaninov, Vaughn Williams and Percy Grainger.

In the 1980's rock music became largely empty and made to a formula. Now the music scene has been reinvigorated by a resurgence of African rhythms. The exciting presence of Johnny Clegg and Savuka has far more spirit and life to my ear than the tired old posturings of, say, Simple Minds.

As Cubism was becoming more and more rational, artists like Picasso became more interested in 'primitive' art. In sculpture, the bleak constructivism of the 1930's was followed by Henry Moore using the form

of Toltec statues from Central America. Architects looked at adobe villages, Greek whitewashed terraces or African mud huts...and so on.

Sir Gilbert Archey thought that perhaps Maori art had also reached this stasis. In *Whaowhia: Maori Art and its Artists* he wrote of "art for art's sake, sometimes becoming art for the artist's sake, the artist whose now extreme complexity or barest simplicity, may become so abstruse an abstraction as to be remote from general understanding, and one bringing the artist himself to an extreme beyond which further progress is impeded". (A rather cumbersome sentence, but one that is worth thinking about.)

I see a vivid parallel to this process in the world of genetics. Any organism that is too highly refined and hybridised becomes weak and vulnerable to disease and pests. It may grow fast, but it is also sterile. Geneticists have to continually introduce new strains of wild genes for vitality and ruggedness. They find these genes in the worldwide gene pool of wild plants and animals upon which our survival depends. Similarly, the ethnic or indigenous peoples of the world, with their cultural continuity, provide us with a source pool of inspiration and vitality.

What exactly is happening in these processes?

A deeper look into the above examples reveals, I believe, a process common to them all. The history of art and design seems to me to be like a series of overlapping pyramids. This is obviously an oversimplification as there are other trends and patterns, but I believe that it is an illustrative one. Each particular art form starts from a fairly broad base that is rooted in social culture. It is essentially a feeling growing out of the pooled common experience of a society, and hence generally accessible. But over the time the intellects of the artists narrow the art form down, drawing it into a more

conceptual form. Both the concept and the language of expression become more uncompromisingly individual and, as a result, more remote from general understanding.

Ultimately, the point of the pyramid is reached - the point of pure intellectual abstraction and no feeling - and there is nowhere further to go. Nearby another pyramid base starts.

There are two things happening: 1) The intellect (you could say the left side of the brain; Len Lye referred to his 'old brain', his right side) becomes more and more dominant, to the exclusion of feeling and vitality. 2) In expressing itself, the intellect uses an increasingly individual language that cannot be read. If an art work contains deep feeling it requires no explanation; that feeling will usually be communicated through the senses. But if it is more of an *idea* then we have to be able to intellectually understand it. This is impossible if it is expressed in a language that we cannot read.

Therefore, in order to communicate, an art work needs both an innate feeling and a common language. I believe that these two components are inextricably linked.

Cubism is an excellent example

Cubism was a vital stage in the development of art because it liberated art from all sorts of constrictions, paving the way for much that was to follow. But it came at the tip of the pyramid. The Cubists' paintings of fractured images used a language that virtually no-one understood; so they experienced an almost violent rejection from most quarters. They challenged the conventional language of painting - that of direct visual representation - and considerably broadened our perception of art. Their paintings contained an element of time, and hence there was no single perspective. It was as if the viewer was moving around the object, catching little glimpses of it from here and there. In this sense it could be said to be a truer representation of the object than the conventional 'frozen' image.

As the intellects of the artists developed this concept, the art form started becoming lifeless and sterile. Picasso, in particular, was quick to see this, and picked up the thread of 'primitive art' from Africa and Oceania, that had been an influence for some years. Thus he brought back the necessary element of earthly humanity and vitality to a painting which had become too intellectualised.

In the above analysis I am not trying to make any claims or generalisations

about art. I am merely looking for patterns that I think help to illustrate the point at which I see art/craft design to be today.

The same processes can be seen in the world of design and craft

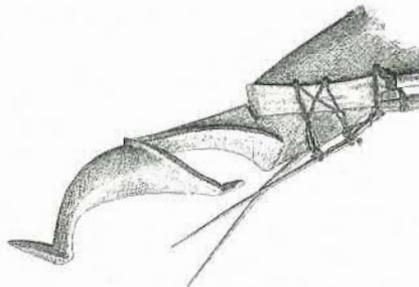
The April 1990 edition of *House and Garden* contained pictures of furniture that won the Australian Furniture Awards. The pieces were very professionally made and most of the designs were original. But, more than anything, I was left with a feeling of awe, and exclusion from the processes of design and construction. It was rather like watching a dart player hitting the bull everytime: Wow! I could never do that!

The qualities of this furniture lie in its separateness, even aloofness, which arises from the individual accomplishment of the designer. There are some interesting and clever ideas here. No doubt the craftsmanship is immaculate. But that is as far as it goes: deeper down there is nothing - no warm flooding surge of emotion that accompanies the appreciation of real beauty. There is no magic - nothing to uplift the spirit - no feeling of freedom or the joy of life - nothing instinctive or intuitive is stirred within.

I believe that this spiritual emptiness happens because each design is exclusively the product of one intellect, one ego, and his or her drawing board. This form of design is expressed in a language that only a limited circle of designers are privy to. In order to evaluate itself, it creates a mystique; it excludes everybody else from the design and construction process.

What is hidden under those mottled spray coats of lacquer? What is the point of those concertina-effect legs, and how were they made? Only those in the limited design world can really understand it because they have created their own language. They have intellectually built an aesthetic which they hand out with the furniture. But to anyone looking for an inner life, a 'gut reaction', these pieces are dead.

Such 'soul-lessness' is not evident in indigenous artifacts



DAVID TRUBRIDGE

Drawing of canoe prow figure of Frigate bird from Vao Island, Vanuatu

As a comparison, look at this canoe prow from Vanuatu. No one person designed the figurehead. The stylised bird form evolved through generations, built up from the tiny contributions of many different carvers. You can find the bird form in many different variations. Any canoe builder can make them. Every Islander understands, and feels empathy for, the creative process. At some time, no doubt, they have all hewn wood, or lashed with coconut sennit. The language is part of their daily lives. Most Vanuatians would be able to spot the aesthetic merits of one particular canoe over another. It is also an interesting thought that the builder is also the associated priest/magician. He will utter the appropriate charms at such times as launching or commencement of a voyage. He built it, and he controls its magic.

A fusion of the language and essence of such a source, with Western artistic expression, can produce an ongoing development and vitality

The above example teaches us a lot about the way in which a design relates to society, and vice versa. In citing it though, I am not trying to make an ideal out of the virtue of tradition. The real value of the tradition to our present day design lies in it being a part of the 'source pool'. Taken in this way, it can be used in the process of moving forward: it can rejuvenate our design when it becomes lifeless, in the same way that folk tunes did with Haydn, or Toltec statues with Henry Moore. The vernacular of the Pacific Islanders - or any other particular culture that the designer responds to - when blended into our designs, bring vitality and a broad depth of human feeling.

This makes it possible to present something that is even radically new, in an accessible way. However challenging the work may be, people will respond to it because it uses a familiar language, and because it has a glowing inner life. For some reason that I find hard to grasp, it seems that the language and the inner life go hand in hand.

It seems to me that this process is appealing to an innate sense which knows what is right and beautiful, and which lies in everybody. Unfortunately we are no longer confident to rely on this sense, because the dogma of designers has convinced us that we need to be educated in design in order to appreciate design. If design is expressed in a language that can be read and deeply felt, then you do not need to be

so educated. It is opening up the senses, not intellectual education, that I see as necessary.

Also, in using the time-worn (or time formed) patterns of vernacular, we extend our work beyond the limits of ourselves and our egos - and beyond our own individual ideas. We draw on that great depth of human endeavour, creativity and vitality that is expressed in the simple artefacts that have evolved, through countless small human inputs, out of a society. These are the wild genes invigorating our varieties when they become over-refined.

Some critics might see this process as appropriation or even plagiarism

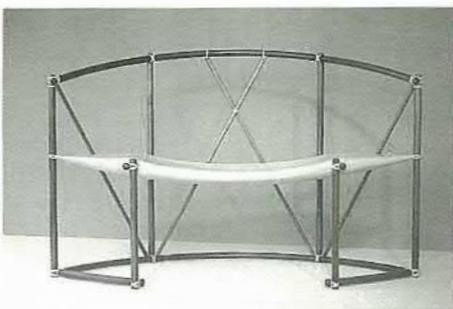
To me, that response comes as a result of the over-prevalent cult of originality in Western art and design - the cult of the NEW where one has to assert one's individuality at all costs, even at the expense of more enduring qualities.

Such an attitude misses the point about the development of art. Andre Malraux wrote, "It is art, not nature, that creates art". In other words, art begets art: art grows out of itself. A well-known English designer described it to me as the 'baton principle'. The leading edge of an art form or craft is the relay baton which is continually being handled on from one runner to the next.

Were Henry Moore or Haydn, or the many others, guilty of plagiarism? I believe not, because they didn't just copy an idea or form. They added to the original source, and developed it in their own particular way. Henry Moore's resulting sculptures grew out of a blending of his vision, and the earthy vitality of the Toltecs. We are richer as a result.

I have tried to put some of these ideas into practice in my work

As a sailor, I have travelled a lot amongst the Pacific Islands and have been deeply influenced by their culture and artifacts. This is my instinctive source pool. Having sailed, I respond intuitively to their wonderful sailing canoes. For me, these craft are a perfect example of a 'machine' that is completely in harmony with its surroundings, and with people's needs. Their designs have evolved over centuries to a degree of sophistication that can only be improved on with the use of expensive, earth-depleting materials. I have watched them gracefully sliding across the sea, looking like a great white albatross, its wing tip feathers dipping over the contours of the waves, the piercing blue of the waters reflecting off the brilliant white plumage.



Canoe seat. Matai and Rosewood 1990

The occasional chair shown here grew out of my feelings for these canoes. The form of the seat is not a direct copy of any particular canoe shape, but in it I have tried to capture some of the essence of a canoe. The frame members are joined with lashings made from jute string pulled through beeswax. As in the canoe outriggers which are designed to withstand the stresses of the ocean, the joint is strong (neither member is weakened by the removal of more than a tiny bit of wood) and yet flexible. The surface exposes the tool marks, rather than hiding them under a gloss of sanding.

In an earlier chair I used the more traditional joinery of birdsmouth joints. Here I could be accused of avoiding the issue of the 'junction' altogether. I have tried to pretend that they almost don't exist. Also, the regularly turned sections and highly sanded surfaces have more of a feel of totalitarian technology. Their featureless gloss is more coldly exclusive.

In practical terms, the lashings are stronger and more durable than the birdsmouth joints, giving that chair greater integrity of function. They won't be strained by excessive use. But for me, their real value lies in their communication as a language which is inherent in its images and patterns that we instinctively respond to.

This communication was demonstrated when an innocent observer remarked that the later chair must have taken much longer. "Look at all that work!" He felt this because he was excluded from the construction process of the earliest chair. He couldn't see that in fact it took many more hours of very demanding hand and machine work to make those birdsmouth joints. But he could read the language of the lashings - everybody has tied bits of string. He could see the tool marks of the work process, and hence could feel more a part of this work. It was accessible to him and he was perhaps more at one with it. A vernacular language at work.

Thus the chair becomes not just a result of my intellectual ideas - a design

from my drawing board - but a product of both me and Polynesian society. It contains something of the continuity and vitality of a seafaring culture, my response to that culture, and a small part of me. Hopefully, such alchemy produces a little magic.

This is the quality which I believe art/craft is looking for in the 1990s. It cannot be found just with pencil in hand at the drawing board. The clever ideas of the Australian furniture in *House and Garden* were such a product. To me they are largely sterile and out of touch, and the awards were given by judges with a similar approach.

The elusive quality that we seek (and one that will be in great demand in the harshly commercial world of the 1990s) is one of life, vitality, even 'magic', expressed in a language that can be read and related to. It cannot come from one person's mind, but needs to grow from the far greater mass of human creativity.

I remember the powerful impact that the exhibition 'Te Maori' had on me. The works shown there were not chosen for their design but for their spir-

DAVID TRUBRIDGE

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Burton Silver's brochure blurb for his class at Wairarapa's 1990 Summer School says it all. That's what it's about, for most participants, tutors and students alike; variety, surprises, participation, inspiration and Fun. But in the wake of last year's sometimes disastrous registrations, can it go on? Are summer schools booming or bailing out?

Wairarapa ran 9 of 16 advertised classes last January. Wanganui cancelled 6 of their 21. Wellington ended up with a solo life drawing class which just covered the cost of their advertising. Economic climate? 1990 overkill? Or were there other factors at work?

This year has seen a drop in overall enrolments in adult non-formal classes, such as ASTU papers (teaching studies) and Massey extra-mural enrolments. Increased fees and the fact of redundancies now reaching middle-class homes - the majority of summer school attendees are women in that category - both contribute to the decline in such enrolments.

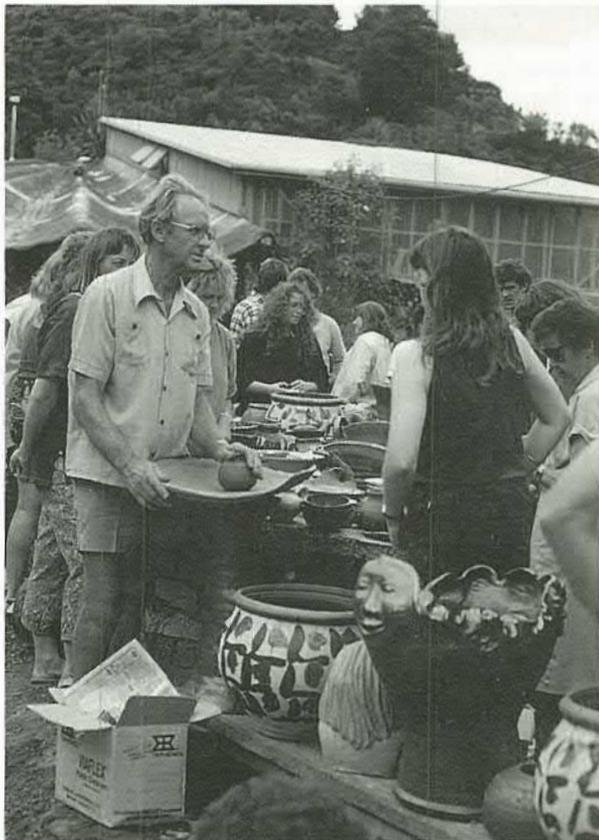
January 1990 began in a blaze of celebratory fervour, with the Commonwealth Games and Waitangi preparations consuming both excess art dollars and peoples' holidays. Any real trends were difficult to identify behind the sesquicentennial razzamatazz.

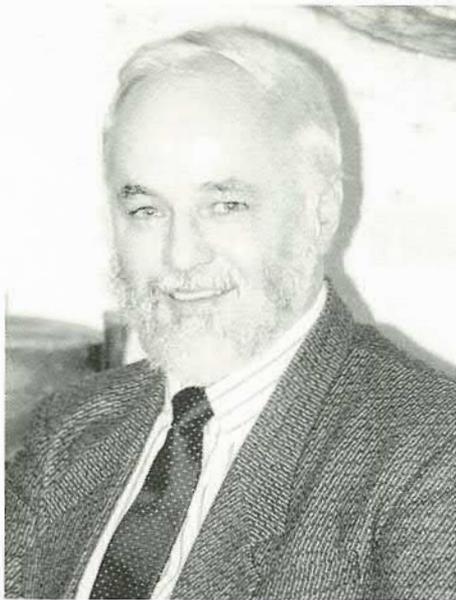
Now that the dust has settled (bar a few lawsuits) it's time to look at the scene again and ask whether summer schools are here to stay - or on their way out. Who provides them - and why? Who goes? (and why...) What are the significant ingredients for financial viability?

The idea of going to school during your annual holiday is not a new one, even for New Zealand. Based on the American model of utilising otherwise vacant campuses over the long academic summer break, Otago University started its first summer courses 34 years ago. The Workers Educational Association (WEA) has over the years held many residential schools combining a variety of related arts topics in the Christmas/New Year period when most of New Zealand (even now) shuts down. And Wellington Community Arts Council first offered its (mostly visual) arts school, along with lectures and local gallery tours, 12 years ago.

Then in 1987, Wanganui Summer School of the Arts was launched with a great splash. Offering a wide range of classes and workshops with name tutors at a well-equipped provincial venue with a range of accommodation options, and with a great social programme to boot, it had all the ingredients of a successful British holiday camp - and it worked. "In lots of ways the holiday camp mentality is not too far off the mark", says director *John Scott*.

The fun part is really important in drawing people but there's a serious purpose too: "Our Summer School is based on an absolute commitment to development of the arts". It's not about "how many courses" but about "making sure





John Scott

that people who come have the very best artists and crafts teachers". Scott cites North American schools which have developed a reputation based on this commitment, along with a special geographic identity, they include Pilchuck in Washington and Haystack Mountain in Maine.

John Scott set up the Southland Polytechnic's Southern Art

School, a May holiday programme, 13 years ago. On becoming director of Wanganui's Community College he settled on the early January slot as one which, as he perceived it, was empty of such activity (an attitude somewhat patronising of those who had been working away on a small scale for years). The first year saw battles with the then Department of Education, with officials claiming regulations were being breached. Wanganui quickly became a model for the large, 'away from it all' total experience summer school. It has continued to break new ground, developing specialist areas and advising and encouraging other providers to address their own community's special character.

At the same time, emerging polytechnics (previously community colleges) were having to address issues of community accountability, particularly for facilities empty over the long holidays. Squeezing funds from budgets not used to accommodating a 12-month programme and activating staff reluctant to give up their quiet time, other polytechnics took over the administration of existing summer workshops. To Song and Opera in Hawkes Bay were added field trips of local interest such as geology. Waikato took over the Art Society's summer school, injecting the administrative support so vital to the smooth running of summer programmes.

Wairarapa Summer School is into its third year. Co-ordinated by the Community Polytechnic's Juliet Whetter, it makes good use of Rathkeale College's rural setting, its proximity to bush and river, and excursions are an important part of several courses. In an area hard-hit by recession, there's a commitment to local tutors first, and people like writers Sue McCauley and Rhonda Greig, theatre director George Webby and artist Heather Bush are offered first option. About half the students come from the Wellington region. Last year's cancelled classes seemed to be randomly affected, with no particular area hit more than any other. The successes were the practical skills courses - garden design, fly fishing and log-building among them, and these brought a new element to the social side of the school. "We had a really successful bar", says Whetter. "The log-builders, mostly male, really joined in and enjoyed the whole thing". Such extensions should help to redress the usual summer school gender imbalance, which is consistently 2:1 in favour of women, mostly older women. But Whetter has

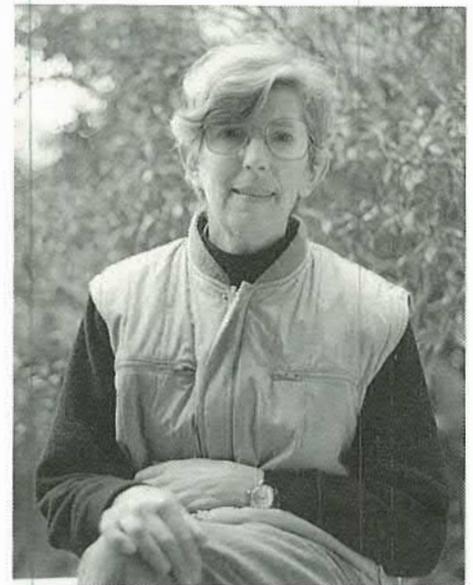
noticed a significant number of older couples coming - "summer school as retirement enhancement". Basically, "people come (to Wairarapa) to make something or do something, to meet like-minded people and learn in a holiday atmosphere".

Auckland University's Summer Art School at Elam is seen by organiser Claudia Bell as a logical extension of its continuing education programme. Auckland is also developing a special national science school targeted at senior secondary students. There's certainly a large enough local population to experiment with.

Bell sees next year's planned 18 classes as a stepping stone to a full multi-disciplinary range, including women's studies and environmental issues. The arts programme covers the basics which are always in demand - life drawing, painting, printmaking - and some which start to reflect the Polynesian nature of the city. Fata Feu'u's print course, and Maureen Lander's Muka Flax, for example. "We want to offer things which there's no opportunity to do anywhere else. This is a logical growth area in response to what our (14,000 continuing education) students want", says Bell.

Without the financial backing of an institution, but with a guarantee against loss from the Northern Regional Arts Council, Northland Craft Trust runs its annual experience at The Quarry just out of Whangarei.

Starting from a pottery workshop, this summer school has become a very special annual event "like being part of a family who all shared an interest in art or craft" wrote Stephanie Sheehan, one of the 1990 tutors, in last January's *Northern Advocate*. There's a crossover between different classes at The Quarry; paper-makers working



Kate Coolahan

on masks for the performance group, posters produced by the lithographers; props from the potters and sculptors, "and always, (from access trainees) the food performance!" says Kate Coolahan, who teaches papermaking skills there.

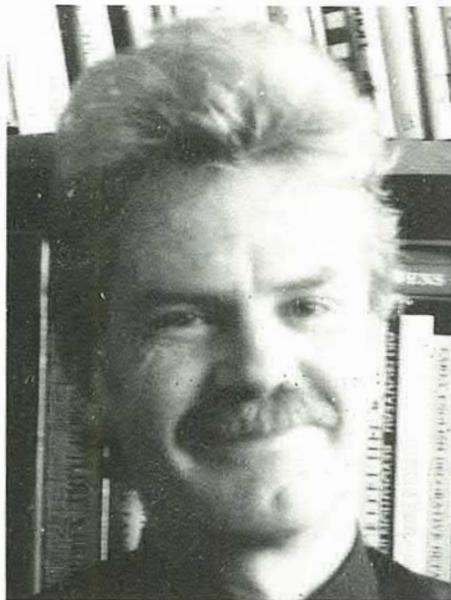
For Coolahan, a long time participant in summer schools, the special character of the small school lies in this interaction between classes and an intimate involvement with the individual students. In general, she sees two important threads running parallel in the summer experience. There's the serious student who's attracted to a particular tutor, and there's the recreational/hobby artist - "the personal development of the ordinary person in the street". Some of those people are encouraged to go further because of their experience, and good tutors make no distinction between the two types. "There's always something for everyone who wants to learn".

Some summer school courses are now seen as supplements to the craft design courses run by Polytechnics. Te

Kowhai Print Trust's is "the best hand bookbinding course in the Southern hemisphere", says *Coolahan*, "and the summer school is a required block of their course". She sees the holiday course also as "encouraging the young to go into the crafts as a source of income".

Whangarei has a particular commitment to older craftpeople too, offering them "a place to die" - living space and studios created by the earth building class.

A small town venue lacks distractions, says quiltmaker *Malcolm Harrison*, a veteran of many schools throughout the country. He comes back to Wanganui each year, as either tutor or student, for its special flavour. The tutor's job is "very, very demanding. You're trying to instil enthusiasm as well as teach methods and techniques". And the results for students? "Long-term effects can be quite dramatic for some, changing their views on arts and crafts, offering insight. The effect often can't be gauged", feels Harrison. The continuity offered by *Libby Gray* in her role as co-ordinator at Wanganui also plays a large part in ensuring its success, as does the balance between work and play.



Malcolm Harrison

The Wanganui co-ordinators last year invited all summer school providers to a meeting to set up a network so that summer arts programmes might become more closely co-ordinated. A generous gesture, it followed from John Scott's conviction that "there are too many (summer schools) for our population. We need to co-operate instead of struggling - if there's undue competition none of us can operate as successfully as we might". Duplication has become a real problem - at least four schools now offer arts courses, for example, and some tutors have accepted more than one school in a summer. This often results in courses being cancelled at the last moment so everyone misses out. Scott would like to see a national collective of providers, like the Elder Hostels in the United States, which avoids duplication and offers combined publicity benefits and other spin-offs like group travel discounts. The Wanganui meeting was well attended and included several potential providers checking out options. Valuable contacts were made, and a joint advertising supplement appeared in the *Dominion* for the central region's schools, as a consequence.

But the task of keeping such a network in touch and co-ordinating programmes was beyond current structures and funding. Individual schools are still struggling with their own identities and funding positions, and are apparently not ready for the next step of recognising their own strengths and weaknesses and 'trading' these on an international basis.

Specialisation seems to be a key factor in the success of a school. Given our population size, only a small number will ever want to try bronze casting or hot glass, two tool-orientated areas in which Wanganui excels. Scott is convinced there is still room for other providers to specialise to ensure enrolments. The trendiness of certain crafts will continue to come and go of course, and the big name tutors with them. Those courses which lead to employment or self sufficiency will draw people in times of financial hardship:

conversely the self-development workshops which are seen as a personal indulgence lose out when family income is reduced.

There's a definite preference from consumers for out-of-town, get-away-from-it-all experiences, though Auckland's line-up may find enough locals who can't afford to travel this year.

Targeting potential consumers is an expensive business and one which novice administrators need to be aware of. Wanganui budgets \$20 per head for advertising. In Wellington a tantalizing number of enrolments were through word of mouth - but how do you utilise that method to advantage? Several Polytechnics have already indicated that they cannot afford to take out advertisements for their summer schools in this issue of *New Zealand Crafts*, yet its readers are a perfect target

audience, and it would seem that such economies may ultimately be counter-productive.

In the end, I suspect that the critical success factor is a personal one, in administration as well as publicity, and that the summer schools which succeed do so because of the energy, enthusiasm and charisma of their co-ordinators. The creative energy which these people engender flows through and vitalises the whole organisation.

Wanganui Community College currently intends to bring the Summer School organisers together again to see if a co-ordinated approach to nation-wide summer school programming is possible for 1992.



Libby Gray

Bobbins, spangles, lace, and Anne Cutler's pillow

Anne Cutler picks up Kitty Fisher's eye with one hand and the birdcage lying next to it with the other, and with a barely perceptible twist of her hands the two incongruous-sounding objects are back, transposed, on the cushion in front of her. In the twinkling of an eye, Anne is reminded if she cares to be of the chequered life of Kitty Fisher, the famous 18th century actress and courtesan.

Lucy Lockett lost her pocket, Kitty Fisher found it;

Not a penny was there in it, but a ribbon round it.

goes the nursery rhyme. According to one source¹ both Lucy and Kitty were 'ladies of easy virtue' and it was much to Lucy's annoyance that when she lost the protection of Mr Pocket, he transferred his favours to Kitty Fisher. The boldly coloured glass bead which takes Kitty's name, is attached to an equally attractive and intriguing carved bone bobbin, which itself was made for Anne Cutler by Chris Smythe of Palmerston North in gratitude for hospitality given by Anne and her husband during the exhibition *Lace Old and New* held in Christchurch during 1984. The birdcage, an exquisite structure of brass strung with tiny glass beads, forms the spangle which adorns a bobbin acquired by Anne during a visit to the International Lace Congress in England, 1986.

The bobbins and spangles lie among a large semi-circle of 150 others, each attached to its own thread of silk, all radiating inwards to a small but crowded forest of brass pins on the centre of the cushion. Each pin pierces part of a pattern (or 'pricking') which describes a portion of the lace handkerchief border that Anne is working on. With that one swift movement, she has completed another in the thousands upon thousands of tiny stitches necessary to finish the intricate but flowing design. Such fleetness of hand is obviously required to complete the work in reasonable time, but even so it will still take hundreds of hours. Anne admits that when lacemaking was at its height at the turn of the 18th century, a lacemaker would have worked much faster than the revivalists of today. "Most of them would master just two or three patterns and then work incredibly fast in order to survive", she says with some admiration. The introduction of the Heathcote Net-making Machine in 1814 put still further pressure on the livelihood of the hard-pressed craftswomen. Making lace then was not quite the fascinating and leisurely pastime it is for today's enthusiast.

Perhaps therefore one reason that the tools of the 18th and 19th century craftswoman became so beautiful was to help brighten her endless toil. Certainly the craft of bobbinmaking became far more of an art form in England than anywhere else, the decoration and adornment of these little tools expressing infinite variety. Distinct styles of bobbin developed for the three main forms of English lace; Bucks Point, Bedfordshire and Honiton. In particular the

Devon bobbins made for Honiton lacemakers were finer and not fitted with decorative spangles, for part of the technique involved in this exquisitely fine and delicate pattern of lace requires the bobbin to be passed through loops of the gossamer-thin thread. Coarser than the Honiton but finer than the neighbouring Bedfordshire pattern, the lace of North Buckinghamshire is beautifully open and flowing in its style. It seems to me to offer generous scope for expression in its design and perhaps this flowed through to the craftswomen's taste in bobbins. In any case if the kaleidoscope of bobbins on Anne Cutler's cushion is typical, then the lacemaker of last century certainly entertained while she toiled.

Ironically, though Anne was born in Exeter, only twenty miles from Honiton, her interest in lace was not kindled until many years later, long after she came to New Zealand. She was already interested in weaving and in 1976 was introduced to lace by Maureen Fraser, herself a highly accomplished weaver whose considerable skills extended to making lace. Anne became fascinated and set about gleaning information wherever she could. "There were no books available here then", she says but later Pamela Nottingham's *The Technique of Bobbin Lace* became her bible. Anne learnt the basics of Honiton lace by correspondence with an English exponent, and gradually she made contact with other scattered enthusiasts in New Zealand. One of these was Pauline Pease, also in Christchurch, who in 1982 with the support of Anne and Doreen Fraser, formed the New Zealand Lace Society². *Lace Old and New* at the Canterbury Museum was the society's first major event. It was an enormous success, attracting enthusiasts from all over New Zealand as well as several from overseas. Like many such firsts it was a catalyst for the growth of interest in the craft. Anne's own interest and skill grew apace and in 1986 she applied successfully for an Arts Council grant to attend the International Lace Congress in Brighton, England, as New Zealand delegate.

As the first such delegate, she was very keen to take something of her work to suitably represent the nation and she collaborated with the Christchurch craftsman Riki Manuel to produce a carved Wakahuia with Lace inset into the lid. The result stands as a unique and attractive integration of two very different art forms, the Tape Lace technique beautifully adapting to the flowing Maori motif. It was well received and resulted later in an invitation to exhibit her work at New Zealand House in London. The Congress and Anne's associated tour of English lacemakers provided an enormous stimulus and not only for Anne. Her aim had been to photograph as much lace as she could, and on her return home she set to and carefully catalogued the results. The resulting albums have been all over the country, with or without their owner, providing fascination and



COLIN SLADE

The tedious task of winding bobbins is made easy with this machine beautifully crafted by Anne's husband Edmund

enlightenment for whoever sees them, including this viewer. The variety of work that was exhibited in Brighton was amazing, some of the innovative, coloured work from the continent being especially exciting. If you thought lace was merely white stuff that went around collars and cuffs, better take another look.

Since her return Anne has continued to exhibit and experiment. The handkerchief border she is working on is a pricking from one in Luton Museum, although Anne has redesigned the corner so that it doesn't have to be gathered. This demonstrates her liking for old work but there are plenty of examples of her own designs about the house. She sells a few pieces - the Auckland Museum bought a rather special dress yoke - but not for the monetary reward. "What the market will pay would never recompense one for the hours," she laments. That much at least has not changed greatly since the last century. What has changed is

that lace is now a labour of love rather than of livelihood. A long term project Anne is working on is a wedding veil intended as a family heirloom. The silk tulle it is based on was a remnant from that specially woven for the Princess of Wales's wedding veil.

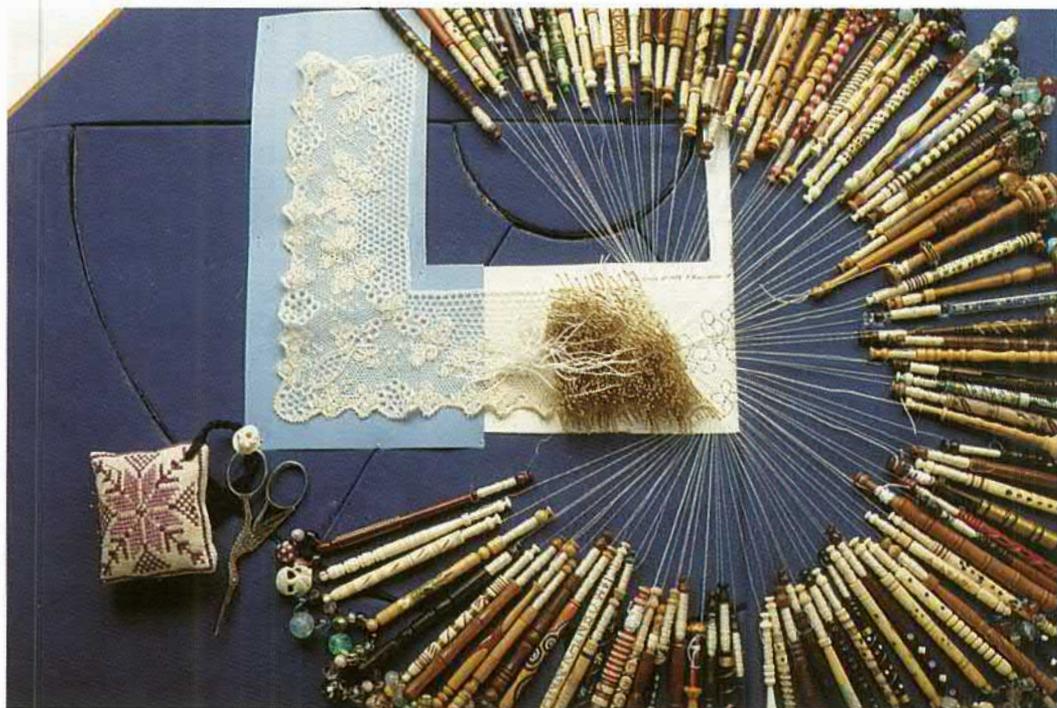
But as Anne talks about her lace, it is the bobbins and spangles which continually divert me. The purpose of the bobbin is literally to keep tags on the threads in the work. The reason for the spangle is less obvious. It seems to be two-fold: to add weight to the bobbin and thus maintain tension; and to inhibit the bobbin from being rolled sideways by the tightly twisted thread. Thus the spangle is often made of a cluster of glass beads; one of them, the centre or 'bottom bead', being larger and more decorative than the rest. Many of Anne's bobbins have been beautifully made by her husband, Edmund. A favourite is one made from a piece of the Coromandel Pohutukawa tree that James Cook is reputed to have picnicked under. Its spangle is a cluster of tiny shells brought by Ed from Pitcairn Island many years ago. There is another made from a piece of Snowberry that the Cutlers brought from home from a memorable holiday at the Bealey. Still another is made from a sliver of Olive saved from a visit to Cyprus. Its spangle is a miniature ceramic Egyptian cat, retrieved



COLIN SLADE

The Make Lace Not War bobbin

from the tombs of the Pharaohs and bought by the Cutlers from a local pedlar. There are many traditional forms of spangle bead, some of which are still being made. To Kitty Fisher's Eye can be added the Serpent's Eye, the Horned Eye and the Evil Eye. During the 17th and 18th centuries,



LLOYD PARK

Anne Cutler's lace pillow, with bobbins

Venetian glass beads became a major currency in European trade with Central and Southern Africa, and many of these beautifully patterned trade beads also found their way onto the pillows of lacemakers. Brass buttons also were used; an old custom was for a newly engaged lacemaker to use a button from her fiance's waistcoat to spangle a bobbin inscribed with their names. She might also have used a beautiful blue, cut-glass 'sweetheart' bead for the same purpose. A spangle of buttons was said to keep away the evil eye which was supposed to be responsible for mistakes being made. Anne says a bobbin of yew-wood brings the same protection and sure enough there is one on her pillow!

There is a sparkle of gold as Anne picks up another bobbin. Its spangle is a locket given to her by her mother when she was 5 years old. "I never wear it, so it seemed a nice way to use it". A tradition is being carried on here, for there were always a few pieces of sentimental value on a lacemaker's pillow. Often the bobbins were inscribed with the names of the lacemaker's children. An antique one belonging to Anne reads, "Ann Rainbow born 25 July 1838". Another bears the saucy legend, "William Bailey Kiss Me Quick!". The practice of inscribing political or patriotic slogans was also common last century and is still carried on. Anne brought one or two contemporary examples back from England among her antique finds. "Make Lace Not War" was a popular one at the time of Britain's Falklands fiasco. Another commemorates the marriage of Charles and Diana. Yet another commemorates the election of Margaret Thatcher as Britain's first woman Prime Minister in 1979. "Do you think they'll make one to commemorate her departure?" asks Anne.

She picks up an intriguing gold bobbin: "This is a keepsake from my grandfather. It was his propelling pencil". Next is a 'bitted' or inlaid bobbin, a superb modern version in Purple Heart with a paler wood inlay. Here is a 'Leopard' of dark wood inlaid with pewter spots. Close by a 'Tiger' with pewter rings. Another modern one, obviously from Australia, is decorated with an Aboriginal pattern. Here is an antique 'Mother and Babe', a carved out latticed bobbin inside which rattles an identical miniature version: "Sometimes they can be three generations", says Anne. There is 'Dolly Mixture' a tiny glass tube full of goodies; here a miniature painting of Catherine of Aragon "the Mother of Lacemaking"; there a rare hinged Domino with red spots. The variety is endless.

On every one of these bobbins hangs not only a thread, but a story. Perhaps several stories. I cannot help being reminded of the exhibition *Mau Mahara - Our Stories in Craft*, that will explore this theme. On Anne Cutler's lace pillow there are 150 and more such stories. It is her own memory-bank; it is a history of lace, of bobbin-making and of society. And it is a visual feast.

Every craft has its share of stories and superstition attached to its tools and processes, but surely no other presents such a wealth of lore as that set before the lacemaker each time she goes to work.

Notes

1. *Spangles and Superstitions* written and published by Christine and David Springett, Rugby, England.
2. The New Zealand Lace Society. Secretary, Pauline Pease, 10 Lingard Street. Christchurch 5.

WANGANUI SUMMER SCHOOL OF THE ARTS

3 - 12 January 1991

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GLASS

Lindsey Handy
Tony Kuepfer

BONE CARVING

Owen Mapp

JEWELLERY DESIGN

Kobi Bosshard

BOOKBINDING

Jocelyn Cuming

BRONZE

Steve Woodward / Ross Wilson

WRITING

Lauris Edmond

MUSIC

Helen Collier: Piano
Jonathon Harper: Guitar

MIME/CLOWN

Mark Parisian

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Fletcher Challenge Award a perspective

After fourteen years of continued progress in the establishment of this national event there appears, on the surface at least, no impediment to its continued growth. The 1990 show provided adequate evidence of its level of achievement, executed with organisational skills built up over time and overcoming many of the bureaucratic hazards which can be major pitfalls for unskilled or unwary negotiators. Betokening a professional attitude, there was little evidence of the hours of voluntary labour which is critical to the production of this event.

There has been ample national coverage of the excellence of individual pieces in the show, and it would be pedestrian to generate a similar commentary here. However, it is very important to note the comments of Elizabeth Fritsch, the English potter who judged the competition. She remarked upon the very high general standard of the work which, she suggested, might be higher than that in the French exhibition *Europe des Ceramists* which opened in Auxerre last year and is to travel to other countries in Europe. (From her opening speech at Auckland Museum June 1, 1990). A further endorsement, which, although it is personal has been widely supported, is her choice of the winning Japanese pieces that were conceptual realisations embodying tradition and material skills.

The winning entries (there were two, Seiji Kobayashi and Eiichi Kawano who, perhaps undesirably, shared the winning prize) moved the Award out of the New Zealand/Australia region which has contained it during the existence of the competition. This movement towards the wider area of international competition is evidence of the increasing stature of the Award, and certainly encouraging to the growing number of competitors from outside these Pacific countries.

It is true that there was a relatively large number of Japanese entries, (30, of which 20 were included in the exhibition) which displayed, with few exceptions, a consistently high standard of execution, doubtless reflecting the centuries of ceramic tradition which is Japan's heritage. By comparison with the Japanese experience, which now begins to approach one thousand years, that of New Zealand, making due allowance for major progress in communication, is still only around half a century.

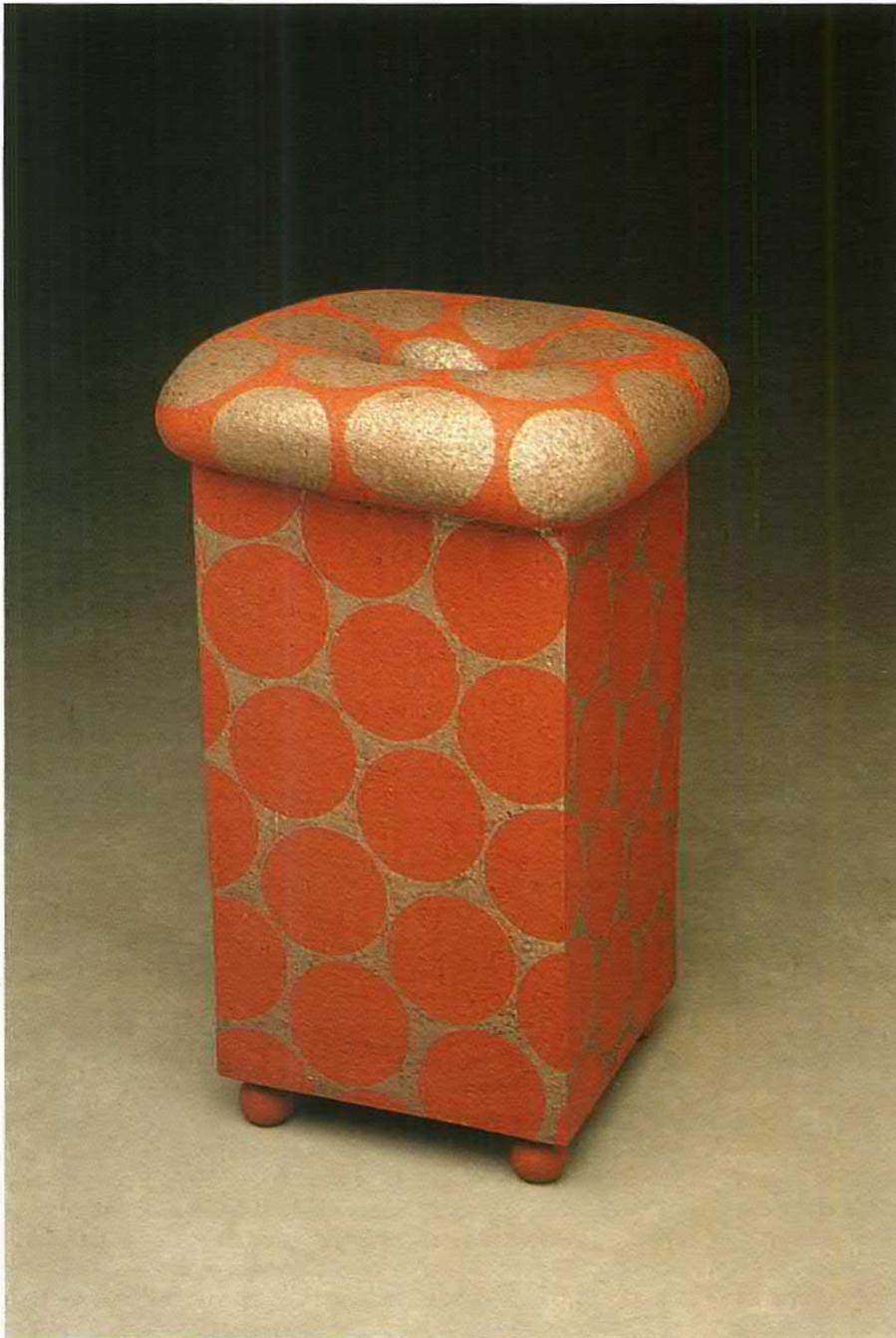
Tradition is not always perceived as a prerequisite as Fritsch observed wryly, 'In general the Japanese work (in the show) is traditional, but is of such startling quality that they get away with it'. The Japanese entries were represented among the other awards (New Zealand received two of the seven Awards of Merit) which carried a cash prize, and five of the thirteen Merit Awards. The other recipients in these categories were from Australia, England and the United States.

There is evidence of an increasing overseas participation in the competition. This year the number of entries received from outside the country was more than double that of the previous year and made up little under 50% of the total number. The overall total increased by about 20% over last year.

This accent upon the inclusion of overseas work has always been justified, quite reasonably, by the exposure of our own potters and ceramists to the interpretations of other cultures with the implied opportunity for self appraisal. There has at the same time always been the opportunity for commercial exploitation which has been deliberately underplayed and even today must carry a very low profile in the sponsor's investment. This is not only fortunate but positively accents the importance of the work itself and helps to build for New Zealand an image of integrity, perhaps even dedication to the craft which finds a ready response in the minds of those with similar inclinations overseas.

The question now, at this point in the development of the competition, is in what direction it may continue. It seems legitimate therefore, assuming that the solutions to the administrative problems appear obvious and soluble, to speculate upon the kind of competition, its aims and purpose, which might be required to be promoted and controlled in the early 21st century. One alternative is of course the continuation of incremental growth and pragmatic resolution which is easier and acceptable to many. It carries with it, for the world outside, an image of a national/regional competition with international predilections. For New Zealand it highlights the enormous social value which involvement in the annual event embodies, the inclusions of potters as contributors and organisers, and personal contact with the buying public. Much of this is an essential element of any approach.

The creation of bigger and better competitions can be regarded as an end in itself, but needs to be sustained by some underlying and ongoing purpose which might be, in this case, the development of an international image for New Zealand which identifies it positively in the field of ceramics and pottery. An image which has implications wider than the aesthetic content and which reflects benefit and advantage of a more general nature. The justifications for this already exist. There is acknowledged consciousness within New Zealand of its inherent skills in the crafts, and in pottery in particular, and a national perception of the country's increasing stature in this field. Competitions are seen as valuable exercises for the promotion of the crafts and the Fletcher Challenge Award has been appreciated particularly in the ceramics field for this reason and for the material benefits which it has afforded. Where common



Eiichi Kawano. *Japan*. Red and Silver.

WINNER



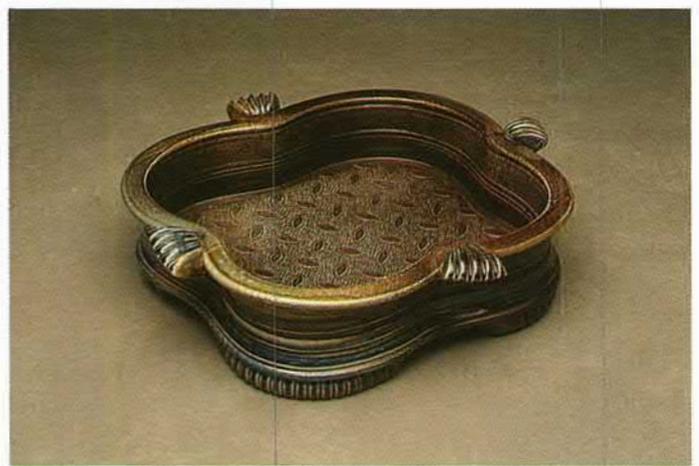
Yasuhiko Ohsuga. *Japan*. Square vase ashglaze.



Peter Beard. *England*. Vessel.



James Robb. *New Zealand*. Pit fired form.



Jane Hamlyn. *England*. Quatrefoil dish, salt glazed.



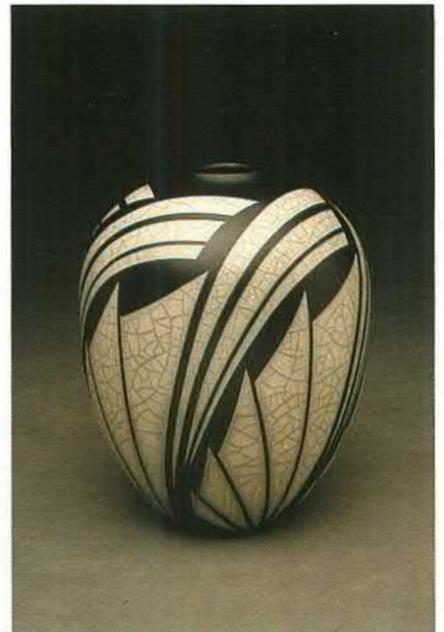
Seiji Kobayashi. *Japan*. Illusion from April clouds.

WINNER

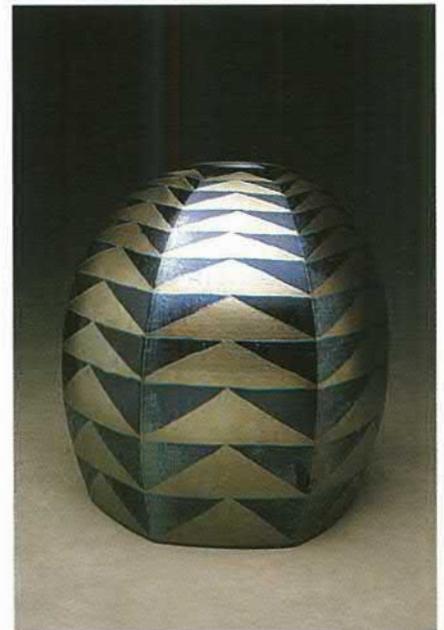
interests occur in other countries, the existence of this award has been noted. This year there were entries from twenty-seven nations, although only four equalled or exceeded two figures. These facts indicate an excellent basis for growth which will naturally be slow but vindicate the need for a long term appraisal.

To achieve an international image as a leader in the field of ceramics, supported by a world-wide competition, for a community where the appreciation of tradition and technique is already established and where there is ample evidence of sensibility, is a natural consequence for a young and developing culture such as that which is burgeoning in New Zealand today.

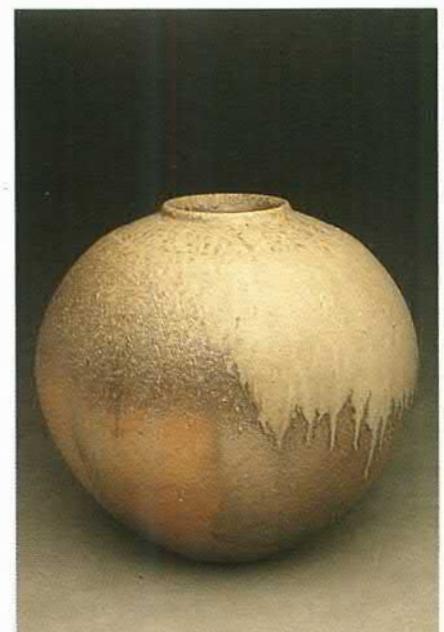
It is fair to draw parallels with the development of the



Charles Newton Broad. *New Zealand*. Black and White raku form.



Morihiko Fukumori. *Japan*. Tetsuyusaitubo.



Yasushi Mori. *Japan*. Net pattern jar- bizenware.

Concorso Internazionale della Ceramica D'Arte in Faenza, Italy, which came into existence in 1938. It was developed in an area bordering the wide plains of the Po valley, geologically rich in material which formed the basis for an intensive ceramic industry. Being near the centre of the traditional industries, and supported by local and academic bodies, the competition was promoted to heighten and expand the profile of the region and the city of Faenza, and to gain the attendant commercial rewards. The competition was interrupted by the war years and for some other reasons and is now staging its 47th event in the form of a biennale in 1991. It is significant that it was not until 1965, on the occasion of the 22nd competition, that the premier award was taken by another country, Switzerland. The competition has continued to develop in size and international stature since that time.

The number of ceramic competitions throughout the world has increased. Countries such as Japan and France are mounting exhibitions which are equal in importance to that of the Italian show. There are doubtless others in Europe and elsewhere which are not so widely publicised in the Pacific region. They are perhaps more significant as they demonstrate trends which are apparent on the raft of international perception. While technical mastery remains a prerequisite there is a pervasive demand that the material should be used expressively, making statements or realising concepts. It is not coincidental that while it was possible to relate some of the judgements made by Fritsch in her creation of the 1990 exhibition to the concepts which form the basis for her own work, they also reflect strongly the attitudes of the wider community. Clay is particularly appropriate having been appreciated over centuries for its diversity of application which can encompass many artistic disciplines in which other media are limited. In consequence its use tends to be encouraged by the Postmodern view which is more liberal and informed and inclined to blur the formal boundaries between Craft and Fine Art with which we have lived for so long. The result is the development of art forms which appear richer or more piquant from the use of a wider range and combination of materials.

Given the feasibility of a cultural image which could identify New Zealand in an area different from those with which it is more often associated, the problems are those of finance and organisation. Some of the relevant problems are already in evidence such as short term storage, transportation, disposal and return of unselected or unsold work. Currently these have been solved one way or another; however, if the present rates of increase of total numbers continues, something of the order of 1500 entries would need to be handled by the year 1996. Not an unreasonable number for a developing international exhibition, but one that prompts consideration of the handling policy.

Numbers are naturally relevant to the process of selection. During the 1980s the competition entries hovered around 300-325 and resulted in an exhibition of about 100 pieces which climbed latterly to 115. This year total entries rose to nearly 400 and the exhibition to 179 pieces. Fritsch said that she found difficulty in reducing her selection to that level and would have preferred to have rejected less. (Comments from radio interview ARTBEAT Concert FM. 9/6/1990.) Other judges have echoed this view, but all have surmounted the problems. Given a continuing increase in numbers it must become obvious that for any single judge, working with the existing format, the difficulty will increase until it is no longer possible to achieve a satisfactory result.

At both a national and regional level the method of

assessment of work submitted for competitions or exhibitions has been a subject for debate and the solution adopted for the Fletcher Challenge award has been seen to be generally acceptable. However if, as the judges indicate, it is becoming increasingly difficult to execute the brief they have been given, it is perhaps time to think of ways in which alleviation may be offered without degeneration of standards. There are a number of ways which might be considered. One, for example, might be the creation of a number of sub-categories based upon specific criteria within the envelope of excellence which allow the basis for the premier award to be maintained. Awards made for such categories could allow the judge more freedom and be more interesting than the seemingly interminable process of merit awards. Other measures including the possibility of more judges or some other form of assistance may need to be considered to deal adequately with increased numbers.

The impact of numbers is likely to be felt in another very important area; that of the exhibition venue. The number of pieces which have to be accommodated in the exhibition space imposes limitations upon the designer if, as many do, she/he considers the integration of the work and the space a vitally important element of any professional display. The 179 pieces in the 1990 show were obviously pushing towards the limits of the present venue.

The comments that have been made here may be seen to relate to the opposing ends of a spectrum, and the true position of the Fletcher Challenge competition in the 21st century may lie somewhere between the two. The areas of difficulty which have been highlighted are real and awareness and appreciation will allow a more balanced perspective of the direction and goals which can be accomplished.

I would like to suggest that at present no craft movement in New Zealand has penetrated the international arena so far and with such apparent potential as the Fletcher Challenge Ceramics Award. This in itself is enough to make it the best vehicle for progress towards the international identification of New Zealand within the field of ceramics and pottery.



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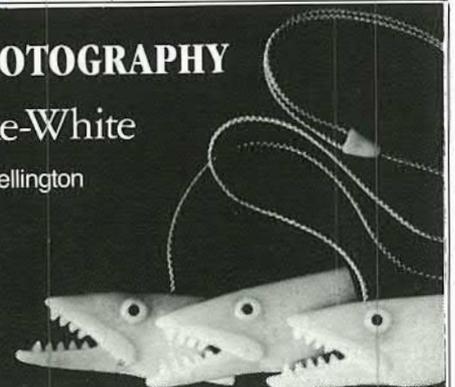
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CRAFT PHOTOGRAPHY

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Bone Neck Piece L. 140mm Carving by Hamish Campbell

The quiet skills of John Pollex

English potter John Pollex was the most recent visitor to be brought to this country by the NZ Society of Potters' tours program. It was also my swansong as tours organiser, a position funded by the QEII Arts Council. The scheme was set up to take advantage of potters of international status who may be visiting the country at their own expense, or with the assistance of some other government or private organisation. During the two and a half years I spent in the job, the British Council funded Sandy Brown for a short visit, and the Department of Internal Affairs helped with Tatsuzo Shimaoka, here at the personal invitation of Michael Bassett, then Minister of Arts and Culture. As well, seven other potters toured, getting to this country at their own expense.

On the surface, it seems like a good idea to use such talented people at minimal expense to ourselves, but are these visitors taking teaching work and pleasant trips around the country away from New Zealand potters who might do the job just as well? There's no simple answer to that question. Some visitors have been a raging success, others marginally better than watching jelly set, but all of them have introduced techniques which someone, somewhere has picked up and is now using. As well, such visits have been excellent international public relations, the benefits flowing both ways.

In general, visiting potters have been more appreciated further south. Canterbury Potters Association has taken every visitor they could, making a profit every time. Southland Potters and Otago Polytechnic have also been keen users of the scheme. Further north, the reaction has been more cautious, with groups only taking visitors they could see positive value coming from.

John Pollex was easy to get on with. He likes New Zealand and New Zealanders. His visit got off to a rocky start when shipping problems delayed the arrival of his exhibition, destined for

Cave Rock Gallery in Christchurch. When the pots finally did arrive, they were not well received. Writing in the Christchurch Press, Barry Allom had this to say: "...they lack the flare (sic), inventiveness and spontaneity of much New Zealand pottery...unexciting and expensive". The public of Christchurch voted with their pockets: only one piece sold.

Auckland was more positive. His show at Masterworks Gallery sold steadily from the start. "The thrown terracotta platters, vessels and teapots are a vehicle for the very confident and rich effects he has developed", said Helen Schamroth in the *NZ Herald*. The Auckland Museum purchased a platter entitled *Kate's Sunday Bike Ride* for their collection.

People's perception of the work seems to have led to the differing reactions to it. Because of its functional origins, many regarded it as overpriced craft. The rich surfaces led others to the conclusion that it was underpriced art. John Pollex himself had no problem in deciding where his work fitted. "Although my work is often on functional pieces, these are not just a vehicle to paint on. My plates are now meant to be hung, not put on table tops".

Pollex's earlier work was more 'art of the people'. During his teenage years, he drove a truck carting fish. An interest in pottery was sparked by Bernard Leach. Lacking experience or qualifications, he managed to get into Harrow School of Art by the back door, as a technical assistant, firstly to Brian Newman, then later to Colin Pearson. His first decoration was using wax resist with reduced stoneware glazes.

During the late 1970s, he moved into the workshop he still retains; an old Elizabethan warehouse in the Barbican area of Plymouth, which he shares with a weaver and a furniture maker. Flaming, oil fired kilns were not possible in this environment, so he switched to earthenware in an electric kiln. Discovering slipware in a book by Roland

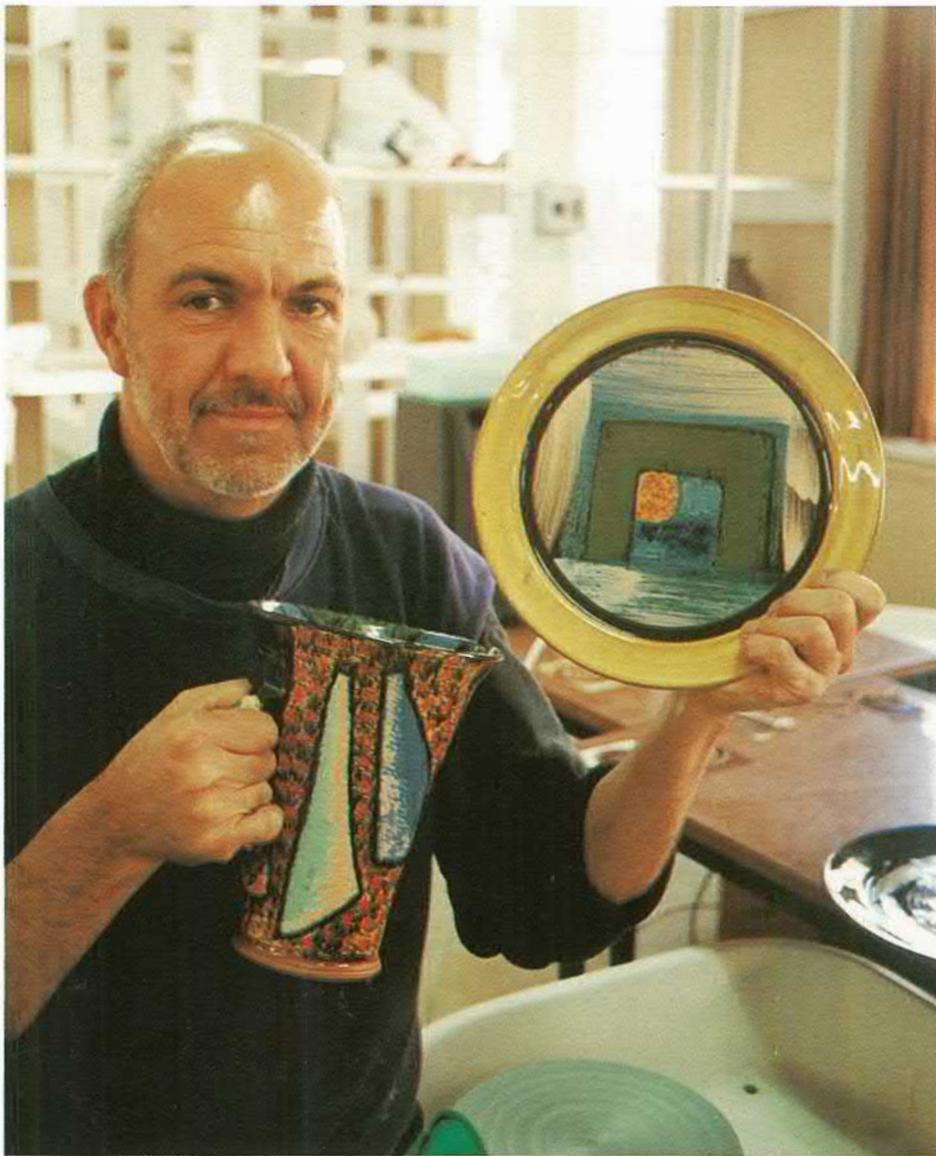
Cooper, he researched the area, only to find it was fast disappearing as a technique, simply because no one was practising it. Slipware involves the decoration of the pot with liquid clay, or slip. This is generally coloured to contrast with the body of the pot. Decorating techniques such as trailing, sgraffito, feathering and marbling are commonly used.

Having gathered the techniques and skills necessary, Pollex put them into a book, *Slipware*, published by Pitmans in 1979.

He visited this country when he was a guest of the NZ Society of Potters at their first major gathering, the 1981 symposium, *Ceramics '81*. The Craftsman Potters Association in England recommended him and the British Council provided funding. The ebullient American Don Reitz claimed centre stage at that gathering. By contrast Pollex's sessions were quiet and thought provoking; his effortless handling of the slip decoration fooling the audience into thinking it was going to be easy.

During the mid 1980s, Pollex recognised a growing trend towards the use of colour on clay. At the same time, he became increasingly interested in the work of abstract expressionist painters. The use of colour by artists such as Howard Hodgkin and Patrick Heron and the idea of building a vocabulary of marks and patterns caused him to move away from his traditional methods. Through familiarity with the techniques, he now works much more spontaneously, improvising as the work progresses. He has stuck with the simple jug, teapot and plate forms, but realises the limitations of doing so, not just for himself, but because of the public perception of such humble forms.

On this visit to New Zealand, he demonstrated these new techniques, impressing with his control of the technical problems struck by many potters in dealing with the multitude



John Pollex at his Southland Workshop.

of coloured stains now available. He also gave a short demonstration at the annual convention of the NZ Society of Potters in Nelson. More important for him were the demonstrations by Steve Fullmer and John Crawford. He admired their spontaneity and individuality, immediately adapting one of Crawford's motifs, the horse, to his own work. The one piece he completed at this convention combined the horse with his own Stonehenge-like archway and the myriad of small dots which make up the background.

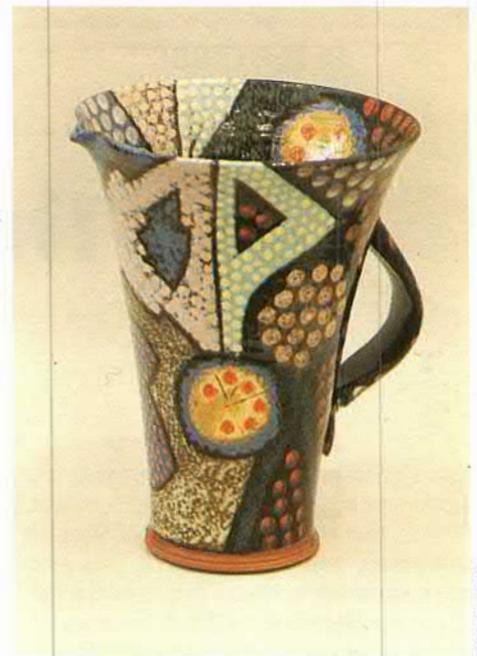
On his return to Britain, he intends to work towards the development of more individual, less functional shapes. Less glaze, more painting on clay, maybe slabs and murals. For New Zealand, the results may not be too far away. During the final days of his visit, Pollex was negotiating with Carrington Polytechnic a possible artist-in-residency within the next few years.



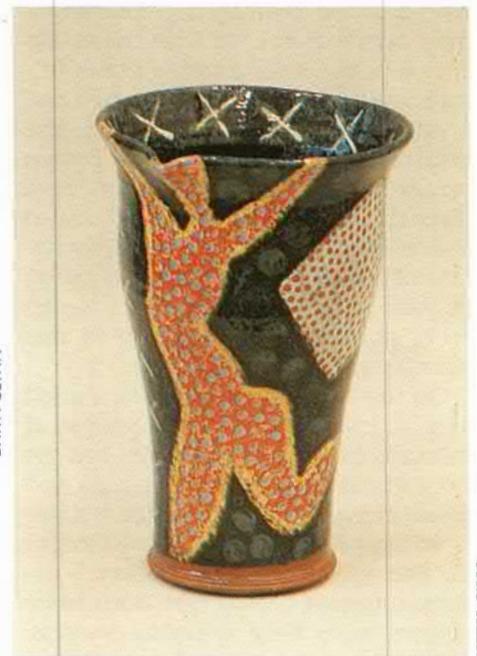
John Pollex. Teapot.



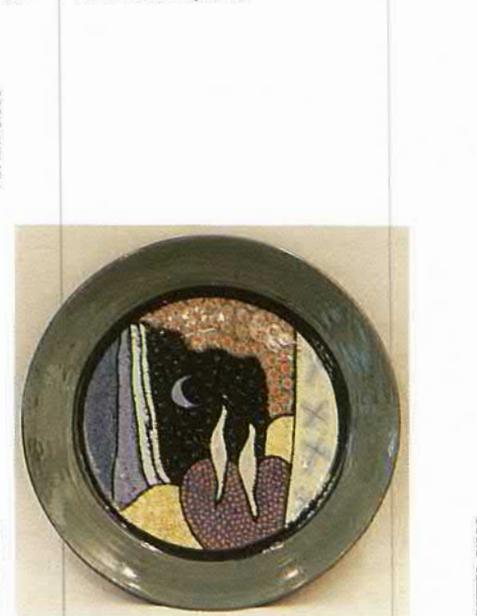
John Pollex. Slipware platter. 460mm dia. 1989.



John Pollex. Kate's Sunday Bike Ride.



John Pollex. Viva Espana.



John Pollex. East of Eden.

Community MOSAIC

In February 1989 the Northern Regional Arts Council (NRAC) funded Waiheke Schools to employ local ceramist, Valeska Campion, as an Artist-in-Residence. Funding was made available to Valeska to work on an outdoor ceramic sculpture project that was to provide local people with an opportunity of participating in all stages of the project. Valeska subsequently received individual funding from the QEII Arts Council Craft Programme to continue the original project. Philip Clarke talked to Valeska Campion about her work as Artist-in-Residence.

Philip Valeska what was the background to this project for you as an individual and as a community project?

Valeska I had talked with Helen Aldridge years ago about doing a residency at the school because I wanted to work with children. When I got back (from Barcelona) I realised that I wanted to experiment with mosaics in the form of outdoor sculptures. It tied up my ten years as a ceramist with a desire to work on a large scale and in a more public setting. I went and talked to Helen and we talked about a residency at the school. It seemed to be an ideal community project if everyone got involved in making tiles. Helen was the right person to go to because she had been behind a number of community arts events on Waiheke over the years.

Philip So after talking it over with Helen and others you did some preliminary designwork for the gateway as part of the NRAC application.

Valeska I had a very clear idea of what I wanted to do. I wanted to make something that would affect everyone who walks past and enters the place. The design uses elements that I had often worked with, like cats and palm trees, so the whole project is an extension of my ceramics. I love the use of colour - there is very little colour in building. Ceramics is the only way to get plenty of colour on an outdoor surface that will last.

Philip So when and how did the project start?

Valeska It started in February 1989 and for 3 months I organised tiling workshops in the afternoons and weekends. The project was not designed to be part of the schools

programme but took place in the education compound on the island because it is the focus of the community. It was the first step and a great way to draw in lots of people. We advertised the project in the local paper to let people know that they could come and make a tile, for free. We were not asking them to build something, but were inviting them to have an experience with clay. The



JANE ZUSTERS

workshops soon became seen as something to do. Kids came after school, mothers came before school got out, whole groups like Guides, Scouts, the Surf Club and the Historical Society came to make tiles. We ended up with about 1200 hand made tiles which means at least 1200 came to those workshops. That is a quarter of Waiheke's population.

The only limitation on each tile was its depth. Otherwise

it could be any shape or subject. A lot of people freaked out with the lack of limitation. If people wanted some direction I suggested a sea theme, which was appropriate for an island. So we ended up with a lot of palm trees, shells, mermaids and boats. Faces turned into a bit of a theme. Some of them were portraits but others were heroes, like Roy Orbison.

Lots more women and children participated than men. Men are not so used to being creative. A number of men just squashed up their tile when they had made it. Some mothers would come to get their kids interested, but they would say it was wonderful and come along week after week.

Philip Many people are not used to expressing themselves creatively as adults. Was it a surprise that the workshops became so popular?

Valeska The workshops gathered a lot of momentum and just grew like topsy with all sorts of people wanting to join. Yes I was surprised so many people came because of the lack of experience most people have. Most people have not done enough of it (creative expression) to feel all that confident. But modelling clay is quite an easy thing to do. Give people a lump of clay and they can almost 'doodle' with it and then end up with something that is finished and quite sophisticated.

Philip The next stage was the construction of the structure that the tiles would be fixed to. This was new work for you.

Valeska This was very skilled. I am lucky in that I am a fairly practical person. I did all the steel framing myself. Because I have never done anything like it before I would do a day's work and sometimes I could not work out what I needed to do next. So I would lie in bed at night and try to work things out on a conscious and subconscious level. And I would ring up anyone who could be of assistance. I used the guy who plasters the concrete water tanks to do the plastering. It took two weeks to get the concrete structure up which was quite fast.

Then it took 4-5 weeks to set the tiles on. I worked every weekend so that people who worked could be involved. A lot of people were able to come along and stick their own tile exactly where they wanted it to be, which was neat. Mosaic work is really slow. It can take about 4 hours to do a square foot. Something complicated, like the cat, took ten people eight hours to cover. People were really dedicated about not taking short cuts. The biggest problem I had was getting people to move on from labouring over small areas for hours and hours.

By this time we had found out how expensive adhesive was. And then we used six times the adhesive we had expected. I talked to Helen Aldridge, who raised funds for the materials, and we agreed that I should keep going despite running way over budget. We both believed that people would want to help to pay for it once it was finished. It was a joint idea to turn the extra fundraising into a major community project in itself. So some local people took on the job of fundraising. They approached just about every business on the island and only one business refused to contribute.

It was a wonderful experience, for me, to walk through the main village, with concrete dripping off me, and to have people rush up and force money on me. In the end I made a habit of going down everyday about midday because it

was so successful. People would come running out and I would walk back with hundreds of dollars every day.

We invited Dame Cath Tizard to come over and unveil the gateway. And we organised all sorts of things to make money for the project. An art auction, tee shirts and tea towels made by Mark Hutchings, tiles by Lyndsay Meager, sausages sizzles and we sold certificates to those who brought a bag of cement. All told we raised \$3000 for materials so the project could continue. We approached the Waiheke County Council and they gave us \$1000. The sculpture was for Waiheke, a very strong unifying project that involved all sorts of people.

Philip By the time the kindergarten sculpture was more or less complete the original grant from NRAC that paid your salary finished and the other sculpture that had been envisaged had not begun.

Valeska We invited Edith Ryan of QEII Arts Council to come and look at it and talk about how we could continue. I was committed to continuing and we had raised funds for materials for the next sculpture and we had all the tiles for it. So we had to find some wages. I applied for and was awarded a Short Term Study Project. I took responsibility to do that and I believe that the community should have raised the money. It is annoying that I had to raise the money myself for a community project. It probably means that I, as an individual, have now one less chance to apply for funding for my own individual work.

Philip You are half way through the second sculpture now, a twelve foot kinetic ceramic and stainless steel cone. What has been the effect of this project on you, as an individual artist. In what new directions do you think it has taken you?

Valeska Firstly, it has upped business for my pottery! People take my mugs and tea sets more seriously now. And I have started getting fan mail! This project has allowed me to start work on a bigger scale than I have done before. When I have finished the second one I will start visiting architects to try to get some private commissions. And I want to do more public pieces. Auckland really needs colour. I think if you drove a bus into these sculptures they would not move. They really are permanent. Concrete and ceramics is a great medium for public art works. I have loved working on this. To have pulled it off has given me a huge amount of confidence.

Philip And what has been the effect on the island?

Valeska Well it has been very successful. People see it as their project. There have been times when I have felt miffed because they have seen it as theirs and I see it as mine. But I have got used to sharing it. It is mine and it is theirs. The project had two aspects, one as a community project and one as an artist's project. And they have been quite compatible - it has been perfect. Everyone has felt involved on so many levels and I have felt utterly satisfied. I think it is probably unique. I could never have done something like this alone. I would have to had employed people. I am proud to say I did it when in fact hundreds of people have done their own bit. There is no aspect of it I am unhappy with, and that is probably unusual.

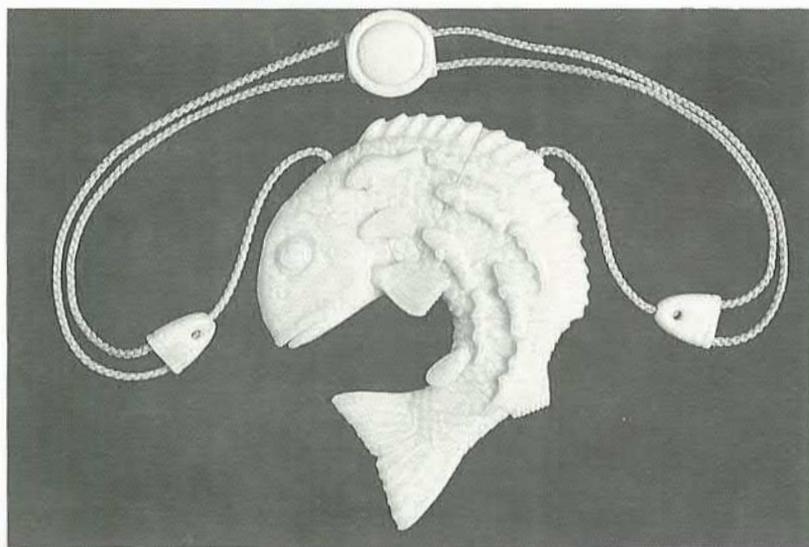
RECENT WORK

Recent work by the 22
craftspeople included in the
Index of New Zealand
Craftworkers at the 4th
Selection, May 1990.

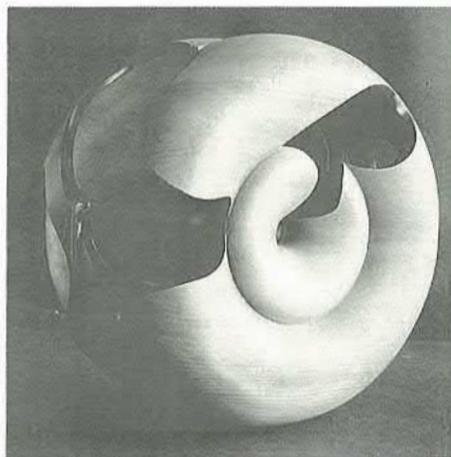
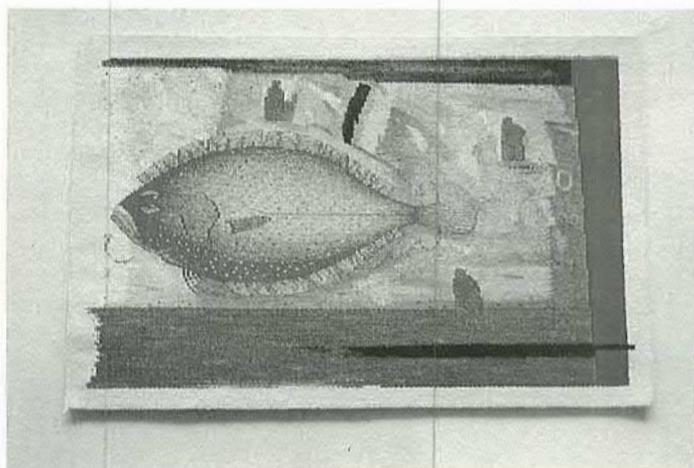
In this section the works are selected from slides sent in to the Crafts Council Resource file. The file is open to all craftspeople, and it acts as a visual resource for Council staff, researchers and by intending commissioners of craft.

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

Resource Centre
Crafts Council of New Zealand Inc
PO Box 498
Wellington



JULIA BROOKE-WHITE



3

2

4

- 1 Hamish Campbell. *Hunting Fish*, neckpiece, beef bone, four plaited waxed nylon cords.
- 2 Roland Munro. *Organ Form II*, kauri, 290mm.
- 3 Kate Wells. *The Witch Fish is too thin to be of Edible Value*, woven tapestry. 685mm x 460mm.
- 4 Penelope Read. *Crossroads at Wasonera*, collage. 1310mm x 900mm.

(Over page)

- 5 Lily Ng. Part 2 of series of 4 tufted wool rugs, commission Wellington School of Nursing 2200mm x 1600mm.
- 6 Brian Flintoff. *Tohora*, pendant, Whale ivory, 60mm.
- 7 David Trubridge. Stool, NZ Kauri and Pohutukawa. 1000mm long x 450mm high.
- 8 Doug Marsden. *Voyage*, netsuke, whale ivory. 60mm.
- 9 Alan Brown. *Hexial Memories #1*, Tasmanian blackwood, kauri, pear, bronze, nylon cord. 340mm x 340mm.
- 10 Anita Berman. *Letter to my son*, 100% rayon, dye, cotton warp, sate stick, feather, total 400mm x 300mm.
- 11 Kazu Nakagawa. Ash, walnut chair. 1350mm high.

RECENT WORK

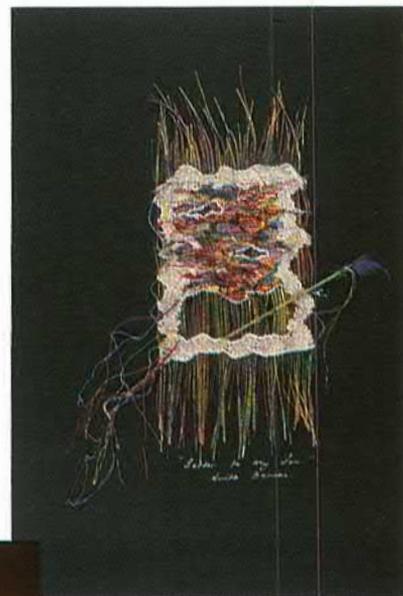


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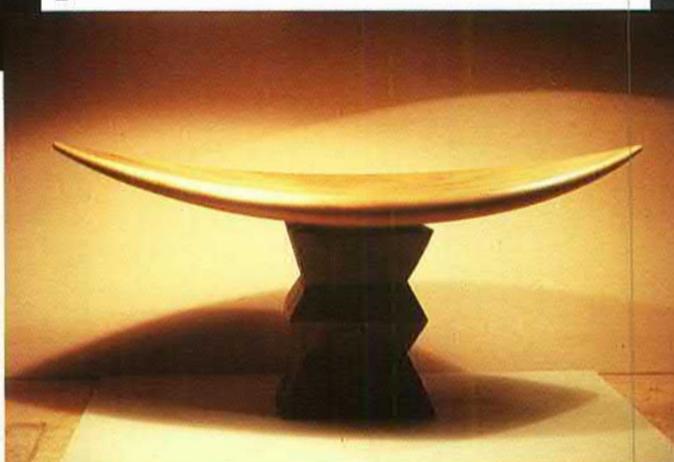
LYNNE GRIFFITH

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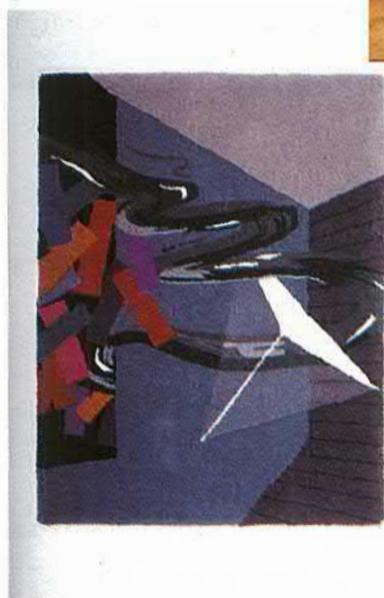
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RECENT WORK

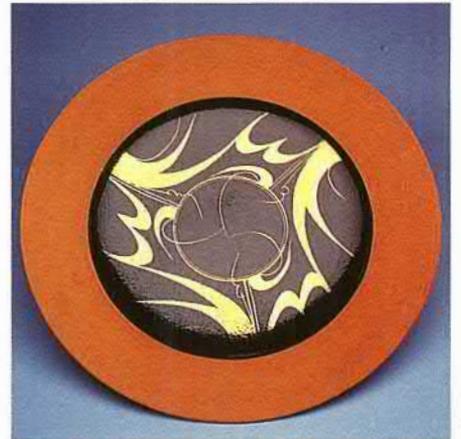


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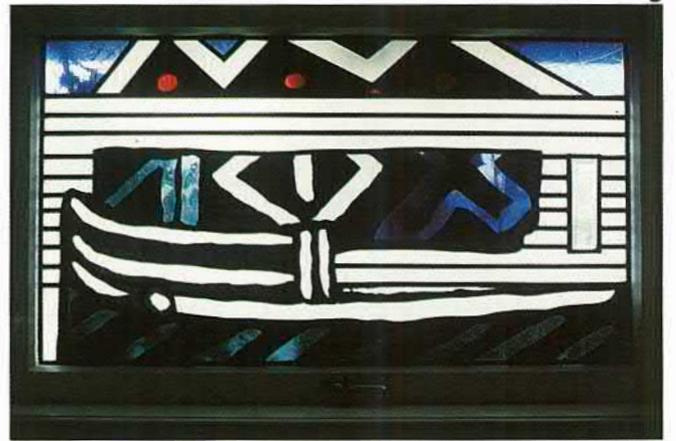


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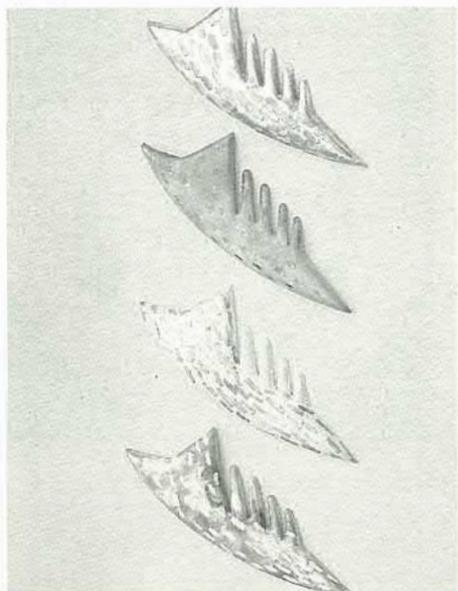


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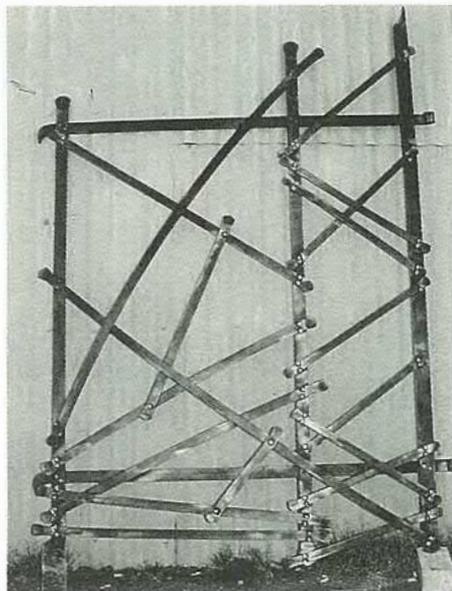
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- 1 **Tony Kuepfer.** *Chilli Goblet*, blown and hot assembled glass. 180mm x 70mm.
- 2 **Richard Parker.** *Vase*, spotted pattern, cut and hollowed 230mm high.
- 3 **Peter Collis.** *Platter*, terracotta, thrown, fired, glazed, bronze/gold lustre 550mm.
- 4 **Gloria Young.** *Pedestal Bowl of Fruit and Flowers*, two sided functional painting, slabbuilt (fruit side) 410mm x 420mm x 110mm.
- 5 **Holly Sandford.** *A residential painted window- handblown sheet glass, glasspaint, bevel, lead.* 460mm x 820mm.
- 6 **Lynndsey Handy.** *Bird*, fused, controlled form- slumped and suspended 370mm x 200mm.

RECENT WORK

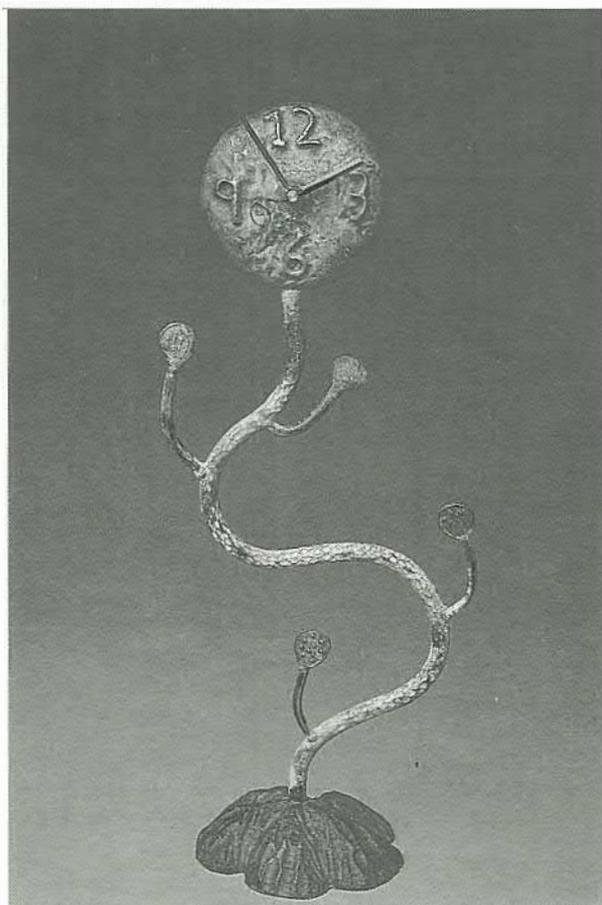


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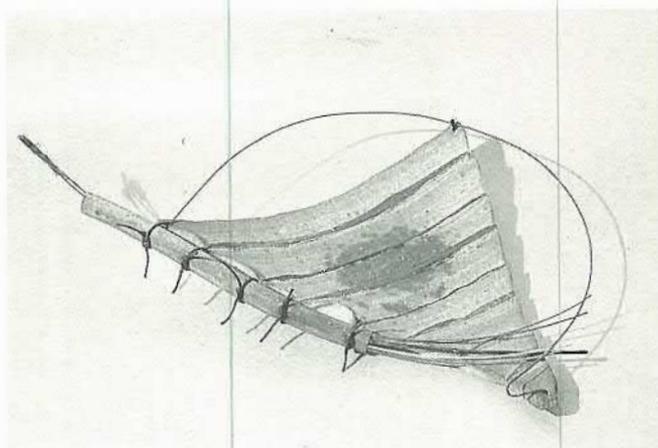
- 7 **Richard Tarrant.** Brooches, copper, brass, stainless steel. 150mm
- 8 **Noel Gregg.** *Stop Gap Gate*, wrought iron and steel 1500mm x 2000mm.
- 9 **Matthew von Sturmer.** Free standing clock, bronze, copper, brass. 500mm high.
- 10 **Peter Oxborough.** *Quiver Topsail Form*, stoneware, copper, silver and fibre. 700mm x 600mm x 600mm.
- 11 **Joan Atkinson.** *Scroll Brooch*, etched silver scroll encased in opening wire work case, sterling silver/9ct gold solder. 100mm x 25mm.



HARU SAMESHIMA

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HOWARD WILLIAMS

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A landmark for quilting

*The Enzed Sewing Ltd.
Nationwide Patchwork
Quilting Competition
and Final Exhibition,
Auckland Aotea Centre,
May 10-15, 1990.*

A landmark for quiltmaking in New Zealand was reached in May of this year, with the first national juried competition, and the exhibition of finalists in Auckland's Aotea Centre. The very fact that quiltmaking can attract prestigious sponsors, over 450 competitors, and thousands of paying visitors to regional and national exhibitions, is a good indication of its growing status in New Zealand. The high quality of most of the work in the final show is testimony to the skills and artistry of quiltmakers throughout the country; the steady commitment of enthusiasts, the gradual (and surprised) discovery, by artists and designers, of the graphic and expressive potential of quilts, and the faith and far-sightedness of patrons who commission or sponsor the work, are factors in the rise in "respectability" of the genre.

In this case, Peter and Rinny Gordon, of the Enzed Sewing Company, approached the Auckland Patchworks and Quilters Guild; quilt-lovers, they felt that New Zealand quilters were ready for the challenge of a national competition. Their generous sponsorship provided the five main prizes, of \$4000 each, and nine other companies in the field sponsored the Merit awards of \$500 each.

Two New Zealand judges - Diane Dolan, proprietor of Patches of Ponsonby, Auckland, and Ren Olykan, a designer, of Nelson (who also designed the final exhibition), selected the regional finalists. American quiltmaker and tutor, Sharyn Craig, chose, from these 71 quilts, the award winners.

The question of categories was, and remains, a vexed one. "Traditional" and "Contemporary" are much too confining, even confusing. Unless making a "classic" quilt, using the time honoured colour schemes and methods, a majority of current quiltmakers are not altogether sure how to classify their work, and, for this competition, that decision was up to

the contributor. This problem affects both design and technique, and is complicated by the different criteria applied to, say, pieced work, applique, machine and hand techniques. For example, Juliet Taylor's elegantly beautiful *Sarongs II*, utilising the simple clamshell shape - and thus classed as traditional - is nevertheless very "modern" in its range of colours (in the richly patterned batik cottons), strength of contrast, and liberal use of black; while Judy Perreau's "contemporary" *Firelight* is basically a Log Cabin quilt. And so it goes. The question is how to formalise all the modes used in this craft, for competitive purposes, is a complex but urgent one. The radical solution would be to do away with categories altogether.

The exhibition space was, unfortunately, divided into a lower, main area, and a mezzanine floor. Through no fault of the organisers, unforeseen technical problems resulted in very poor lighting for the mezzanine, and the quilts displayed there, already apparently classified as "also-rans", suffered badly. Some of these were exquisite small works - Diana Parkes' *Pacific Upbeat*, incorporating embroidery and felt with applique and quilting, to suggest imagery typical of our part of the Pacific, deserved a better position, as did *Around the World in 80 Ways*, by Sara Koller, a mixed-media work, fascinatingly full of details provided by photo images, embroidery, applique, coloured and silver quilting threads, and tiny objects. However, the main display was both well-designed and adequately-lit; perhaps, in the case of the overall winner - Gwen Wanigaskera's *Birth of the Sun* - this was too much of a good thing, since the brilliant spotlight made its strong red and orange colours almost dazzling. It literally outshone everything else; a truly outstanding quilt in every way, it has both immediate impact and long-term appeal and interest. Close inspection reveals many subtleties of

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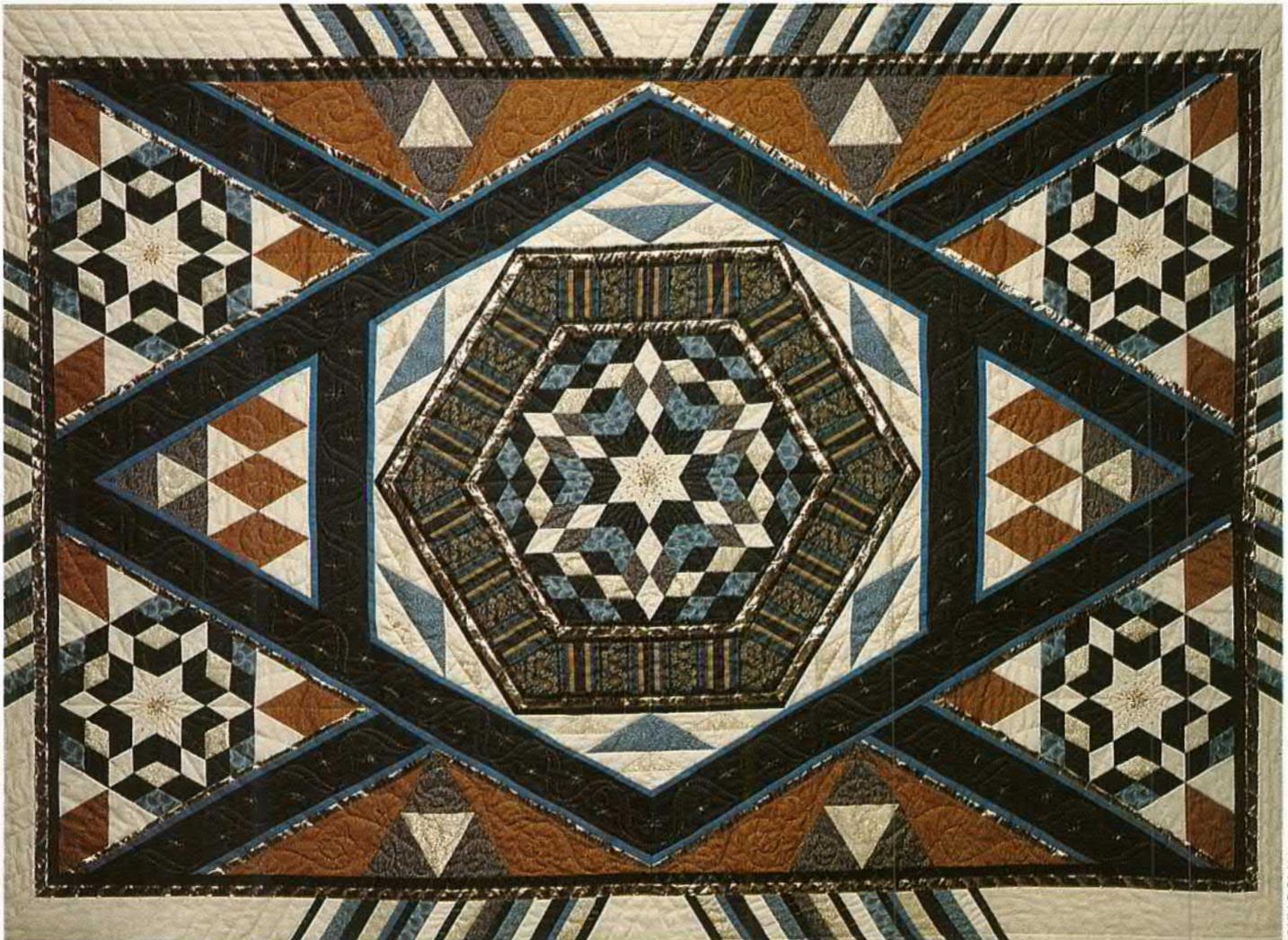
JOHN DOLAN

Timeless Nights, Hazel Collinson



JOHN DOLAN

Migration, Barbara Bilyard



JOHN DOLAN

Arabian Lights, Libby Shalward and Judy Hewin

hue, many varieties of texture and of fabric, and highly sophisticated technical details, contributing to an impression of explosive movement. It

appears to curve out towards the viewer at the centre, and away at the corners, in a convex curve; the illusion is conveyed by colour, line, and visual

texture.

A notable shortage of quilts exploiting the abstract potential of geometric design would seem to

indicate a scarcity of entries of this type, unless they were eliminated in the regions. Optical illusion requires more input on the part of the viewer; it's easier to "read" something which is flat and two dimensional; easier still if it's pictorial or semi-abstract, and especially so if the colours are very bright and highly contrasted. Indeed, a notable feature of many "contemporary" quilts is their crude primary and secondary colour contrasts, frequently aided by black.

Marge Hurst's *Storm at Sunset*, the Best Contemporary Bedquilt, works well as an abstract composition, even without the title to give us our "clue". This quiltmaker's growing expertise at producing the effects of shifting light and colour, using only one shape and size of triangle, is admirably demonstrated in his work. Judicious employment of prints and shiny textures enhances these effects.

Sue Spigel's vibrant perception-teasers, *Hot Flash* and *Little Boxes*, and her award winning *Tomato Pudding*, are good examples of the way colours and shapes can be manipulated to create visual ambiguity. By contrast, the best traditional Bedquilt, *Timeless Nights*, by Hazel Collinson, is a good example of a quilt which, while absolutely perfect in every detail, is remarkably lifeless. Based on the 19th century "Mariners Compass" block design, every aspect of the planning and execution is immaculate, yet "accents" of yellow, aqua, and pink, do nothing to enliven the main colours of grey and lilac; there's no interaction between those compasses; the overall effect is admirable but dull. On the other hand, Judy Hewin and Libby Shallard's *Arabian Lights*, adapted from a Middle Eastern inlaid box, has a sparkle - both real and suggested - due to the choice and relationship of colours, and the addition of gold lame and lavish beading; but no amount of embellishment would have hidden a dull arrangement of colours and shapes. This quilt won the award for Best Traditional Wallhanging; is it considered to be "traditional" because of its geometric quality? And whose "tradition" are we talking about? This talented team also designed and made the quilt featured on the cover of the exhibition catalogue. Commissioned by Enzed Sewing Ltd. in 1986, it has a wonderful charm and grace, combining elements symbolic of and appropriate to the company. Surprisingly, it was not displayed at the entry to the show, but in a relatively obscure place, in inharmonious surroundings.

Barbara Bilyard's inventive approach to pieced design is well-evidenced in her Best Contemporary Wallquilt, *Migration*. Thai and poly-silks, pieced in curves, lend a lushness to a gigantic multi-hued bird-like form against a changeable Pacific sky or sea, quilted in "squiggles" to indicate movement: a lively image on an imposing scale, very suitable for a large public space.

Of the nine Merit awards, four were given to contemporary wallhangings, three to traditional wallhangings, and one each to a traditional and contemporary bedquilt. The problem of categories appears again: are they to be based on elements of design, or of technique? Is machine-quilting contemporary? What if a well-known old applique pattern is applied and quilted by machine? Is there such a thing as a traditional wallquilt, considering the fact that until very recently all quilts were made for beds?

Traditional bedquilts had the smallest representation; of seventy one exhibits, only nine were of this type. Other than Juliet Taylor's already-mentioned Merit award winner *Sarongs II*, two are noteworthy and one is outstanding. The double wedding ring is a design so rich in potential for fascinating effects that one could spend a lifetime working with it. Helen Harford's *Kismet* has the appearance of gently interlocking rings, wafting over a pale cream field, the pale colours of the myriad tiny floral prints give a soft but not insipid effect. Anne Crampton made a wedding quilt for Colin and Ngaire - according to the quilt's title - designing a floral applique pattern to complement a furnishing fabric; this exceptionally pretty and harmonious quilt in the central-medallion style, proves the point - not made often enough - that quilts can be made from all sorts of fabrics; those available in quilt shops are only a fraction of the many great fabrics of our own time which we could be using.

Outstanding - and unsung - is an appliqued bedquilt by Margery McCarthy, *September Posy*. Made with exquisite handwork, and a repeated motif, it has qualities of grace and elegance which lift it right out of the ordinary: colours (mainly blue) neither too strong nor anaemic; contrasts - of blues against white, of curves and straight lines; proportions - scale of design to that of border; copious but simple quilting, integrated with the decorative motif.

The original (stated) intention was to display only 50 quilts in the Aotea

Centre; given this fact, it's difficult to justify the inclusion of some of the "contemporary" work. It may be that it's more difficult to be discerning about styles and concepts of one's own time than those of the past - but even some of the award-winners in this class were of dubious merit, in terms of design, colour, fabric choice, or execution, let alone concept. If the jury was looking for a work which might "challenge our perceptions" (a favourite criticism of some reviewers of quilt shows), why not go for Pauline Hunt's *Family Tree*? This wallhanging, "A Contemporary Version of an Old Family Photograph in a Gilt frame, breaking up and disintegrating with Time", is very innovative in its own use of photo images and various other materials and techniques - an intriguing look at domestic history, using materials and methods traditionally used to record it.

This rich display contained much to admire, to examine, and to discuss. Visitors tended to stay for a very long time, thoughtfully scrutinising every quilt, in every detail. Those of us in the quilting community must hope that this is the first of many national competitions; the controversy and challenges they present are healthy and productive. All those who devoted so much of their energy and talent to making this such a success must be congratulated, for getting a good idea both off the ground and flying high.

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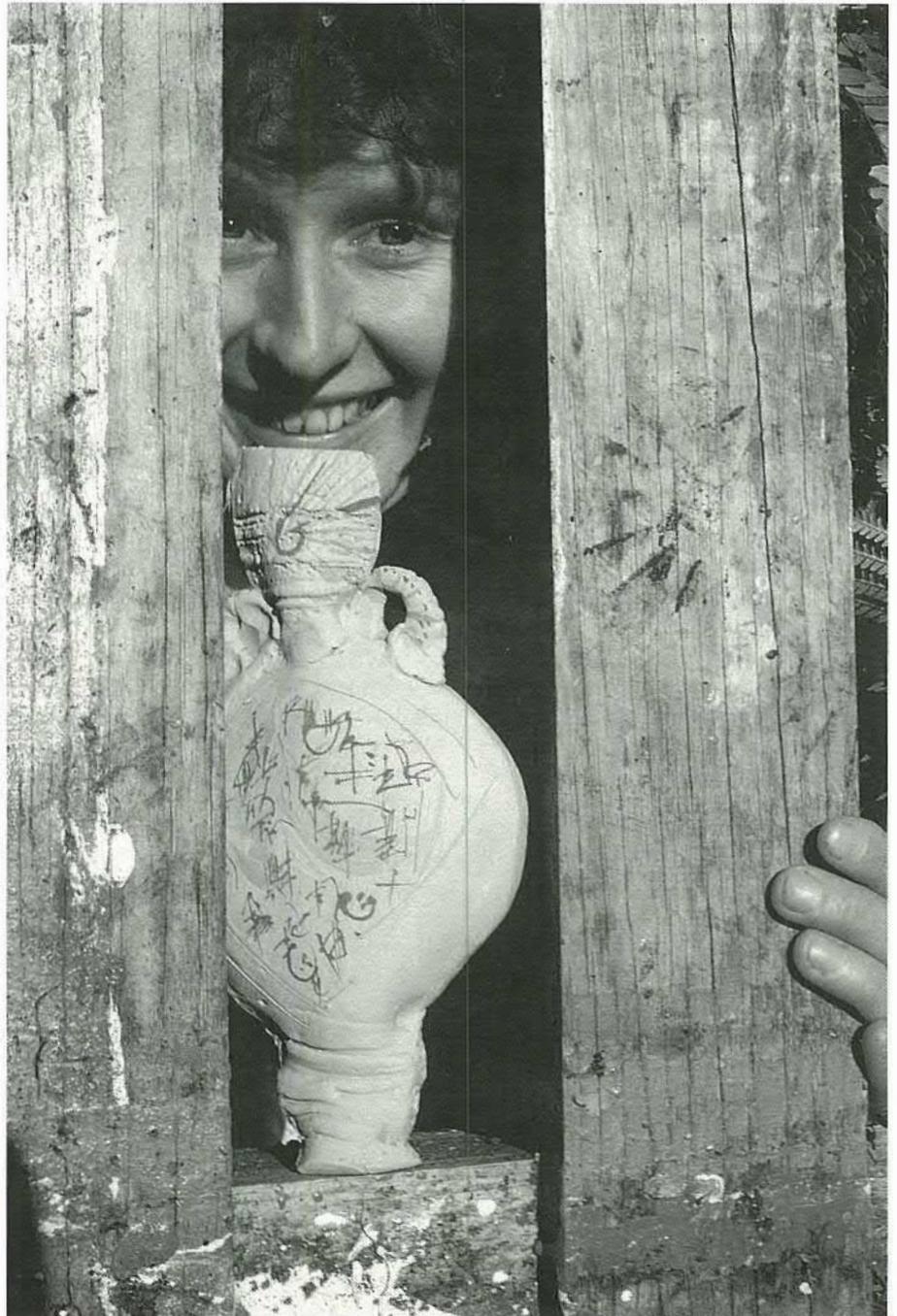
The touch of the artist

Anna-Marie Klausen recently exhibited a series of pots at the Bath House, Rotorua. Using slabs of clay, joined at the edges and pulled into the upright position, Klausen makes forms that imagine a human aspect. Some of the titles lean towards this reflection - *Venus, Madam, Monsieur*; others tilt towards the ceramic tradition - *Amphora, Bottle, Dish*. It is this in-between-world, the wavering source where meaning is centred, that gives Klausen's forms their enigmatic character.

Klausen's attention to shape mediates the human with the jar. Of course the concept has been fraught with difficulties in the past - female bodies aligned with the earth (nature, clay), or allied with the object (production) - where woman fits into the tidy philosophy of symmetry, of reflection of the masculine. However, these figures hold no hint of women-of-the-clay, prostrate and muddled - rather they are a celebration of birth and bustle, the width and breadth of woman, upright and frontal, bumpy and weighty curves that toddle, almost totter off their pedestals. All of this, worn with the ever so slight, sly smile of painterly slaps of the acidic colours of science, toppling any prior belief in the definite and the strong with a jolly elusiveness.

These human vessels have a quaint, fanciful air - despite their stasis they seem to joggle and dance around, as the revelers, tipsy with fun, danced around the amphoras of classical Greece. These figures don't need a base, they are both vase and decor, the dress and body, in a clay shell, full and brimming with analogy.

Monsieur and *Madam* deflect the notion of representation, that people, the family, are vessels of life, of society, holders of the image. Klausen's vessels are not hollow, awaiting fulfilment; they are complete, solid, even stolid... and functionless. They hold no fluid of ideology, but are essentialist in their mode of expression. Their meaning



Anne-Marie Klausen with *Venus*

develops from their form. The *Venus* works act as holders of the pose, their handles as arms held high and curling

to their shoulders. They are as their image - a vase that poses, but does not function, as a vase. The form/function

relationship of these works conjures up associations with water carriers, arms up to hold jars on their heads. Yet, here the jar is the head, and the head is (part of) the jar.

Central to this interpretation of Klausen's imagery is feminist Luce Irigaray's use of the body from which to extend thought structures, and also Jane Gallop's noted distinction between Irigaray's philosophy and that of biological determinism or essentialism. "I find she is not trapped in the body but uses anatomical figures to renew thought, to move out of its ideological ruts. The tendency to dismiss Irigaray as trapped in biologism bespeaks the split which makes us suspect that any sustained attention to the body must fall outside the bounds of serious thought".¹ Again, if we look at the form of Klausen's figurative jars, jars that figure, we see a refusal of this mind/body split, a refusal to decapitate, even delineate between the head and the body.

Klausen's approach to the oft-times voyeuristic combination of the figurative and shapely is a lively mix of diversion and camouflage. The thick, uneven edges of the jars avoid a focus on outlines; the slippery glazes of colour splashed on the wide, frontal pose avert the gaze from the profile, itself a non-entity - a thin strip where two slabs of

again of classical Greece.

In the wider context of art it is interesting to consider the postmodern concern, perhaps even anxiety, for content, where "Issues are the Issue", where "at last, the schizophrenic division the world has expected from artists - their work here and their opinions reserved for there, discreetly distanced - can cease" (Lee Fleming), and how this relates to the production of craft. This activist involvement in "ecological, social, political, psychological and metaphysical concerns"² is part of a radical shift away from artworks dominated by aesthetics of form, and yet an aesthetic that plays a significant role in



Anne-Marie Klausen with *Yellow Spotted Venus*



Anne-Marie Klausen. *Madam*.

clay join. A proximity is encouraged, not for inspection, but for an intimacy. Some figures come in pairs, couples that stand close, happy with each other, their sense of pose and surface decoration reminiscent of the kore figures,

the making of craft objects.

Whereas I see no import in discussing the distance between art and craft in this age of pluralist appreciation, it is curious that ceramists such as Anna-Marie Klausen work from a premise that values an automative response to their materials, where the touch of the artist is the centre of meaning, and this in the post-Duchampian era where the authority of originality is undetermined. Perhaps Jane Gallop's preference towards the body as a medium for thought helps reconcile the discomforting opposition between art theory and hand-formed craft, where form (the body) is the *source*, rather than the *site* of "knowledge" (as with the Modernist painters of Greenbergian fame) - where we can absorb meaning *through* the form, a kind of embodiment of the subject.

In a consumer-orientated society where production is the key to success, and where the human physique is con-



Anne-Marie Klausen. *Madam and Monsieur*.

stantly distanced from the labour by technological automation, we could see Anna-Marie Klausen's pots, possibly all "hand-made" art, as an attempt to draw on a desire to participate in that production machine that constantly defines our existence, all the while refining the necessity for a physical connection to the super-efficient point of zero.

Notes

1 *Thinking Through the Body* by Jane Gallop. page 8 Columbia University Press, New York.

2 *Art News Magazine*, Summer, 1985, page 74.

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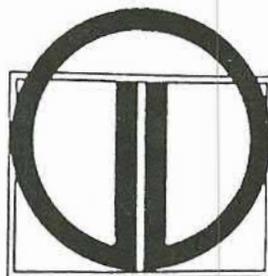
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An incitement to excellence

The 32nd National Exhibition of the New Zealand Society of Potters, incorporated with the United Group/Suter Art Gallery Biennial Awards, held at the Suter Art Gallery, Nelson, 12 May - 3 June 1990.

So often when one visits an exhibition of national standing one feels a strong sense of anticipation and eagerness to be in contact with new stimuli and in this case, see work at the forefront of New Zealand ceramics. An exhibition of this status provides the environment for the very best in pursuit of excellence, each individual in search of new horizons with very little room for compromise in a continuous journey forward.

Three people, Nola Barron, John Crawford and Austin Davies, were given the task of selecting an exhibition from a massively varied range of ceramics representing a wealth of technical achievement and to a much lesser extent works which challenged and excited.

With 182 works from 94 craftspeople, there was a strong feeling of underselection with criteria applied by the selectors that provided variety and contrast, but sadly to the detriment of the overall quality. An exhibition of 120 works would have presented a much more positive format whilst still retaining a certain amount of contrast at a multiplicity of levels.

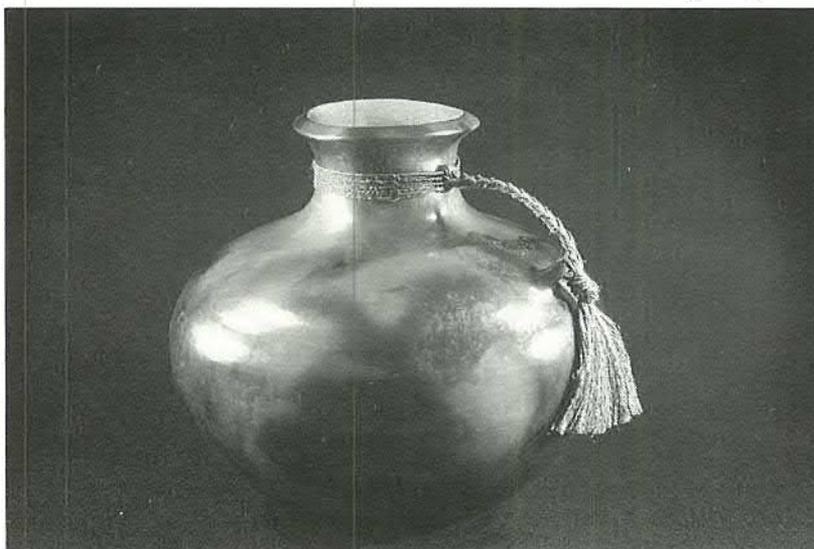
If one agrees with the opening statement in the catalogue by Donald

Trott, United Group Sponsorship Manager, "Competitions are an incentive to excite creative excellence", then overall this exhibition has not fully addressed this stated intention. However, the format and selection process have provided much debate, dialogue, and an environment in which to critically evaluate some of the best ceramic work available in New Zealand. In one sense the exhibition has fulfilled its function - that of stimulus to moving on; of changing, and questioning.

One can only presume that the standards of selection were not as rigorous as stated by the selectors, since the show was for the most part predictable and safe. Alternatively, the work submitted for selection may not have measured up to the standards expected with a subsequent lowering of levels of entry. If one accepts that a selected exhibition is indeed a competition towards excellence, then it should not be a breeze to have work accepted, it should be an honour which one does not always achieve. It is a time of learning and accepting the judgement of others. Fundamentally, the integrity of an exhibition rests on the respect placed in the selectors.

The exhibition occupied the two main galleries at the Suter, with a third, the Watercolour Gallery, providing space for the installation *Blue Spiral* conceived by Bronwynne Cornish. Exhibition design was expertly coordinated by Austin Davies, Director of the Suter Art Gallery and presentation throughout was of a very high standard. The setting was formal, with a strikingly architectural feel to the layout. Vertical columns of light from ceiling to floor provided a visually structural element to the overall appearance and removed some of the ponderous, heavy elements so often encountered in exhibitions of ceramic work.

There was much evidence in the character of the exhibition of an approach which was highly academic, technical in its essence and denying



Robyn Stewart. Water pot - burnished terracotta.

LYNNE GRIFFITH

actions from wonder to horror, humour to unease, contemplation to disinterest. These reactions may be conscious and/or preconscious; the viewer does not necessarily need to recognise or understand the what, how or why of the process of evaluation, but it is imperative that the craftsperson is as informed as possible of the values they are creating. As artists, craftspeople and designers, they are central to the evolution of a New Zealand culture.

quence and restraint her ability to work clay with an empathetic approach, conveying a concept through clay as a medium and merely as a part of a journey of continuing exploration. It was an expressive piece and demonstrated an investigative method of producing surface qualities that both stimulate and challenge. The containment of subtle matt blues, lilacs and purples deeply crackled within the large black handformed *Rough Diamond*

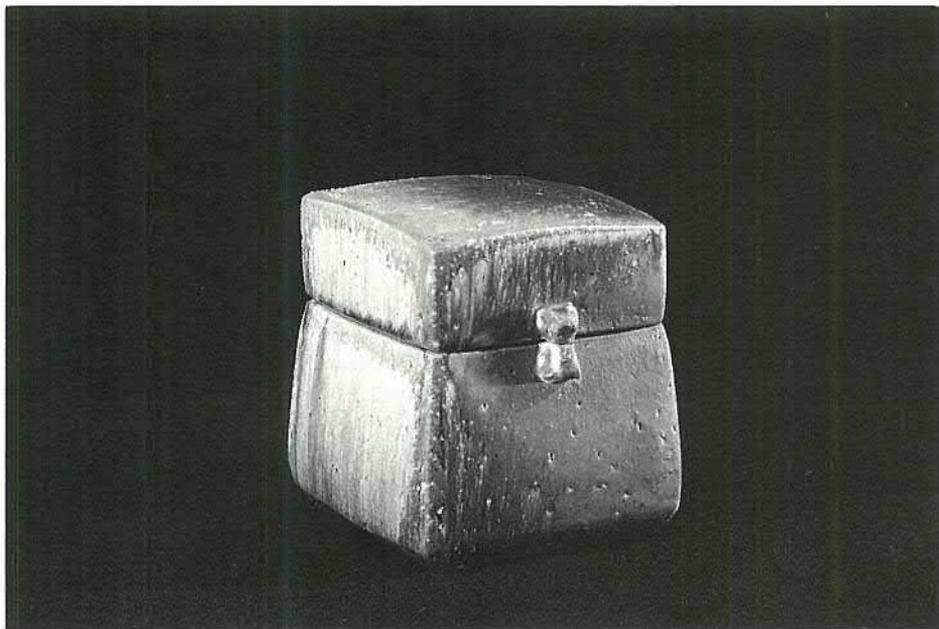
work that deserves comment whether positive or less positive. With some work however, the creative process has become almost stationary, with craftspeople producing work that has changed little over a number of years. Richard Parker's three vases *Spotted Pattern No 8*, *Green Striped No 74* and *Green and Gold Striped No 72* created the impression of having already been visited both in idea and finished article. They began to lose that freshness, a spontaneity that is the very life and soul of his personal neo-classical forms. The last of these three, a merit award winner, was more successful with stronger angular features and a greater sense of intentional distorted perspective and proportion. The pieces invited further research, to promote the extension of the positive concept that first brought them into existence.

Wendy Masters' piece, *Hillside Group* in porcelain was another example of work that has changed little for some time. Technically it was strong, being produced with much care and expertise. There was a great deal of contrast between the intention of these pieces yet they suffered from the same problem - even though the works were part of an ongoing process, they were denied the opportunity to evolve, to change in response to new influences and events.

Paul Laird of Nelson was another of the many merit award winners with his stoneware slabbed form *Boys at the Bar*. This was an "over the top" rather large asymmetric and angular vessel in heavy blacks with heaps of intricate diagonal lustre and detail work. This was certainly not the most beautiful piece in the exhibition. The variety and complexity of the visual elements employed along with the modelled fish protruding as if sozzled from within, provided a certain quirky image that left one feeling as if one had taken a refreshing breather, an encounter with the whimsical amidst other works of supposedly serious substance.

Other work that did not immediately catch the eye was *Land Form*, which earned a merit award for Heather MacLeod of Dunedin. This was a prime example of the quality of an idea or concept, and the expressive use of clay to convey that idea. The piece, produced by coiling and sandblasting, was full of a life and vitality rare in this exhibition. This intuitive, sensitive feel for form and clay made reference to context and environment through visual rhythm and concave elements that provided a whole form enticing the viewer to touch.

The work *Blue Spiral* by Bronwynne Cornish caused a myriad of reactions



Bruce Martin, Hastings. *Large box*.

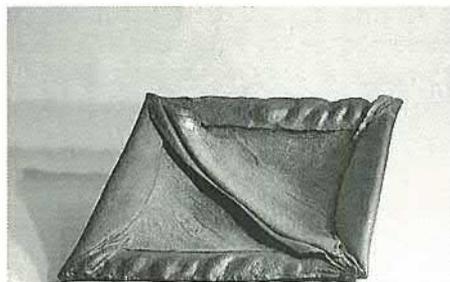
In all there were 14 awards, with Bruce Martin of Hastings the winner of the \$5,000 award proving that traditional values still have strong influence in New Zealand. His work entitled *Under the Willows* was a slab-built, 9 day anagama-fired, square-lidded box approximately 15 centimetres in height with natural ash deposits. This was a work that required revisiting on numerous occasions to allow its full richness to be appreciated. It was a quiet, understated and sensitively produced work, although it could be questioned whether it was the piece deserving of the \$5,000 award.

In striking contrast and displayed in close proximity to *Under the Willows*, the large thrown vessel form by Steve Fullmer of Nelson provided a quirky humour in a cartoon style full of personalised characteristics. The work possessed a questioning dialogue in its surface treatment that invited the viewer to almost participate in the action that encircled the form. The ability to extract and maximise the potential of clay as an expressive medium is a rare and precious attribute.

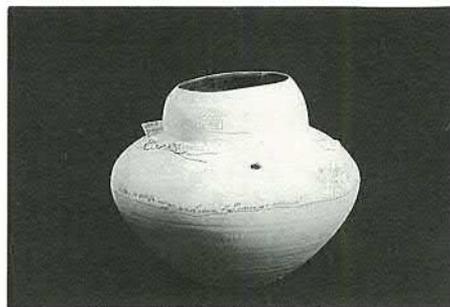
Merilyn Wiseman, merit award winner with her slab-built form *Rough Diamond*, demonstrated with elo-

quency, entices the viewer to look ever closer and feel the contrast of texture both visual and tactile. It was one of Merilyn's three *Rough Diamond* works that Peter Gibbs selected for the permanent collection at the Suter Gallery.

With so many works selected and numerous merits awarded, it is impossible to attempt to do justice to each



Merilyn Wiseman, Auckland. *Rough Diamond*.



Steve Fullmer, Nelson. *The Egg Song*.

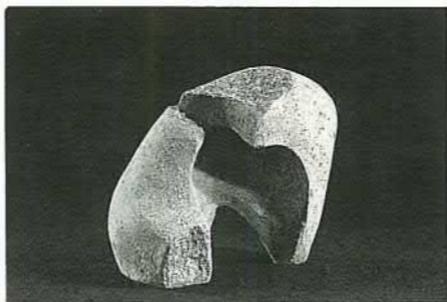
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throughout the large number of people visiting the exhibition, including varying degrees of contemplation, reflection and confusion. Bronwynne Cornish writes: "This installation is the third in a series of Ancient Elemental Mothers: Earth and Air have already been completed, this one is Water, and Fire is yet to come. The work itself is made up of a myriad of parts and components, all juggled and juxtaposed to create the atmosphere of *Blue Spiral*. I hope to evoke the spirit and energy of something from the deep part of our collective primordial memories and hold it up to the light for further consideration and contemplation".

Within the long darkened room, the only light to emanate was the *Blue Spiral* placed on the upturned palm of the left hand. The five-metre long, broad-hipped, symbolic female form lay in a formal symmetric repose seemingly half floating, half sinking, with long curved open arms - receptive, protective and sheltering. The body form was made in crumbled pieces of dry unprocessed clay with the features of hands, feet and face alarmingly dominant due to their large size and smoother finish. Incised spirals adorned fingers, toes and heels. 31 small hand-modelled female figures stood to un-



Heather McLeod, Dunedin. *Land Form*.

LYNNE GRIFFITH

easy attention, all facing towards the feet of the main figure, stationed in serried rows along the limbs and torso. At the head end the rectangular "nave" and separated from the form stood a tall altar, shrine or headstone, with the crescent of the moon glinting above columns as if watching or guarding the event. This was an installation of intense and personal symbolic meaning that required direct reference to the creator of the work to establish a background for some sort of understanding.

Installation work in any medium, whether commissioned or merely a desire on the part of the artist to respond to an environment, provides a great deal of potential in personal growth and the awareness for those willing to take up the challenge. It is to be hoped

that more craftspeople will become involved in events of this nature.

This was an exhibition of contrasts, of traditional and contemporary values, of work that ranged from the quiet to the vibrant, the large to the small, the intellectual to the spiritual, and such a successful event, drawing together and in some ways uniting in strength the variety of New Zealand ceramics. There was a sense of gradual change, of progress and re-appraisal of values in the light of new possibilities.

My one regret with this exhibition was its lack of context and reference to the here and now. There is a strong and growing respect in Aotearoa New Zealand, for the acknowledgement and celebration of partnership in 1990, a recognition of past and present in order that a bicultural society may fully evolve in the future. We are all in a learning mode that should provide the potential for new responses within our changing society. This was not an exhibition reflecting a time of partnership. Perhaps with hindsight the theme of "Aotearoa 1990" would have invited appropriate response and would have provided an environment for a greater understanding for all involved of the implications of the Treaty of Waitangi 150 years on.

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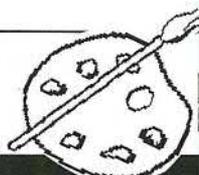
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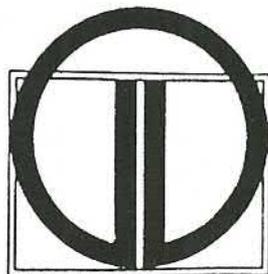
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1990 Crafts Grants

The QEII Arts Council has met twice this year, and we here present the results of the Crafts Programme funding allocations.

Craft Short Term Study/Travel Project

Raewyn Atkinson (Waikato) attending the Ceramics - Glaze and Colour Workshop with Robin Hopper at Metchosin International Summer School - Canada - June 24-July 7 1990.

Shari Cole (Rotorua) attending the Quilt Expo Europa II, Odense, Denmark, 2-6 May, 1990.

First Southern Hemisphere Feltmakers Workshop held in Taupo in March.

Neil Grant (Dunedin) travelling to the "Oslo International Ceramics Symposium" June 1990.

George Halliday (North Canterbury) accepting an invitation from master potter, Tatsuzo Shimaoka, Japan, studying the Mingei folk pottery traditions.

Lynn Kelly (Dunedin) attending the 6th Biennial Conference of Jewellers and Metalsmiths Group of Australia on behalf of Details NZ Jewellery Group.

Toi Maihi (Auckland) travelling and researching the museums of USA and Canada for Maori fibre work.

Robert Middlestead (Auckland) attending Pilchuck School, Seattle, USA June 17-July 4. Slumping, fusing and public art with Liz Mapelli.

Robyn Parker (Plimmerton) attending the Biennial Weaving Conference of the American Handweavers Guild in San Jose, California.

Marie Potter (Auckland) studying leather at South Melbourne TAFE and the Jam Factory, Adelaide.

NZ Society of Artists in Glass (Auckland) guarantee against loss to hold an intensive workshop with 3 world leading glass artists, taking place at Sunbeam Glassworks Feb 1990.

NZ Society of Potters (Nelson) a subsidy for students who will work as assistants to demonstrators at the Convention "Return of Clay".

New Zealand Society of Potters (Wanganui) Continuation of the funding for the administration of the Tutor Touring Scheme.

Elizabeth Sarjeant (Auckland) attending the First National Conference of the Book Arts New York March/April 1990.

Robyn Stewart (North Auckland) travelling to Zimbabwe, exhibiting at the National Gallery and selecting and judging ceramics for the Contemporary exhibition.

Juliet Taylor (Auckland) attending the American Quilters Society Annual Show at Puducah, and visiting quilting collections in the US.

Linley Adams (Auckland) attending the Stained Glass Creation Workshop at the Centre International du Vitrail in Chartres.

Owen Mapp (Paraparaumu) touring Japan and Taiwan studying the techniques and teaching methods of netsuke carvers; researching museum collections of bone, ivory and jade.

Adrienne Rewi (Masterton) representing the South Pacific area of the International Association Papermakers and Paper Artists and attending the congress in West Germany.

Helen Schamroth (Auckland) touring lectures and workshops to polytechnics and galleries from Invercargil to Auckland (design).

James Walker (Auckland) attending the 1990 Master Class at Pilchuck Glass School under Prof. Stanislav Libensky and Jaroslava Brychtova.

Lynda Harris (Hamilton) attending "Arte Aperto" workshop taught by Emidio Galassi in Faenza, Italy and visit ceramic collections.

Susan Holmes (Albany) attending the Fibre Forum '91 in Sydney as tutor and participant.

Patricia Morgan (Wellington) studying at UCLA completing an MFA in textile design.

Richard Tarrant (Whangarei) studying motivational techniques in teaching jewellery with David LaPlantz at Humboldt University; small scale publishing of craft and the technique of anodising aluminium.

National Woolcrafts Festival 1991 (Hamilton) towards the shortfall in the budget for the Education Programme.

Touring Exhibitions

Jonathan Custance (Custance Associates, Wellington) mounting an exhibit at the Pacific Rim Focus on Contemporary Design Exhibition, San Francisco: "Porirua Housing Corporation".

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New Zealand

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

Production Chairmaking, Jigs and loose tenons simplify angled joinery by Terry Moore. Fussing with the angled joints in a typical chair can be a costly chore but this process is simplified by Terry Moore.
Fine Woodworking March/April 1990, pp 40-44.

Impressionist Knitting, Luxuriate in fine fibres and delicate details, by Arlene Mintzer. Working with a wealth of fine yarns, varied stitch patterns and even gemstones, Arlene Mintzer uses colour and texture to depict her impressions the changing seasons.
Threads Magazine April/May 1990, pp 36-39.

The Worst Times, The Best Times: American Ceramics 1932-1952. Historian Elaine Levin examines this seminal period in ceramic history which laid the founda-

tions for the development of ceramics as an art form.
American Ceramics Vol. 8 No.1, pp 32-41.

Should Only Elephants Wear Ivory? By Denise Wilson. "To buy or not to buy? It's a big question craftspeople and consumers face when it comes to ivory." This article looks at the arguments.
Crafts Report March 1990, pp 1-5.

American Studio Furniture: Second Generation, By Mary Frakes. The past informs the present in the Boston Museum of Fine Arts travelling exhibitions. The exhibitors in "New American furniture" very successfully produced contemporary works based on selections from the decorative arts collection of the museum.
American Craft April/May 1990, pp 32-39.

Ainu Traditional Coats, By Barbara Woodward. The bold and beautiful coats of the Ainu from northern Japan are among the most unique and compelling of the world's regional costumes: Decorated with bilaterally symmetrical appliques accented with embroidery, they present a powerful graphic simplicity.
Ornament Spring 1990, pp 44-49.

Featured Bookbinding: To Each His Own, By Sun Evraad. Sun has developed a flexible version of traditional binding - in this article he tells us of his simplified binding technique.
Fine Print Spring 1990, pp 37-39.

Catalan Knit Lace, By Montse Stanley. When Stanley saw a picture of a new Viennese mat that was nearly identical to the one which had been in her family's Barcelona home for 50 years, she began her quest for the origin of the design, finally tracing it to Germany.
Threads Magazine June/July 1990, pp 31-33.

Linda Gunn-Russel: Figuratively Speaking. British artist Linda Gunn-Russel, known for her witty portrayals of three-dimensional vessels in two dimensions, turns her talents to the figure.
American Ceramics Vol. 8 No. 2, pp 26-33.



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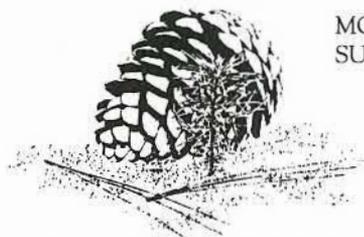


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3: **Mark Piercey.** Bowl. Spalted European Beech. 10x18cm. Photograph: Simon White.

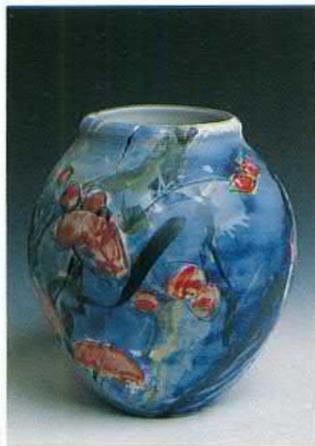
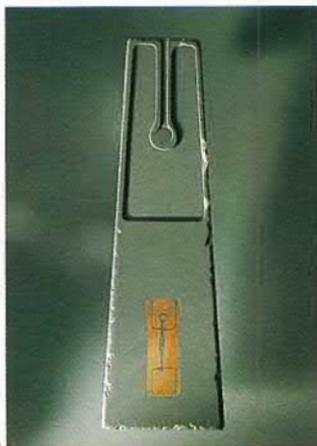
4: **Ann Robinson.** Ice bowl. Glass. 25x38cm. Photograph: Ray Foster.

5: **Marilyn Wiseman.** Wood-fired box. Clay. 17x17cm. Photograph: Howard Williams.

6: **John Edgar.** Tablet. Argillite, copper and silver. Height 20cm. Photograph: M. Savidan.

7: **Royce McGlashen.** *Poppyfields.* Porcelain, sulphates and low temperature colours. 24x21cm. Photograph: Geoffrey C. Wood.

8: **Paul Annear.** Earrings in jade, sodalite and carnelian, 4cm across. Photograph: Haru Sameshima.



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