

NEW ZEALAND
Crafts

Crafts Council Magazine 34 Summer 1990 \$6.75 incl GST

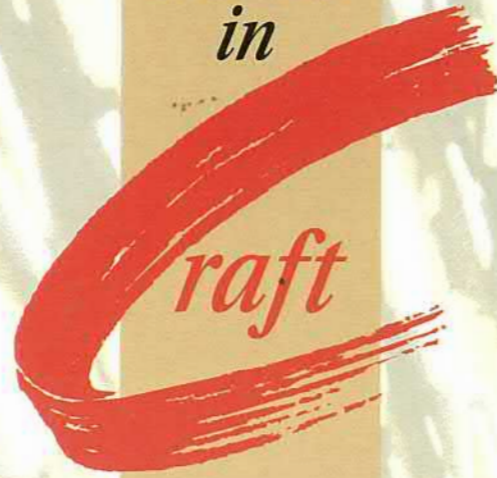


Mau Mahara

The Bishop's New Clothes

Rangimarie Hetet

Our
Stories
in



craft

MAU MAHARA

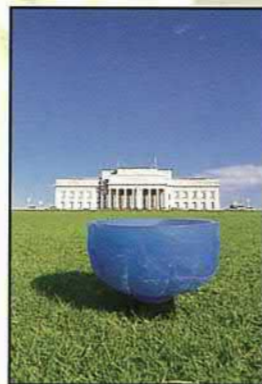
A fascinating look at the lives and memories of our people through 150 years of their crafts.

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"He mokopuna na Taharakau", you might hear said to someone of that place kitted out for bad weather on a fine day. "Ah, you must descend from Taharakau."

Flax pakee (rain cape)



"When they work they're lovely. I probably had about half a dozen things work last year - but then I also had all those lovely failures."

Ann Robinson bowl



"You couldn't get boy dolls. So Grandma turned Stephen into a boy for me by making him boy clothes. Those clothes mean Grandma."

Doll Stephen's clothes

Touring Nationally:

Wellington	National Art Gallery's Shed 11	17 November 1990 - 27 January 1991
Auckland	Auckland Institute & Museum	23 February 1991 - 7 April 1991
Christchurch	Robert McDougall Art Gallery	4 May 1991 - 23 June 1991
Dunedin	Otago Museum	20 July 1991 - 1 September 1991



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MAU MAHARA Our Stories in Craft

Jim Barr; "We are going to focus on the stories craft can tell, rather than on the story of craft".

Mary Barr; "...we were just going to have to take slices. The question then was: How were we going to decide on what the slices would be?"

Jim and Mary Barr were the co-ordinators for Mau Mahara. From their concept, the three commissioners, Justine Olsen, John Parker and Cliff Whiting chose the objects to make up the exhibition, objects reflecting the past and the present, from all parts of our culture.

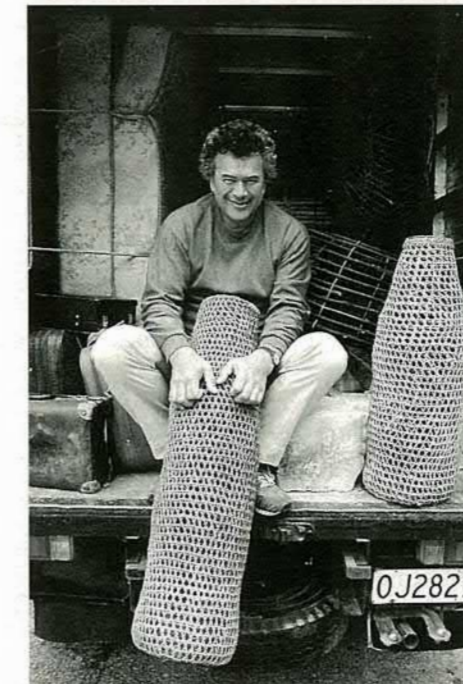
In the introduction to the book MAU MAHARA- OUR STORIES IN CRAFT published by Random Century, John Scott had this to say:

"This exhibition is about stories - the stories our crafts contain and of the people who created those stories. Look around you. What are the objects in our lives that you really value and would hate to lose? The family heirlooms, the special gifts, the vases or stools your children made, grandfather's walking stick and great-grandmother's quilt and the photo albums with the family history recorded.

"Those are the images which maintain our emotional and visual links with the past. People have many mechanisms for triggering associations, remembering good times and for protecting values they wish to maintain. Among the strongest of these is our craft. Craft, through its uniqueness, its 'made by hand' quality, its aesthetic sensibilities, its clearly stated functional intentions and its social or community meaning provides us with a multi-level reference to both historical and current values.

"Mau Mahara - Our Stories in Craft is a celebration of these values, of the human condition and of our society as portrayed and illustrated by the crafted objects in this exhibition.

"The Crafts Council of New Zealand this year celebrates 25 years since its inception and as part of the 1990 commemoration, this exhibition was conceived to pay tribute to the energies that have shaped New Zealand crafts."



Hinaki (Eel catching pot) made by Cliff Whiting in the early 1970s

In the following extracts from the book, the three commissioners tell their stories of pieces from the exhibition that particularly moved them.

CLIFF WHITING

"If the indigenous culture doesn't have access to its natural resources it is doomed to die because so much of it is based on its philosophy of its environment. That environment means its land base, the sea, the air - all those things. It means that to survive here they used all these various resources to either catch or eat or whatever. If there wasn't that relationship with their environment there was no way they could survive.

"To control that environment so that they could survive and be able to keep living with it and appreciating it at the same time, it was necessary for them to develop certain ideas around these things. Consequently you get this whole development of the gods. They really weren't gods for that is something that comes from a Christian idea, a Christian interpretation. They were more like forces that were recognised. Some were known to a certain degree, others were not that well known.

"So you get, say, a person like Tane, part of Rangi and Papatuanuka, the sky father and the earth mother. He would be the youngest of a family of about seventy brothers having to live in the confined space between their parents. From this you get the idea of the need for light and growth, the need for people to acquire knowledge and then to pass it on so that the learning is carried through and retained as well as being added to. In so doing you find that Tane in his first position is recognised as being the power of light and growth and energy. And as the social structures and the Maori people themselves developed, his role became greater and greater until for the ordinary person it was enough to say, well he's the God of the forest.

"If you go into that place, into the forest, there are other stories like the Rata story where things are taken without permission, without the right kinds of regulatory experience being brought to mind. Then you find that all of these things are also regulatory in terms of how the people then regarded their resources - and that's only talking of one - and their uses. So, in terms of making, a hinaki requires some permissions or some entry into the world of Tane."

DEBORAH SMITH



Number Eight Fencing Wire Candlestick, made around 1900

JOHN PARKER

"Any colonial country by its very isolation has to become an efficient and creative recycler. The process of laterally thinking beyond intended use into the unthought-of possible has been cliched as "kiwi ingenuity".

"Necessity and an intuitive hand have given us icons like the concrete beer bottle wall, the tyre swan and the front fence made of planted washing machine bowls. But the fundamental raw material which literally has held New Zealand together is number eight fencing wire.

"This insignificant wire candlestick, made just for use, has that naive humble purity of purpose that the enlightened try to find in the Japanese craft culture of the Unknown Craftsman and wrongly apply self-consciously to their own twentieth century work.

"Made on a high country sheep station, by a musterer whose name has

now been long lost, this unpretentious holder is a superb example of appropriate design, form and function. It is deceptively simple. It was never intended for viewing by those outside the musterer's living quarters. It is quiet and gentle, but contains a weight of history and ideas, defining what we and this exhibition are all about.

"I wonder about the feelings and emotions of those who read or wrote papers or books or love letters by the light its candle gave out."



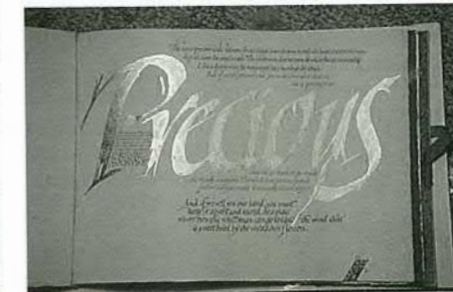
John Parker.

DEBORAH SMITH

DEBORAH SMITH



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Presentation casket made for Bishop Selwyn in 1868

DEBORAH SMITH

"Our crafts also provide us with material evidence of our history in this land. The stories associated with these crafts tell us about where we are from and our growth as individuals, communities and as a nation.

"The presentation casket is consciously a New Zealand work. When Bishop Selwyn departed for England in 1868 after twenty-six years, a gift was made to mark this occasion. It was this casket, made to contain lists of signatures to an illuminated address. Made by Anton Seuffert and carved by Anton Teutenberg, the inlay technique and choice of some images reflect their European cultural traditions. But the representation of New Zealand flora and Maori art is from our own land. Those craftsmen in 1868 were establishing new roots, defining new boundaries from which to work.

"In style and meaning the casket is significant to us as New Zealanders, for it is inspired by the Maori waka huia, a box made to hold precious things. For Bishop Selwyn this meaning would have been very clear."

JUSTINE OLSEN

"The growth of a New Zealand consciousness in craft has been an important development for this country. The response to the land, its flora, fauna and materials has facilitated this process, and our unique blend of cultures has provided a large design vocabulary from which the craftsperson has been able to work. Amongst these cultures is the Maori, the tangata whenua.

COVER STORY

BOWL MADE BY ANN ROBINSON IN 1988.

"At the moment, with things going so badly, I'm beginning to think it is a bit masochistic really. You can't devote your whole life to making broken things. It seems too wasteful on the world's resources not to have a higher success rate. When they work they're lovely. I probably had about half a dozen things work last year but then I also had all those lovely failures!"

Ann Robinson, Auckland.



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LETTERS

Tapestry Workshop.

Yvonne Sloan's article regarding the weaving in Australia of Robert Ellis's design for the Aotea Tapestry (N.Z. Crafts, Summer 1989) raises once again the possibility of establishing a tapestry workshop in New Zealand. Given your country's significant artistic resources, the proven technical skills and the ready availability of quality woollen yarn, it is not surprising that this question is regularly considered.

Ever since 1976 when the Victorian Government decided to provide establishment costs and to maintain a significant annual subsidy for the Victorian Tapestry Workshop we have received numerous requests for information and advice from New Zealand groups eager to set up their own workshops. We have been happy to help as best we can and have done the same for the Scheuer Tapestry Studios in New York (no longer operating as a production workshop), for colleagues in Canada, and more recently for an Inuit Workshop in Alaska.

The generous help that we received from Archie Brennan of the Dovecot Studios in our early days was invaluable in our establishment of a philosophy and a direction that proved to be extremely successful. His warmth and encouragement set an example of truly international co-operation which has been a powerful influence in contemporary tapestry circles.

Following Archie's advice we found that the establishment of a new workshop requires extensive research, sound artistic philosophies, technical expertise and experience, considerable financial support, and astute management and business skills. When these elements all come together with quality materials and efficient equipment a workshop can be an exciting venture, especially if there is a healthy demand for its work.

Certainly it would have been most rewarding if New Zealand had had an experienced and soundly based workshop that could have undertaken the weaving of the Aotea Tapestry. But workshops with experience of monumental scale works are as rare in the world today

as they were in the 1950s when the commission for Graham Sutherland's gigantic tapestry for the new Coventry Cathedral was awarded to a French workshop rather than to Britain's own Dovecot Studios.

The experience that we have gained in Victoria over five years in planning and weaving our largest commission for Australia's new Parliament House, as well as the experience of some 120 other tapestries woven over 15 years, gives us confidence that our weaving of the Aotea Tapestry will do justice both to the New Zealand artist who designed it and to the high profile architectural location in which it will hang.

We hope that New Zealand's artists and weavers will share our excitement when the tapestry is finally hanging in Auckland. For us the project has symbolised a growing cultural relationship between our two countries that should in time enrich all our lives. We have appreciated the trust placed in the workshop by Elizabeth Currey and her committee, and by the tapestry's sponsors, Fletcher Development and Construction Ltd. We would like to think that other New Zealanders will find this trust to be well founded when they see the tapestry at first hand.

As a final point I would like to clarify the situation regarding our magnificent new loom which was described by Yvonne Sloan as being borrowed. In fact this masterpiece of engineering skill and sensitivity was specially constructed for us in America. Experience had shown that our existing and continually modified looms were not adequate for continuous use on large scale projects. With the possibility of further large commissions, including the Aotea Tapestry, we searched the world for someone who both understood the unique problems of tapestry weavers and had the capacity to build successful looms. By good fortune and persistence we finally found John Shannock, brought him to Australia to discuss our requirements, and then offered him the biggest challenge of his career. The Victorian Government provided a generous grant, the loom was

constructed in America, and air freighted to Melbourne. It has performed magnificently. We are grateful to John Shannock for his sensitive understanding of our needs, for his commitment to what was truly a labour of love, and for skill in building a "Rolls Royce" loom for our use. More new ground has been broken and tapestry has once again shown itself to be capable of forging warm personal links around the world.

Sue Walker,
Director,
Victorian Tapestry Workshop.

Karen Overton died in Nelson on Sunday, November 18. Crafts Council Gallery Director from May 1987 to January 1990, she was loved and respected by craftspeople throughout NZ.

At the Crafts Council AGM, President John Scott paid tribute to Karen's work during the most successful period in the gallery's history.

Sympathies are extended to her parents, Bill and Dorrie Overton, children Sarah and Joanna Patterson and husband Adrian Faulkner.

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Craft Promotions

There have been rumblings in recent months from some Hawke's Bay potters of my acquaintance about the place of the "Great Commercial Craft Promotion" that happens around the provinces annually. How, they have begun to ask, does it fit into the scheme of things in promoting and benefiting potters and their craft in an overall way?

An interesting (and probably inevitable) element in this activity has surfaced this year with the appearance of a competitor for the original organisers who have been in operation since 1985. This new organisation, called Craft Promotions N.Z. Ltd, held a show in Napier in September and it was interesting to find in our local paper a public disclaimer from the original promoters of The Great Craft Show of New Zealand. In it they announced that they were not in any way associated with any other copied craft shows. They stated that they are genuinely proud of the high quality exhibits they have brought to Hawke's Bay and that their hope was that any confusion caused by similarity of names would not harm their excellent reputation.

Various comments and opinions have been passed on to me regarding these shows. Some of the questions asked are:

- Do they really benefit craftspeople in our area?
- Are they sucking money out of the district that would otherwise go to local businesses and craftspeople?
- Are these shows becoming too frequent and creating resistance from the buying public? (A good question considering the cost of just getting through the gate.)
- Who decides on the standard of goods on display and what qualification do they have to do this?
- What is the overall quality of pottery for sale? (Opinions passed on to me recently would suggest that the standard is declining.)

The promoters, of course, suggest that they provide stallholders with high public exposure, large public attendances, financial benefits, an opportunity to build your reputation as a craftsman, direct contact with the buying public, and so on.

Whether one agrees or disagrees with the thoughts expressed above, perhaps we need to think objectively about who we are really benefiting by our participation in these shows. With the competitive aspect I have mentioned creeping in, there must be a lot of money in it for someone. Are these events in danger of becoming not so much craftshows as sideshows?

Bill Hague, Hastings

Crafts Council information.

Earlier this week the Christchurch CCNZ group gathered to hear James Bowman speak about the Gallery. We enjoyed this talk and felt that it would be helpful to many craftspeople, who have no other way of hearing these comments, if he could produce an article for the magazine. He spoke about the policy for the Gallery, how it is staffed and works, what sorts of things have to be done, the physical conditions and constraints they can impose and how difficult things can be if craftspeople arrive without notice or send work without prior advice. And so on ... Such an article is more difficult to write than speaking to our group but the policy needs to be stated and not just in the appropriate jargon of the day! Perhaps each staff member could perform this exercise and we could then see them as real people with problems, brickbats and a few bouquets. And I do understand that this sort of article may not fall within the policy of the magazine. A request: could the deadline for copy be included within the column listing executive members, staff, magazine staff etc. I know that deadline dates are published somewhere but flick through looking for it with little success sometimes.

Helen Halliwell
Education Co-ordinator
Association of N.Z. Embroiderers' Guilds Inc.

Editor's Note.

Anything which helps craftspeople understand and relate to the body which is there to serve them must be a good idea. How best to do that? Articles such as you suggest are certainly worth investigating, if not through the magazine then through the newsletter. Your suggestion about deadline dates being placed more prominently has been taken.



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So this is my first editorial as editor of NZ Crafts. Always, when I read the editorial in a magazine or newspaper, I'm impressed by the authority it carries. The writers of editorials, it seems, carry the world before them, they know what they think and how to say it. How can I do that?

I've always tried to push doubt aside in writing, to start with a basic premise, then build on it until a logical structure emerges. Listener columnist Denis Welch was speaking on the radio recently. He said, "How do I know what I think until I see what I say?" I feel the same. At exhibitions people ask me what I will say in my review. I never know. They all have such strong opinions while I have so many. But I don't know which ones are important until I see them written down.

Perhaps I need to explain what I plan to do as editor of this magazine. (How will I know until I do it?). We need thoughtful and serious writers to sum up the issues that affect us. We need to honour those amongst us who have achieved great things, who have inspired us. Important events need to be discussed, opinions need to be aired, achievements, people, nice things, information, news, facts, pictures, concepts. As editor, I don't want to leave anything out. This magazine has to reach craftspeople - all craftspeople. It also has to reach other people who like crafts, who buy, or touch, or teach or talk about craft, those who would give it or receive it or just look at it.

In becoming accessible to the public, there's the danger that the magazine's role as a service to craftspeople will become diluted. The previous editor, Alan Loney clearly saw a need for a critical and scholarly journal charting the progress of serious craft debate in this

country. In his last editorial he threw down a challenge for craft writers to define the place of craft in our culture. Can we do that successfully and capture a wider public at the same time? For there is no question but that we must. Crafts need a wider, more appreciative, better educated public. The magazine must strive to meet this need, for we need those readers too. NZ Crafts is not cheap to produce and as far as I know has never made a profit. Can the Crafts Council continue to justify this expenditure just so craftspeople can gaze at each others navels? I don't think so. Sales must increase.

The debate must continue. Serious craft writers need a forum and craftspeople must continue to discuss and question their role and their history. At the same time, the magazine must become more accessible, provide news and information to a wider public, interest them in crafts as a viable art form which will enliven and add beauty to their lives.


Thank you Alan Loney. You have given a strength, a solidity to NZ Crafts. I regard that as a platform on which to build for the future.

Peter Gibbs,
Editor, NZ Crafts, Nelson.

The new editor of NZ Crafts, Peter Gibbs is a Nelson potter and writer. Introduced to clay at Teachers College in 1970, he became a fulltime potter in 1975. First published in NZ Potter magazine in 1978, he has since written for many magazines both in NZ and overseas. Most recent writing has been with the Listener and as editor of the newsletter of the NZ Society of Potters. With his wife Julie Warren he operates Omaio Pottery, near Nelson.

They have four children.

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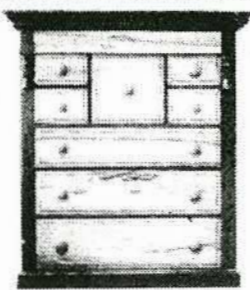


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Recent work; Christine Bell-Pearson

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FLETCHER CHALLENGE CERAMICS AWARD

The Fletcher Challenge Ceramics Award will continue. The announcement was made at the opening of the Auckland Studio Potters' annual exhibition in October. In a statement to NZ Crafts, Graham Dawson of Fletcher Challenge said that the company was committed to the exhibition and had pledged \$100,000 annually

for the next three years. Their hope was that it would continue the growing international trend which was especially noticeable in 1990. At the same time, Mr Dawson hoped that New Zealand potters would not feel overawed by the increasingly high standard of work in the show and would continue to see selection to the exhibition as a personal goal.

NZ LEATHERWORKER VISITS AUSTRALIA

Marie Potter, national director and editor of the Association of New Zealand Leatherworkers visited Australia recently with the assistance of the Queen Elizabeth the Second Arts Council.

"Material I hoped to gain included up to date slides of Australian leathercraft, videos, written matter and general information. This included contacting suppliers of bag and attache case fittings unable to be purchased in New Zealand. It is a continual disadvantage to our members not to have access to sophisticated imported fittings. In addition I wanted to take the opportunity to study the state of leathercraft in Melbourne and Adelaide and make contact with the South Australia Leather Guild.

"My first place of study was the Jam Factory in Adelaide. I spent time with Steve Bates - Head of Leather Department. Currently four trainees lease space and produce mainly bags, wallets, attache cases and duffle bags. These are either marketed independently by the trainees or sold at the Jam Factory gallery or interstate galleries. "The trainees have the use of all equipment, which is comprehensive, and they are supervised, guided and taught new skills by Steve Bates. They are also encouraged to learn marketing

skills. I was most impressed with what I saw and very grateful to Steve Bates and also Jam Factory Director Frank McBride for their time, knowledge and interest. "During my stay I met with members of the South Australian Leather Guild. They felt that Australian leather in general was going through a definite quiet time. It was very evident that the economy was going through a recession with financial cuts affecting the arts and crafts including the craft of leather. Many leather departments at tertiary level had closed down including T.A.F.E. North Adelaide, T.A.F.E. Bendigo and the Meat Market course, Melbourne. Naturally this had a depressing effect on leatherworkers in general.

"The availability of imported mass produced leatherware has also caused a time of reassessment and created a challenge to craftspeople to create unique, saleable work. "My study in Melbourne was done at the Crafts Council of Melbourne and the Meat Market. I was surprised to learn that the Meat Market had recently gone into bankruptcy. However with refinancing and restructuring (including reducing staff), it is carrying on. More major exhibitions are to be held to encourage patriotism. Commented new General Manager Amanda Lawson, "We want to secure a sound base for ourselves without relying on tourism". (I was naturally very disappointed to learn the leather training department had just closed due to the financial difficulties.) "Time spent with leatherworkers leasing space in the Meat Market was very productive but once again the effects of the economy were obvious. It was reassuring to see that, as at the Jam Factory, good work was being recognised by the public."

More information about Marie Potter's visit, a list of slide sets acquired, and information about the Association of NZ Leatherworkers is available from 44 Clifford Rd, Takapuna, Auckland 9.



Coat by Marie Potter winner "Aotearoa 1990" award. Purchased by Auckland Museum

NEW ZEALAND CRAFTS IN THE U.K.

A major breakthrough in the U.K. market has been achieved by Art N.Z., set up by ex-Aucklanders Steven and Lynette Murray and based in Northamptonshire.

Established in March of this year they have recently entered into a three year contract with a leading contemporary London Gallery who will display a minimum of 50 pieces from the Art N.Z. collection at any one time. The Opus 1 gallery is situated off Regent Street in the heart of London's West End.

The aim of Art N.Z. is to raise the profile of New Zealand's artists and craftspeople in Britain. This has been achieved to date through exhibitions, one in the Midlands and two in Scotland, and by placing individual artists' work in suitable gallery outlets.

The collection held in Opus 1 represents work from approximately 40 artists working in many different media. Sales to date have been encouraging, with 40 pieces selling in the first 6 weeks to the end of September. Particularly popular have been the tea sets of Bob Steiner and Sharon Maude, working collectively under the name Eido, and the raku work of Penny Evans and Margaret Sumich.

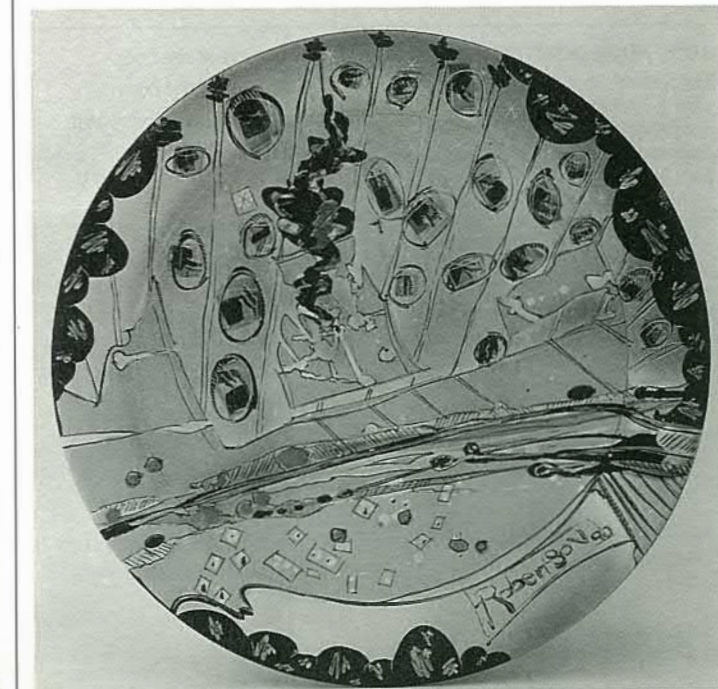
A spectacular window display below the New Zealand flag contained the work of Bie Baker, Brian Gartside, Mirek Smisek, Darryl Robertson, Christine Bell-Pearson, Tom Elliot, Wailin Elliot, and Gill Gane and Jon Benge of Neudorf.

Another feature of the agreement is that the gallery will actively promote the collection throughout the South of England, leaving Steve and Lynette free to concentrate on the rest of the country. Planning has already begun for a major New Zealand exhibition entitled "From Under the Long White Cloud" in April '91 and sponsorship is currently being sought.

Planning is also under way to attend the "Art '91" exhibition at The Design Centre in Islington planned for the end of January 1991 and for the first time New Zealand works will be included, as part of the Opus 1 display. This is a major trade and public event with attendance over 100,000 last year.

Lynette and Steve are delighted with the results to date. It seems obvious that the British market is ready to consider New Zealand works as a marketable entity.

Anyone interested in learning more about Art N.Z. should write to 2nd Floor, 1 Castilian Terrace, Northampton, NN1 1LD, England.



Darryl Robertson: Work in London

USA TEXTILE ARTIST IN NZ

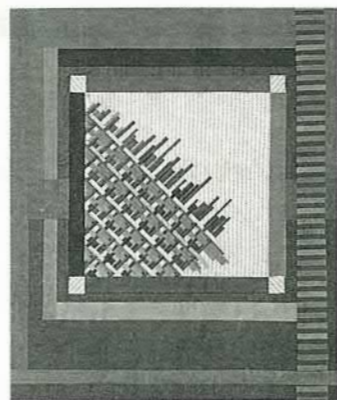
By Helen Halliwell
B.J. Adams is an American textile artist. She will be teaching at the Waikato Polytech 1991 Summer School. In addition she will give workshops during January and February in Christchurch, Dunedin, Wellington, Palmerston North and Auckland.

Commenting on embroidery as a medium for expression in art and craft today she says "trained in art and design, I consider 'embroidery' another medium to use the same way I use paint on canvas - but better; threads, fabrics, flexible

materials give a texture that paint cannot give, a warm/cool, soft/hard, casual/refined, bright/subdued, sheer/opaque and many more contrasts. Thread can do it all and more - art produced using embroidery as the medium lives a fuller life for the viewer."

She says her workshops "are for participants to develop their own new ideas, their own style, not mine. These workshops are 'idea gathering' times to be expanded upon later. They are for all artists, stitchers, quilters, weavers, wearable art artists etc."

The visit of B.J. Harris is organised by the Association of N.Z. Embroiderer's Guilds with the support of the QEII



Detail from Illegible Scroll, BJ Adams

NEW ZEALAND CRAFT IN NEW YORK

By Margaret Maloney
Opening in New York during October was an exhibition of work by New Zealand artists/craftspeople Christine Bell Pearson, Kobi Bosshard, Margaret Maloney and Peter McKay. The artists were chosen by the R.J. Fryer Gallery, Soho, from a file of photographs collated earlier this year during the New Zealand visit of M. Moir, an agent in New York.

Christine Bell Pearson, ceramist and Margaret Maloney, painter, have been exhibiting regularly together, both here and overseas for the past four years.

October is the beginning of the exhibition season in New York and they were advised that it was a good time to exhibit. Judging by the response so far, the work has been well received.

Initially Christine and Margaret declined the invitation due to gallery costs and the exchange rates, which would have made the exhibition very expensive. Problems with a grant application

to QEII also caused delays, so the application was withdrawn and the project abandoned. In the meantime, the gallery terms changed and these were accepted. Because of the loss of time during the application procedure the already tight schedule became almost impossible. However, having made the decision everything else was put on hold so that the next six to eight weeks could be spent working for the exhibition.

Christine's work in the exhibition consists of 40 boxed pieces in stoneware, porcelain and earthenware. Christine has been experimenting and developing various types of packaging and boxing for her works for the past two years.

Initially this invitation appeared impractical in terms of transportation. However, it became an opportunity to explore and develop the idea of small boxed pieces. Each box had a dual purpose, being specifically made to echo the feeling of the work it contained and also protecting the

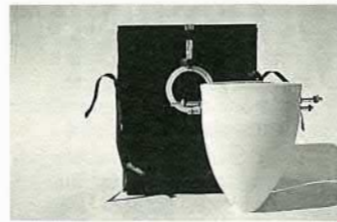
work in transit. Earlier this year Christine received a request from the Castelli Museum and Art Institute in Italy for three pieces to be included in their museum collection of international ceramics. This continues the increasing international recognition of her work.

Margaret presented 12 acrylic paintings including large canvases and smaller, more intimate works. Some canvases were folded and stitched taking them into a third dimension. The paintings were a continuation of the Pacific Journeys Series with reference to her own journeys and Pacific migration. Some works were assemblages of smaller paintings stitched in sequence on a long horizontal format. For these, fine linen canvas was used, echoing the intimate nature of the work. All canvas works were unframed, this enabling easier packing and transportation. Some of this series was recently exhibited in London and Scotland. Where there are opportunities to exhibit overseas, it would be helpful if those invited artists received all

the encouragement and support that such an undertaking requires. It does benefit New Zealand and this is what we are being encouraged to do, present good work at an international level.



MARGARET MALONEY



CHRISTINE BELL-PEARSON

Upper: Margaret Maloney "Navigation Shield" Acrylic and Canvas
Lower: Christine Bell-Pearson Multi-fired porcelain

BODY ADORNMENT SERIES

The Dowse Art Museum in Lower Hutt is currently showing exhibitions in the "Body Adornment Series". Series curator Neil Anderson says: "...The series features the work of early-career, mid-career and mature New Zealand artists working in a variety of media. Its primary intent is to educate on the development of contemporary New Zealand adornment for the 1990s. The work on display will range from that which is strongly visual and ornamental through to the heavily conceptual. Accordingly, exhibitions will feature both work to adorn the body and work that discusses the role adornment plays in society. The Series exhibitions will be located in the Dowse mezzanine galleries and will run on seven to eight week cycles. In total, twenty-nine artists are involved in either single person or group shows."

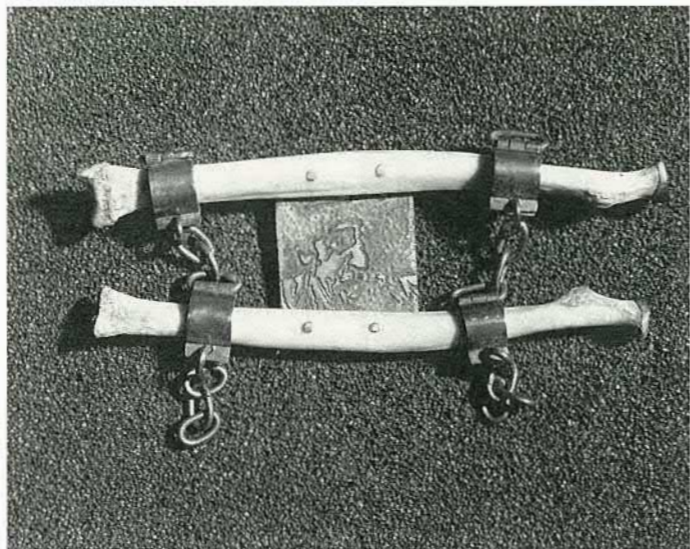
The series aims to aid the understanding of body adornment through discussion of its widest functional qualities, for example,

- decoration of the body
- protection of the body
- marking social identity and status
- creation of portable wealth and investment
- mediation with the spiritual
- stimulation of sexual and sensual desire
- transmission of political views

The series began in June with "Iron in the Soul" - Tania Patterson jewellery and "Bitter and Twisted" - Ron Te Kawa clothing and continues until March 1992. Further exhibitions include: Lauren Lethal - Genuine Synthetics - Deconstructing the myths of clothing, December 1-January 27. Womyn and the Church - Andrea Daly jewellery, December 1-January 27.

Kim Brice and Barbara Blewman - Contemporary jewellery, January 19-March 24. Sally Campbell - Contemporary

clothing, February 2-March 24. Share of Sky - Warwick Freeman jewellery, February 2-March 24.



RALPH COOK- DOWSE ART MUSEUM

Tania Patterson, Brooch, 1989, Possum Bones, Silver

TV ARTS PROGRAMME

10AM has the potential to destroy Sunday morning. Thank goodness for the VCR. This programme is producing a wonderful mix of features and crafts are doing as well as anyone. Many of the craft related stories are channelled to 10AM by Crafts Council Resource Director Pamela Braddell.

Frontperson Kathryn Asare manages to avoid the problems with presentation style which have troubled many previous presenters of NZ arts programmes. It would be difficult to be too serious with funnyman Peter Hawes' tongue-in-cheek script, so loaded with pathetic puns that the viewer can only wait weakly for the next. In her introduction to the jewellery symposium held earlier this year at Larnach's Castle in Dunedin, Asare said; "Otto the odd, the rolled gold goldsmith. At an exhibition in communist Europe he put his own image on the medal of Lenin and called it art. Others may call it mad. In a poor country he put a gold brick on the shoulder of a tuxedoed gent and called it jewellery. He is his own work of art, his statements outrage and question. He is Otto Kunzli of Germany and if you want a cluster of NZ jewellers to question the very basis of jewellery, who better to throw into their midst." The challenges set by Otto Kunzli were three-fold.

-To produce a gift or gifts for someone attending the symposium.
-Make a symbolic diary of events.
-Consider in some form the concept of a third eye, the eye of the soul. Many of our leading jewellers were at the symposium. The experience was summed up by Paul Annear, who said; "If you're making jewellery, or doing anything, you've got to be constantly examining what you're doing. But in a situation like this we have Otto, who is par excellence a re-examiner of the obvious almost, of looking at everything again, asking questions and coming up with remarkable answers...It's a marvellous experience."

In another programme, 10AM covered the opening of the touring exhibition "Art in the Subantarctic" at the Southland Museum and Art Gallery in September.

Eight artists were dropped on the Auckland Islands, 320km south of Stewart Island. They spent a month there, then recorded their experiences for this exhibition. Among them was Kaipara potter Chester Nealie. As a result of the experience Nealie says he now feels free from the label of "potter". For the works in this exhibition he also worked in wood and bone. He says, "I can now create what my feelings dictate, work through emotions."

WAIKATO ARTISTS-IN-RESIDENCE

By Sonia Veellenturf
Lynne Curran is a tapestry weaver of international repute whose work has been commissioned and exhibited by such distinguished organisations as the Victoria and Albert Museum, Sotheby's, the British Craft Centre and the International Biennale of Applied Art. She is currently artist-in-residence at Waikato Polytech. Her visit is supported by the QEII Arts Council and the British Council. An extension of one month was

made possible by the Waewae Tapu Distinguished Visitors Scheme so that she could give lectures and workshops in Wellington, Christchurch, Auckland and Hamilton.

Also from the UK is designer-artist David Swift. He works in a variety of media, drawing inspiration from a year at mime school in Paris, the ideas stored in his sketchbook and a passion for Italian art. His three dimensional wooden pieces have been commissioned by noted galleries and art centres.

JOHN PARKER SURVEY

Back in the days when stoneware was king and potters mixed their own glazes, preferably from personally quarried raw materials, John Parker was the odd man out. He identified with the work of Lucie Rie and looked to European studio ceramics for his inspiration. "My work really changed at the Royal College of Art, London. I began turning feet on everything, refined my technique and discovered commercial stains, industrial techniques, started working with porcelain, using an electric wheel and firing with electricity. I'd always been interested in starkness and the purity of form and control and in black and white but I was struggling to achieve these in an oil fired kiln which was perfect for the Brown and Green school. Firing with electricity at college now gave me the control that I'd been battling against in the cone 10 reduction syndrome. Now I could eliminate

random flash effects. I even started to spray glazes." John designed the Auckland Studio Potters exhibition in 1972. Since then he has designed the Fletcher Brownbuilt/Fletcher Challenge exhibitions many times. Since 1984 he has worked regularly as set and costume designer for many productions at Theatre Corporate and the Mercury Theatre. Since 1981 he has been film critic for Metro magazine and he was one of the three commissioners for Mau Mahara. His Survey Exhibition at the Waitakere Arts and Cultural Centre took place during October-November.



JENS HANSEN

Paul Annear cavorting with his third eye at Larnach's Castle



HARU SAMESHIMA

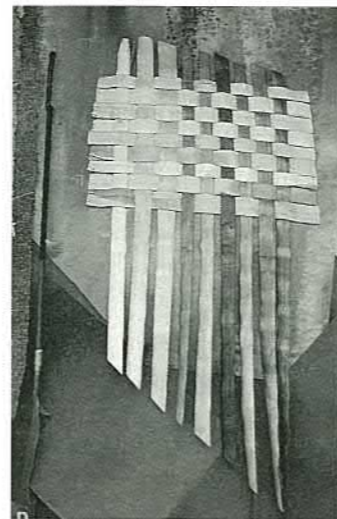
John Parker survey- works from 1980

NELSON 1990 FIBRE EVENT

By Naomi O'Connor
It's a scene as old as fireplaces. A dozen or so women clustered around the hearth in the middle of winter - their hands busy, as the talk and ideas fly between them. Yet this is 1990, and the fire is a pot belly stove in the middle of Margaret Maloney's Nelson studio. Wool, seaweed and feathers seem to be creeping together to join up with silk pieces and basket weaving. A 1990 Fibre Event is taking shape. When Margaret Maloney decided to pick up the idea promoted by the Southern Regional Arts Council, she threw out a general invitation. The resulting group was a mixture of younger and older women, some fibre professionals and some dabblers. A few had worked with Margaret in workshops before. They were Maori, immigrant Europeans and Pakeha. They first met in the studio just outside Richmond in late March. Over the next three months in four frenetic weekends they managed to design by committee, and then produce, a mixed media fibre work - "The Three Baskets of Knowledge". The theme was based on Maori legend suggested by Mere Wallace during the first weekend. Baskets became the basis of the piece, using the expertise of Willa Rogers and Mere. The theme was one of offering, a display of the joys of fibre craft and Nelson's natural environment.

It was necessary the first weekend to establish parameters - the underlying philosophy, a design brief, expertise and skills of participants, materials and techniques - a complete understanding of the whole project, and of each other. Mere and Betty McCallum shared Maoritanga, fibre techniques and a karakia giving a spiritual dimension to the practical work. Unfortunately, due to other commitments, they were not able to attend later sessions. Time was spent discussing and sharing ideas. Each of the 11 participants gave a resume of their creative interests and an insight into their personalities. Notes were taken. Tangible evidence of individual ideas of content and overall concept were sketched and collectively discussed. Decisions were made and Willa and Mere started work on the baskets. From there everything took off. Strict vigilance by Margaret and lots of work by her, thinking and preparing in between weekend bursts, kept all the enthusiasm from running amok. It's a large work - a two metre, multilayered wall hanging, which focuses on three baskets containing offerings - fibres and shells which lie beneath it. The back panel, which flows forward underneath the baskets, is heavy canvas, acrylic painted and flax bordered. The middle panel is floating dyed silk,

the work of Kristin Hollis. The front; canvas, cloak shaped and flax bordered, is a mosaic of interpretations of the Nelson ethos. Everyone in the group has at least one individual creation on the piece and many of the components are combined efforts. The co-operation required for tasks like painting the large canvas backdrop on the studio floor amidst the general chaos of artistic production was demanding and hilarious. Margaret saw the event as a great chance to commemorate 1990 within Nelson's strong tradition of craft. Despite exhaustion, all the eventers professed deep satisfaction with the end result. The piece was pleasing and most of all the friendships, the chortles, the talk about anything and everything and the chance to be with people outside everybody's usual daily run were a delight. The group were Thelma Addison, Jenny Cooper, Kristin Hollis, Betty McCallum, Barbara Morrison, Naomi O'Connor, Aroha Pasley, Willa Rogers, Wanda Tait, and Mere Wallace. Also included in the offerings was a ceramic container donated by Christine Bell Pearson. The event was funded principally by Southern Regional Arts Council and Nelson Provincial Arts Council, also by the participants.



Quilt details

MARGARET MALONEY

ROBIN GARDNER-GEE

The Bishop's New Clothes



Bishop Penny Jamieson at her ordination

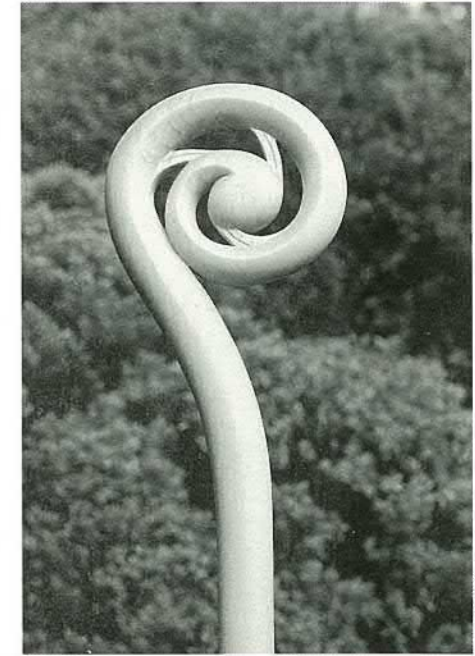
PHOTO COURTESY OTAGO DAILY TIMES

sumptuous vestments and elaborate embroideries are a conspicuous aspect of church history. What was unusual was the considerable publicity surrounding this particular ordination, publicity that included coverage of these craft items. Briefly the names and works of the craftspeople involved were visible in newspapers and on television screens. This media attention presented the commissioning of craftspeople as something newsworthy (which it is) and something new (which it isn't; the making is traditional, the level of publicity for the makers is unusual).

However, while making ceremonial items for a Bishop's ordination is not new, obviously making these items for a woman Bishop is. The cope, mitre and morse, ring, cross and crozier, made by Otago craftspeople, all have historical meanings and form that required re-interpretation to acknowledge Bishop Jamieson's unique position. The cope (or cape) was based on a theme particularly relevant to women, and to the first woman Bishop: the annunciation, the moments when the angel appears to Mary, announcing that she has been chosen by God, and Mary's acceptance of that calling. Bishop Jamieson specified that theme, and asked embroiderer Elizabeth Auton to design the cope around this idea of offer and response.

Auton describes the resulting cope as dancing all around blue, the colour of Mary, vibrant and gutsy, reflecting the courage needed by the Bishop to break through hundreds of years of protocol and tradition.

The cope is also pieced silk - patchwork was chosen as a traditional women's craft to represent the historical presence of women in the church. Similarly Jill Gibens sought to acknowledge the significance of the occasion in her design of the crozier. Tall and elegant the crozier (or crook)



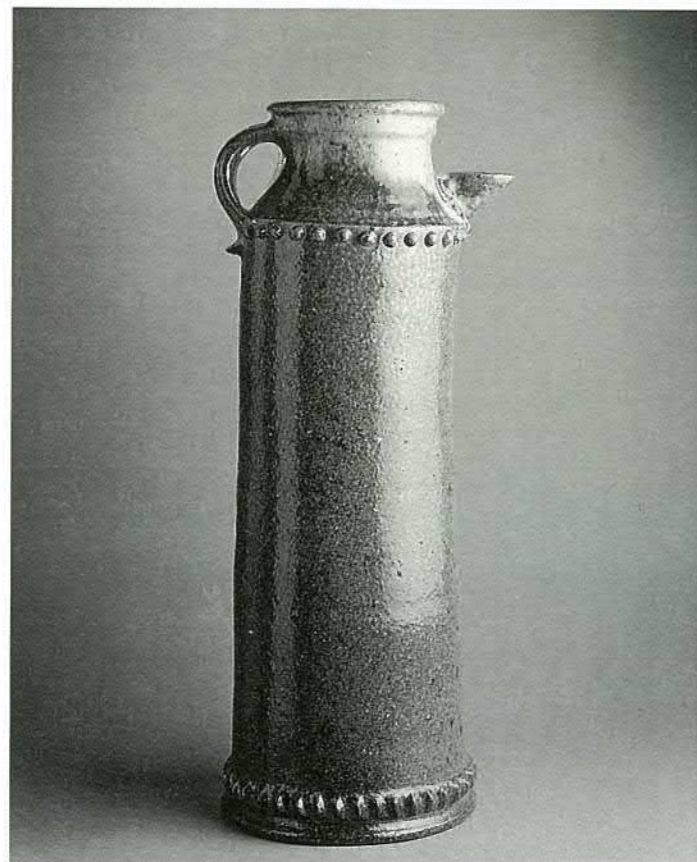
Crozier, Sycamore with solid silver ferrules and end cap, by Jill Gibens

JILL GIBENS

terminates with a simple open spiral - Gibens thought of this as "an unfurling fern, growing a strong new direction for women within the church system". The carved amythest in the ring made by Tony Williams also links up with these ideas. Amythest is anciently associated with women, with transition, with change. Again, while craft's involvement in the church is traditional, for some of the craftspeople involved a church commission was something new to them. Dunedin jeweller Blair Smith was asked to design and make the morse (the clasp that fastens the cope). This was the first time he had worked an item for the church. To design the morse Smith examined the historical meaning and the use of the morse. The final design reflects not only this research but also his own interest in the idea of symbols, and in working with garments. The flowing pattern of the morse is formed by two interlocking fish shapes.

POTTERS FEATURE ON CORPORATE CALENDAR

NZ Steel's 1990 corporate calendar featured Maori cloaks from the Auckland Museum exhibition "Te Aho Tapu - The Sacred Thread", photographed by Brian Brake. The 1991 calendar once again features NZ crafts, this time it's pottery. Six potters feature in the body of the large format (400mm x 600mm) calendar, with another four in the introductory page which provides an overview of New Zealand pottery from the 1930s. The ten potters whose work features are; Barry Brickell, Brian Gartside, Jean Hastedt, Royce McGlashen, Chester Nealie, Charles Newton Broad, James Robb, Rick Rudd, Robyn Stewart and Carrol Swan.



Barry Brickell; "Thinso" Jug - November's pin-up

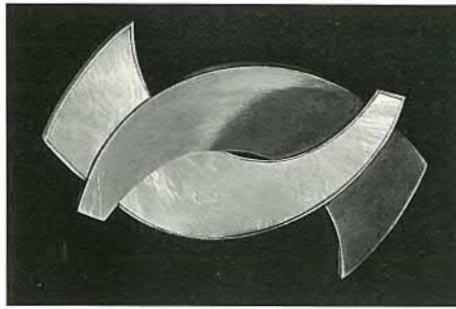
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Morse, sterling silver and mother-of-pearl, by Blair Smith

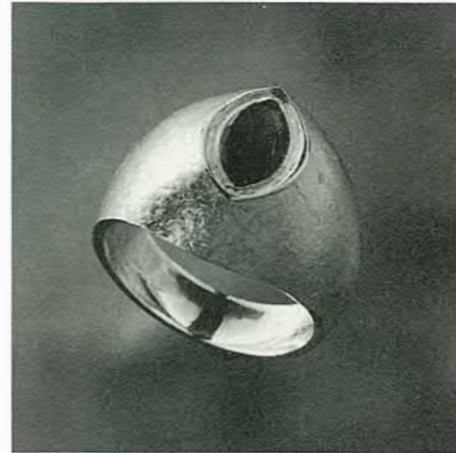
Made from mother of pearl, the morse combines both historical Christian and contemporary Pacific imagery, as well as relating back to the swirling lines of the cope.

It was also the first church commission for Gibens, and she also researched her design thoroughly, viewing existing croziers, contacting church people for information and scouring religious books for photographs. Tony Williams had made one other Bishop's ring, and for him this commission fitted into his normal practice of working to client specifications. For Elizabeth Auton, however, the cope design is part of a personal tradition of ecclesiastical designing.

Although all of the craftspeople

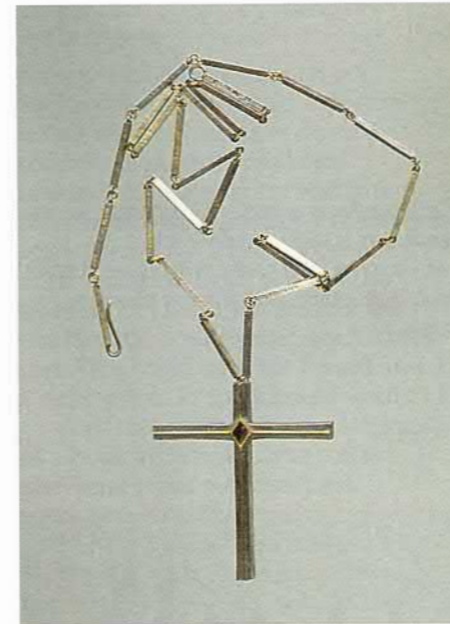
involved in the gifts were from Dunedin, this was fortuitous rather than co-ordinated as the gifts were commissioned separately by various groups. Jill Gibens for example was approached because her work had been seen and appreciated in the Wellington Crafts Council gallery. The commissioning, designing and the making of the cope was a complex process, beginning in Wellington but ending up in Dunedin and involving large numbers of people. The initial concept for the cope originated from a brief conversation between Bishop Jamieson, and Elizabeth Auton, then living in Wellington. Fund raising for the cope was then initiated by a Wellington woman, Mrs Robinson, and the cope was formally presented from the women of New Zealand. Before ordination however, Auton shifted to Queenstown, bringing the cope project with her to Otago. So it was a group of Dunedin embroiderers who pieced together the silk patchwork: Gay Eaton, Jan Wilson, Jenny Bain, Maureen Trevor, Fay Brook and Kath Cain, co-ordinated by Robin Aitken. The completed outer patchwork layer was handed over to the Department of Consumer and Applied Sciences at the University of

Otago where Dr Rachel Lang and Cheryl Wilson were responsible for designing the pattern and making up the garment. In turn, Dr Lang contacted Blair Smith and commissioned him to create the morse. The patchwork of silks was repeated in the mitre (peaked hat) made by one of the embroidery team, Jenny Bain, an experienced milliner.



Seal ring, 18ct Otago gold and carved amethyst, by Tony Williams

The cross and ring have a much shorter tale behind them - although commissioned separately by the Dioceses of Wellington and Dunedin they were organised by one person, and were both made by Tony Williams.

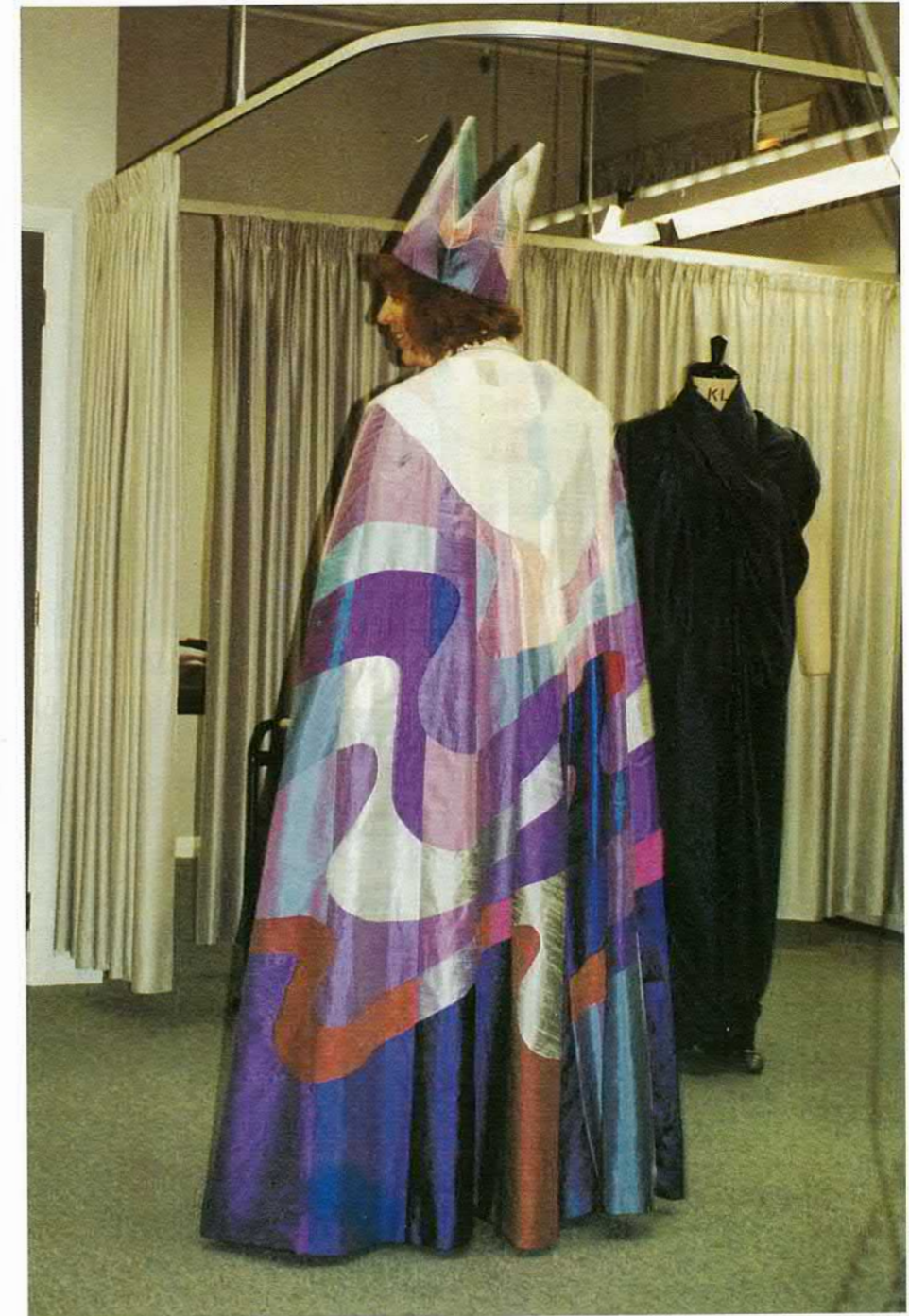


Cross and chain, oxidised silver, chain pieces linked with 18ct gold pieces, by Tony Williams

And now, three months after the ordination, after the commissions, the designs and making, the presentation and publicity, are the articles actually used, comfortable, practical? Bishop Jamieson affirms that yes, the gifts are used, and are comfortable to wear and work in. The cope and morse in particular travel with her all the time and are worn at each service she participates in. The crozier too is designed with travelling in mind - it is made in three sections that screw together with solid silver ferrules and a silver end cap.

However, Bishop Jamieson tells that when she met with Maniototo farmers these details of function did not impress them - the spiraled crozier, in their opinion, was no good. They duly presented the Bishop with a new crook - one with a vicious hook; much better for catching sheep with. It seems that the ancient traditional associations between crafts and the churches are definitely alive - and laughing.

Robin Gardner-Gee is a second year craft design student at Otago Polytechnic. She plans to carry on her studies in Art History. This is her first published article.



Bishop Jamieson in the cope during "trying on" ceremony

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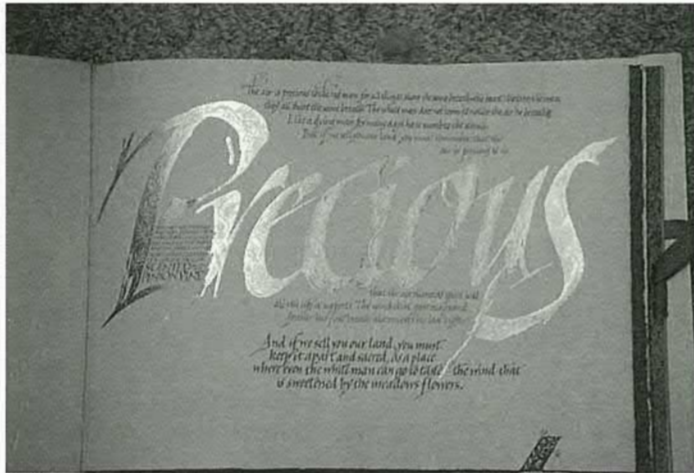
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CALLIGRAPHY

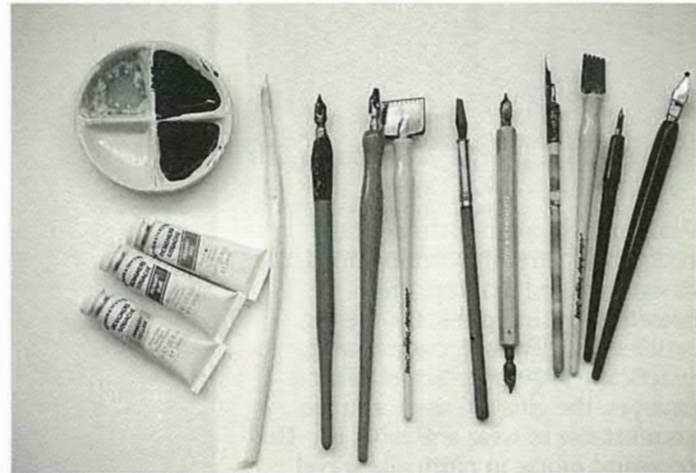
Calligraphy is coming of age. After belonging to a bygone era, the dust is being brushed off "beautiful handwriting", and it is finding a place in the 1990s.

A calligraphy/bookbinding exhibition held at Compendium Gallery in Auckland earlier this year, confirmed the interest from both participants and the public. It brought the work of seven calligraphers and seven bookbinders out in the open and introduced the public to something many didn't know existed.

Calligraphy is a personal art form, so its emphasis is different for each calligrapher. We spoke with three people who love letters and placing them on pages.



Calligraphy- Dave Wood



The calligrapher's tools, Deidre Van Vossen's office

PETER GILDERDALE

Sometimes he uses a deodorant roller. Sometimes he uses a cork. But usually he uses a broad edge pen. Peter Gilderdale likes to experiment with different materials to bring letters to life.

"I like to work with whatever instrument is there and get the best possible out of it. Before I used to worry about getting the perfect instrument, then I heard a woman make a honky tonk piano sound like a Steinway. The ideal is to find a way for the material to link in with you. The result is that the letter form is never the same. Each 'pen' writes in a slightly different way."

And he lets accidents happen. Where a runaway blob of gouache would have previously meant a discarded page, he now uses any momentary

mishaps as part of the energy of that work, and links it into the lettering.

Peter's work is distinctive in that he often uses the alphabet instead of texts. "I don't see the letter form as something fixed. It remakes itself every time it's written down. That's why I do alphabets at the moment." But he doesn't discard traditional letter forms or try to invent new ones. "I like to push letter forms rather than predict where they are going to go. I learn a letter base but then I let it develop. We have a link to traditional text work but we are twentieth century people."

Previously Peter has done commercial calligraphy where he felt a need for an exact correspondence between the text and the letterform to get the intent of the person who wrote the words. "But now I like to do my own writing. There are not the same

qualms with my own words or the alphabet. I do the work to find out what I'm going to do next. One thing leads to another."

Peter now teaches design history and calligraphy at ATI and is aware of an area of confusion as to where or in fact whether calligraphy fits into the art world. "There is a tendency to try and lift the profile of calligraphy and call it abstract art. I don't like it. I think it's demeaning to the craft. I like people to see it in terms of art plus as based on traditional lettering. If it's entirely traditional I think it loses something that our contemporary world has to offer. And if it's entirely new without any base of tradition, it tends to fall flat on its face."

Peter didn't mean to do calligraphy. His father was an artist and he intended to be an art historian. But on the way he specialised in Egyptian. "I

found their art and lettering beautifully simple and elegant." He later lived in Denmark where he worked in calligraphy for four years. In that time he wrote the first book on calligraphy in Danish. The Danish alphabet has three more letters than ours, so he designed those. He is entirely self taught by using his father's gear.

Now with a family, he says it's impossible to survive on calligraphy doing what he wants to do so he teaches, does some freelance commercial calligraphy and tries to find time to do something of his own work everyday. "I know I could do what would sell, but I believe in honesty of expression and for me I couldn't do it with integrity. Others can. This way I do what I want and if it sells, great. In the future I would like to work more closely with calligraphy as a book art. Books have certain challenges that you don't get anywhere else. They provide a sequential form where it's possible to subtly change a letter form through the book."

Peter has noticed an increased interest in calligraphy in the last ten years a lot of which he says is directly due to Dave Wood who was the first person to publicise calligraphy and to do a lot of teaching. "It's also a reaction against computers in a time of reassertion of the individual. I teach computer people calligraphy at night class as a reaction to their work world. Calligraphy is a mobile personal means of expression."

He sees calligraphy starting to become part of our society. "The written word is around us all the time. We still have a way to go before developing a distinctive New Zealand calligraphic style, and I'd be wary of trying to do it consciously but I think it will come provided people are working out of themselves."

And he warns of any short cuts to being competent at calligraphy. "Design students want to be able to do this stuff straight off. I've been working at it 14 years. You don't get the freedom to work freely without investing the time. Having done the time, to get the energy into my work I now don't pre-plan too much. I let it happen."



WENDY LAURENSEN

DEIRDRE VAN DER VOSSSEN

"Calligraphy marries what the eye sees, what goes on in the mind, and what the hand does." That's the fascination of calligraphy for Deirdre van der Vossen, one of New Zealand's few full time calligraphers.

To survive she does anything from wedding invitations and commissioned works, to teaching and exhibition pieces. She does embossing, gouache on vellum, goauche on parchment. She uses pens, quills, ends of chopsticks. "By keeping in daily tool contact, they become like your own hand."

But her ultimate aim is to put in some study each day on her craft. "There is such a richness in historical and contemporary work that I want to learn. One step just follows another rather than my having a set goal, but it's like a natural progression. One thing opens after another. I'd like to learn more brush work which could then lead to working with fabric, and I'd like to do some lettering in stone and glass."

Deirdre finds it hard to identify what typifies her work. "It is a combination of my use of colour, the fluidity of writing, the simplicity, and the overall layout and presentation. What I do changes. I keep growing."

Recently she was working on creating a handbound copy of "The Garden Party" by Katherine Mansfield with bookbinder Michael O'Brien. Deirdre hand lettered the entire script for the short story in a subtle progression of rainbow colours on paper made from

banana leaf, as well as doing small illustrations throughout the story. The finished book will be exhibited in St. Paul's Cathedral in London in a combined calligraphy/bookbinding exhibition in August 1991. She has also been working on a commissioned handbound book for the Aotea Centre. These larger commissioned works are fitted in around more mundane orders for cards and memos. Deirdre trained in calligraphy in London at the Digby Stuart College inspired first by going to classes by Dave Wood. "He suggested I follow it up more, and I am very grateful for his input. There's a tendency to come out of Digby Stuart College a bit moulded, but having had the influence of Dave, I managed to retain some freedom of style."

And she is watching what's happening to calligraphy around the world. She has since returned to England where she saw other calligraphy and went to workshops and has also spent time in Australia. "There are three main areas in the world where calligraphy is alive and well. The U.S.A. is vibrant and exciting. England tends to concentrate on traditional calligraphy. And Europe is drawing on tradition but using it in a new way. Australia too is now on the map with a fellow of the Society of Scribes and Illuminators (an international organisation based in England)."

The amount of available calligraphic work amazes Deirdre. She began from obscurity working at home, moved to Ponsonby, and now has trouble keeping up with requests for her services that come into her office in Newmarket. "People have woken up out of a sleepy phase of accepting machines. They now want to see some evidence of the human hand behind the work."

Deirdre was pleased to be involved in the exhibition at Compendium Gallery because it motivated her to do more decorative works, and because it raised public awareness. There was an exhibition in 1989 of 3 calligraphers (Deirdre, Dave Wood, and Theresa O'Leary) at the French Art Shop in Ponsonby, and Dave used to have one man shows at "Gallery Pacific", but this was the first to draw calligraphers from all over New Zealand and so meant greater exposure for more people.

"The public are interested because it is not a singular thing. There is the text selection as well as the way they are portrayed. There is quite a trick in the

selection of words. We're responsible not to detract from the words, but to visually enhance them."

And she notices more people move to learn calligraphy now. "People love to be able to give of themselves. This is something that is done by hand but you don't have to be an artist to do it. It isn't difficult. It's a matter of learning a skill and practising it. Some people do it because it is very relaxing. It is magical watching the ink come out of a pen. It stimulates a natural inclination where you can also find rest."

Because of the renewed interest in calligraphy, Deirdre is concerned to see more training opportunities become available. She runs workshops in her studio but only periodically and with limited numbers of people. "There is no school in calligraphy in New Zealand. There are various night classes where you can learn 10 scripts in 10 easy lessons. The calligraphy centre in Parnell is closing down. There is a general introduction at Auckland University, and there are the courses I run. There is certainly a demand for tuition in calligraphy, but we need teachers trained with a sound understanding of letter forms, and perhaps more integration with what's happening in Australia and U.S.A."

New Zealand's biggest asset in the world of calligraphy according to Deirdre isn't facilities, or things, but people. "We have access to people like Dave Wood. Dave is very creative. He makes a piece of calligraphy like a piece of art. A lot of people can learn technique but don't have the ability to incorporate illustration and overall design. Dave is an inspiration."



WENDY LAURENSEN

DAVE WOODS

Dave Wood's relationship with his work is simple. "I love it. It's a way of life. It's fulfilling for me." The man who virtually introduced this country to calligraphy, loves letters.

It's contagious. Anyone who talks about calligraphy here talks about Dave Wood but we can't claim him as a New Zealander. He was born in England and now lives in Australia.

Dave was guest exhibitor at this year's Compendium Gallery exhibition and ran a two day workshop during that time revealing "Tricks of the Trade." Dave works full time doing a mixture of hand lettering, graphic illustrative work, advertising commissions, and teaching both in Australia and further afield as requested.

Dave identifies three ways of practising calligraphy. "There are the traditional old ways ordered by the wealthy in the times where one

person did the writing, one did the illustration, one did the vellum preparation, and one did the book binding. Then there's a more razz-a-ma-tazz approach closer to a graphic designer where the work gets a bit more distant from the letter forms. The third way is doing more painterly things, using the letter forms as an abstraction. I'm between the first and second."

The work Dave most enjoys is his 'inspired work'. "I call it playtime. The words I choose have to make the hairs of my neck stand up. They usually come into my hands rather than my looking for them - I'm not a literary person at all. Good calligraphy is spontaneous, and in my freestyle stuff I do anything I want to and without worrying about whether it will sell. If it does it's a luxury. Sometimes I repeat something until I've explored all the possibilities. I try not to make it too illegible which is hard sometimes because I feel I'm not being trendy. But when you move too far from tradition calligraphy moves into the world of art."

Dave says this can cause confusion. "People who don't know where they want to be, then start inventing alphabets. The critics of art never see calligraphy as an art. I choose my way and am happy in it. I have no inclination to change direction. Letters are my niche. They are my given talent."

Dave has done his time in letters, and he says it is the years invested that distinguish his work from that of others.

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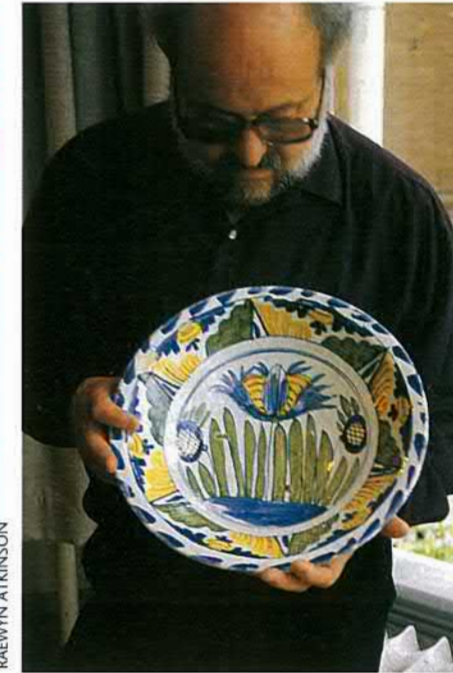
RAEWYN ATKINSON

Glaze and Colour Development Metchosin Summer School - Canada



RAEWYN ATKINSON

Bark of the Madrona



RAEWYN ATKINSON

Robin Hopper and 19th Century Delft



RAEWYN ATKINSON

Lichen on Douglas Pine

When I read Brian Gartside's enthusiastic report about Robin Hopper's Summer School in Glaze and Colour Development I was immediately interested. I had been using Robin's book on simplified glaze and colour development "The Ceramic Spectrum", with the design students at Waikato Polytechnic, as I liked his

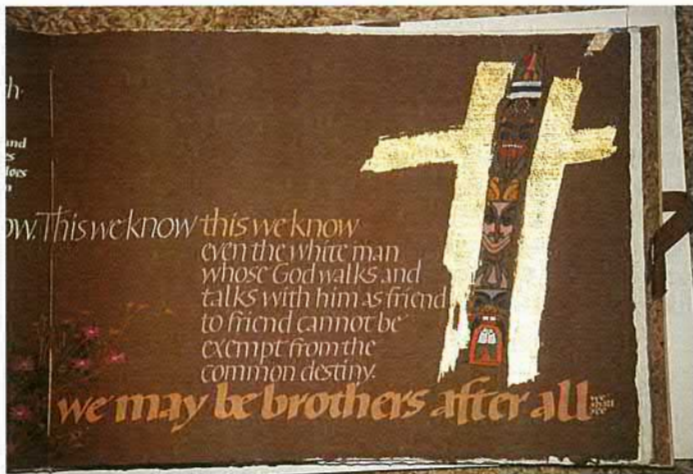
empirical, try it and see approach to glaze making. I wanted to meet the man and experience his approach first hand. The chance to take two weeks away from the demands of studio and teaching, to work with glaze materials in a country I have always wanted to visit, had me immediately finding out how to get there. Brian was very helpful with information about the

course, and a QEII Arts Council Short Term Study Grant enabled me to attend.

This was the sixth year of the Metchosin International Summer School of the Arts, of which Robin Hopper is president and instigator. There were also courses in Paper Making, Calligraphy, Design and Drawing for craftspeople, Japanese



Recent work: Dave Wood



WENDY LAURENSEN



"Madrona" glaze tests



"Lichen" glaze tests

Woodcut Printmaking, Fabric Collage, Watercolour and Silk Painting.

The venue is Pearson College, one of the famous United World Colleges, which aims to demonstrate that education can be a force to unite rather than divide nations. Robin had been a part-time ceramic tutor there and saw it as an ideal location for a summer school; because it is somewhat isolated it is conducive to the intensive development of the arts with few distractions.

The college is located on Vancouver Island, on the wooded hillside of an inlet to Peddar Bay, 29 km from Victoria, the capital city of the province of British Columbia. The college is architecturally designed in the West Coast traditional style and constructed from cedar, the indigenous timber. The campus, harmoniously set amongst the tall fir trees, produced the feeling of a small community.

After a brief tour of the campus on the evening of our arrival, Robin gave us each a book, containing our 14 individual glaze assignments for the two week course. The teaching approach in the course is diagnostic. When our application for the course was accepted we were sent a questionnaire about our requirements from the glaze course, and from that Robin compiled a series of glaze tests. There was a different series for each student so that at the end of the course, when the test tiles were laid out we could get a wider view of the ceramic spectrum and how this was possible. The emphasis was not on achieving one particular glaze however, but in understanding how materials worked together to create colour.

There was a lecture each morning, with slides tracing the development of ceramic glaze and colour from volcanic origins through geology, mineralogy, chemistry, and world ceramic history to contemporary ceramic expression. These lectures related to the set reading we were to do each evening; selected chapters from Robin's book "The Ceramic Spectrum".

As well as glaze, Robin has a vast and sound knowledge of ceramic history, which he demonstrated throughout these lectures. His first book "The Ceramic Spectrum" was published in 1984, his second "Functional Pottery - Form and Aesthetics" in 1986 and he is currently working on a third book to be called "Making Marks -

Discovering the Decorated Ceramic Surface" to be published in 1991.

Apart from the morning lecture and some individual discussions with Robin about our own glaze projects, we could work in the laboratories mixing glaze tests. An extremely tedious task, given the number to be done, about 400 - 600 each, was broken by some hilarious and witty repartee. The instructions to bring a sense of humour seemed to have been heeded by most, and the fact that "sense of humour" varies with the nationality of the person made these glaze weighing sessions very enriching ones.

The laboratories (we worked in a very scientific environment in an unscientific way) were never locked; so we could work late into the night if we wished. Some of us did, to take advantage of all the materials available, and the chance to use them. Robin had acquired and accumulated every possible material for testing, beyond what is usually available to us from suppliers here in New Zealand.

The advantage of testing with a group of people exploring different types of glaze is that it is rather like working on a giant jigsaw puzzle. Each have a few of the pieces and by putting them together, more sense can be made of the picture.

I had told Robin that I wanted a better understanding of how fluxes affect colour and surface in glaze so I was set a series of flux saturation glazes to test with colour progressions in each glaze, amounting to about 500 tiles. From my own series I was able to see, by testing systematically, what a profound effect flux has on colour and surface particularly in saturated amounts, and how small variations of amounts of oxides affects the resultant colour.

As well, I was experimenting with texture for the tree forms I have begun working on, and did a series of two-step glazes using engobe, gumbo and glaze to develop lichen and cracked mud surfaces. One series was for cone 9 reduction; because of lack of kiln space some were fired cone 6 oxidation, which led to interesting comparisons. I also did some tests with low-fire glazes at cone 06 oxidation to compare them to possible colours and textures achieved at higher temperatures.

It was not all work however. There was plenty to do to take a break and relax, from swimming in the large heated indoor swimming pool, canoeing in

the inlet where there were always seals waiting for scraps from the fishing boats, or walking. The college is set in an area of extraordinary natural beauty and I took time to go on the "deep wood trails" and lakeside walks. I was fascinated by one tree, particular to that area, the madrona, which has brilliant red peeling bark, and new bark coloured lime green. This interest began a series of glaze tests based on colour and surfaces of bark and lichens growing in that area.

Students came from Thailand, Alaska, California, Pennsylvania, San Diego as well as many parts of Canada to attend the summer school. There was plenty of opportunity to mix with students attending other courses and observe their work in progress. There were cross-media programmes held in the evenings. I was able to show slides of the Craft Council exhibition "Celebratory Offerings", which was very well received. I have the feeling that New Zealand artists keep well informed of current developments and trends "overseas", but that this need or interest is not necessarily felt by counterparts in those "overseas" countries.

It was as valuable to be able to make important contacts with artists from other countries, exchanging and sharing experiences, as it was being able to get first hand knowledge from such a very knowledgeable and seemingly tireless man as Robin Hopper.

Raewyn Atkinson's introduction to clay at Palmerston Teacher's College has lead to a fulltime involvement with ceramics. She is currently tutoring Craft Design Students at Waikato Polytechnic.



Blair Smith
goldsmith/jeweller

Anthony M. Williams
goldsmith/jeweller

319 George Street, Dunedin
P.O. Box 5779, Ph: (03)477-3783

COMMISSIONS



Ngaio Triptych: Panels I, II, and III

NGAIO LIBRARY COMMISSION

By Toni Gernert

In early 1989 I was commissioned by the Wellington City Council to produce an art work for the new Cummings Park Library being built in Ngaio. This was part of a policy to use work by local artists for public amenities. The library opened in November 1989 and such was the interest and curiosity of the public I was asked to write a description of the medium used and the meaning of the largely abstract images. This was printed and made accessible for people to read in the library.

The "Ngaio Triptych" is an example of fabric art. Each of the

three panels measures 800mm x 2,400mm and is constructed of pieces of manipulated fabric, which with fibres, threads and unorthodox techniques of machine stitchery, are all applied to a canvas background which is stretched and laced over foam board and then framed.

As an artist living in Ngaio I am constantly affected by the striking and powerful landscape (something, according to a local newspaper article, similarly experienced by author Maurice Gee who has moved here from Nelson) and this work conveys not only the physical images of the environment but also through the use of texture and colour, the emotional response they

strike in me.

Panel III (the right hand piece) represents the threatening power of Mount Kau Kau in stormy wintry weather; dense dark shades of colour dominate - black, dark greens, greys, blues - but merge into lighter tones which are repeated and extended in the middle panel. Here, in Panel II, landform impressions predominate in greens and earth colours but the focus is an inverted triangle of clear turquoise, for the tantalizing glimpse of the sea is a delight to be seen from many vantage points in the area. Panel I features the lightest colours of grey, beiges, greens, touches of terracotta and metallic silver and gold.

Combined with textures they form an abstraction of the ancient and timeless beauty of rock formations and surfaces found in several areas, particularly the Ngaio Gorge. Evidence of human existence has been deliberately excluded from the work because despite the buildings, roads, the power lines and pylons, the railway, even the reshaping of hills for new residential developments - it is the dominant landforms, majestically indifferent to such impermanent achievements of people, that for me truly characterize the Ngaio region.

FLETCHER CHALLENGE TRADE MISSION TO JAPAN

Fletcher Challenge will shortly be undertaking a goodwill mission to Japan. As gifts, they commissioned 300 ceramic boxes. The NZ Society of Potters were asked to assist in the commissioning of the gifts. Thirty potters were invited to each make ten boxes with no dimension exceeding 100mm. A preview of the boxes was held at a function in Auckland during Japan week (October).

Being aware of the importance of presentation, Fletchers also commissioned containers for the

ceramic boxes. Auckland graphic design firm DesignWorks handled this part of the commission. The bookbinding skills necessary to make presentation boxes of suitable quality are not readily available in NZ. Indeed, suitable boxes could be obtained much more cheaply in Taiwan. DesignWorks located suitable makers, who constructed the lidded boxes from heavy card. Special linen finish paper was made with silver fern motifs on a dark blue background, echoing the mission stationery.

CITY CUPS

When restaurateurs Miranda and Ben van Dyke needed some coffee mugs, they went straight to their local community and asked thirty Nelson potters to make them. Each potter was asked for six cups and saucers.

Miranda van Dyke tries to guess which cup and saucer will suit each customer, giving a different one to each person at a table. The van Dykes are enthusiasts for Nelson pottery and often send customers off equipped with the address of the potter who made their cup.

At first they were reluctant to subject the cups and saucers to the rough and tumble of a dishwasher, but soon found hand-washing impractical. Now they are treated the same as the other restaurant crockery and are holding together fine.

The van Dykes are now wondering where to get their next plates from. They have thirty good ideas to start from.



Potters preview at Fletcher Challenge House: Peter Collis, Leo King, Graham Dawson (Fletcher Challenge Corporate Affairs), Lee Le Grice, Tui Morse, Jan Cockell, Rick Rudd, Patti Meads, Cecilia Parkinson, Evelyn Kelly



Cups and Saucers at City Lights

JULIA BROOKE-WHITE

PETER GIBBS

PREMIER'S HOUSE

By Carol Delaney,
Public Affairs Unit,
Department of Internal Affairs - Te
Tari Taiwhenua

Magnificent stained glass windows are a much admired feature of the restored Premier's House in Wellington. Caryl McKirdy, a contemporary stained glass designer, was responsible for restoring some of the existing windows and creating both additions and entirely new windows.

The house, in Tinakori Road, Wellington, was built in the mid 1800s. It became the Prime Ministerial residence in 1865. Later - in 1937 - it became a statement of social conscience during the term of office of the first Labour Government... as part of their health care programme, the house became a dental clinic. It remained as the much feared "murder house" until 1976. Renovation and restoration of the house was taken on by the Department of Internal Affairs as a 1990 project. It has returned the house to an elegant home for the Prime Minister's family and their guests.

Kelvin Grant of Grant Group Architects, Auckland, was responsible for renovating and restoring the house. In looking for a Wellington based artist to restore and create new stained glass, the Queen Elizabeth II Arts Council introduced him to Caryl McKirdy. Caryl is very careful about the work she takes on. She is particularly involved with exploring stained glass as an art form and so keeps her work to projects where she has control. "It is hard and dirty work - the joy is in producing something you have personal commitment to," she said.

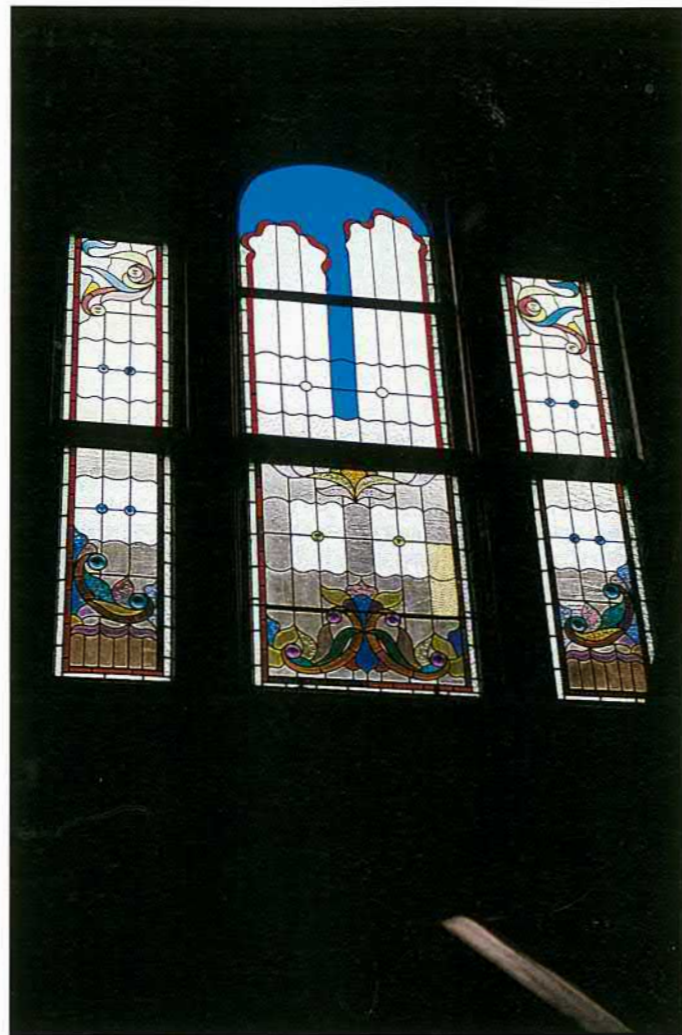
Her brief at Premier House was to create stained glass panels at the

front entrance and stairwell, in a contemporary style, giving due consideration to the existing Victorian stained glass panels. "I worked in consultation with Kelvin Grant," she said, "and submitted my proposals to an official committee for approval." Her approach was to look for patterns and details in the existing windows which could be picked out and developed in the new panels in a freer, contemporary style which referred back to and was in harmony with the older windows. The budget was a tight one, says Caryl, and the work took 12 weeks to complete... a little extra with the repair of one window which was broken after installation!

The end result is excellent, a beautiful "first impression" of the house, as the first set of windows are in, and surround, the entrance doors. Caryl both renovated and added to these windows, using hand-blown and machine antiqued glass. Internal hallway doors have stained glass surrounds, and this work is entirely new. The final set of windows are in the stairwell, where Caryl has added a large centre panel to the existing stained glass.

Caryl, who is 34 and has two children, took lessons in stained glass design and technique in 1979 with James Walker and John Croucher. Since then, she has studied further, and been a teacher herself. With family commitments, Caryl decided early on in her career not to try to make stained glass her main source of income. She has a part time job, and in the time left available to her, concentrates on stained glass projects she really cares about.

Caryl shares a studio with another stained glass designer, and a painter. Her work has been shown at numerous exhibitions, mainly in the Wellington region.



Stained glass by Caryl McKirdy

EDITH RAYNER

NORWICH UNION LIFE INSURANCE BUILDING

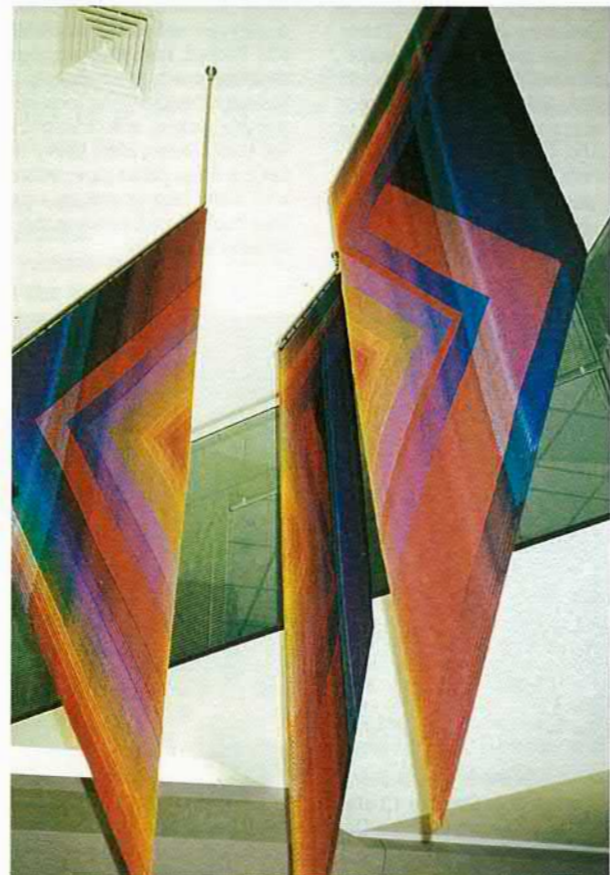
Yvonne Sloan

This commission was for the refurbishment by CPRW architects, of Auckland's first "skyscraper" building built about 25 years ago. The brief was to design and weave a free-form hanging for the atrium. The space was very high, reaching to the ceiling of the first floor. The hanging would be viewed from three directions and two floor levels. The work which evolved was a three piece installation, double sided, shaped and hanging from polished stainless steel rods, which accentuated the sculptural effect. The theme was carried on to the outside of the building in Queen Street to a series of banners which were printed with a variation of the motif taken from the hangings.



The motif from Yvonne Sloan's hanging (right) were carried through to the banners outside (pictured above)

YVONNE SLOAN



YVONNE SLOAN

REVIEWS

"FISH OUT OF WATER" HANDWOVEN TAPESTRY BY KATE WELLS

Reviewed by Adele Galt

"Tapestry is an exciting and absorbing art form. I have a need to express myself visually, to explore ideas and concepts, colours and shapes, and to 'create' things. Tapestry satisfies these needs, involving a combination of spontaneity in design, and precision in execution." This statement by Kate Wells, appeared in the catalogue of "World Tapestry Today", an international exhibition of handwoven tapestry held in Melbourne, Australia in 1988, where

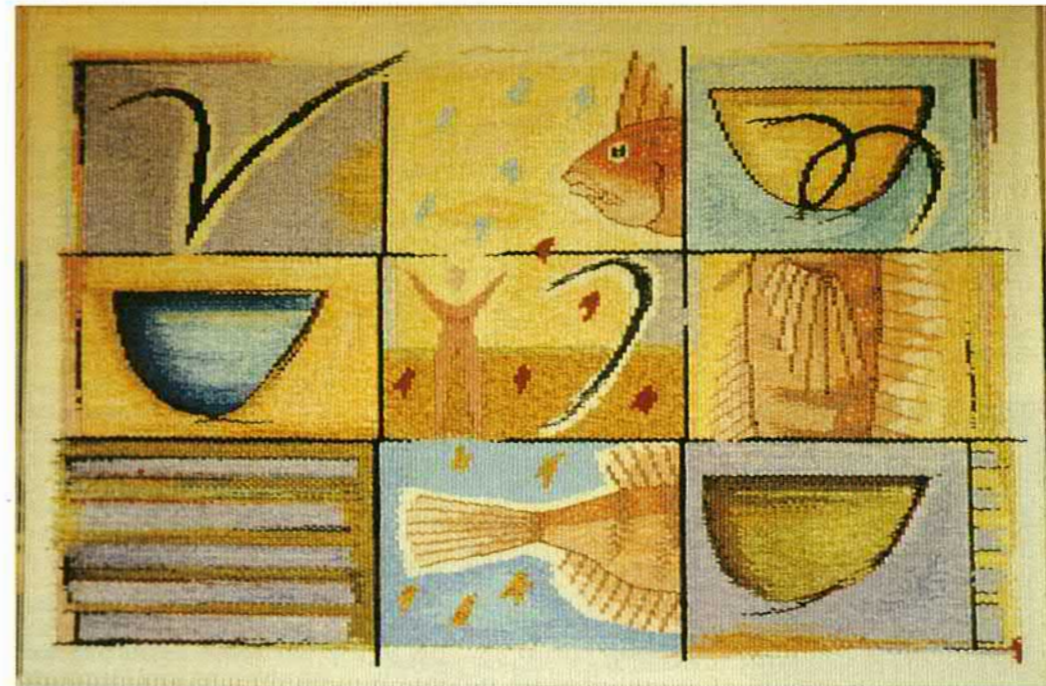
her work was exhibited as an invited artist.

It is only in the latter part of this century that tapestry weavers have taken part in designing as well as weaving their work. Previously the craftspeople would copy and translate the design into a woven form, but would have little input into the design process. People of the calibre of Kate Wells, with talent, dedication and determination, have brought the designer/weaver to the forefront of

this unique artform, with its own style and special appeal. Handwoven tapestry, because of its intricacy, is very labour intensive. Usually it starts as a drawing, then it is transposed into a full size cartoon showing the outline and position of shapes. This is then marked onto the warp threads already on the loom. The colours are translated from the original drawing into strands of yarn, perhaps five or six fine threads running together, which are then wound onto bobbins, and the weaving can begin.

The 15 pieces which make up this current touring exhibition, show technical ability and design skill, and an affinity with the artist's chosen medium. The 15 pieces progress from desert scenes to cryptic analogies and ambiguous statements, giving an insight into Kate's view of the world around her. Colour and shapes abound, with a variety of style, and the central free hanging tapestry "The Exquisite Pink Fish of Insomnia" allows the viewer to examine the excellent workmanship from front and back. Fish themes occur in each work and are generally accompanied by the suggestion of a human form. I particularly enjoyed the ironic humour of "Traffic Island Crawl" with "sharks" circling, waiting for the traffic lights; "Preparing for Insomnia", with its shapes and colourful fragments; and "The Witch Fish is Too Thin to be of Edible Value", with a second eye viewing the viewer, while a barely discernible figure stands to one side watching over.

The accompanying workbooks deserve time to peruse, as they bring another dimension to understanding initial ideas and meanings, and to realise just how much of her own personal life and feelings are involved in her work. Congratulations must go to the Manawatu Art Gallery for organising this touring exhibition, and it is a certainty, that in the design, development and execution of this collection of work, Kate Wells is definitely not a "Fish out of Water".



Work from "Fish out of water". Top: "Preparing for Insomnia". Bottom: "The Witch Fish is Too Thin to be of Edible Value".

"Fish out of Water" has appeared at the Manawatu Art Gallery, the Waikato Museum of Art and History, The Dowse Art Museum and the Bishop Suter Art Gallery. Future locations are:
Robert McDougall Art Gallery, Christchurch, 9 November 1990 - 6 January 1991
Dunedin Public Art Gallery, Dunedin, 18 January - 10 March 1991
Hawkes Bay Art Gallery and Museum, Napier - 22 March - 28 April 1991
Auckland Institute and Museum, Auckland - 10 May - 16 June 1991.

WAIKATO POTTERS' ANNUAL EXHIBITION

Reviewed by Joanne Kilsby
Competitions, merit certificates, prizes - do we need them? Are they added incentives or is competition a dirty word amongst artists and craftspeople?

This year committee members of the Waikato Society of Potters decided to present merit certificates and a Supreme Award at their 18th Annual Exhibition. As a committee member I did not see a mere competition resulting from the introduction of awards. Rather, it was an added incentive, a sign of recognition for the high standard of work presented. It gives added prestige to an exhibition which is no longer a "low key local show" held in an "off the beaten track" venue, but an exhibition which fits comfortably alongside many national and international shows held at the Waikato Art and History Museum.

This year our guest exhibitor and selector Richard Parker, chose five pots which, in his opinion, deserved special recognition. He chose four pots for merits and one for the Supreme Award - a generous prize from Western Potters Supplies.

All five pots reflected a growing trend in pottery exhibitions today - a move away from domestic ware to more conceptual pieces.

Such pieces evoke stronger feelings.

An example is Janet Faulkner's award winning piece, "Bondage". An upright figure wrapped in bandages, it has delightful large black feet poking out beneath. Richard Parker's pieces evoke a similar strong reaction, far preferable to bland acceptance. Are these conceptual pieces being made as props in some interior decorating scheme or as work that commands attention in its own right?

Other qualities that I admire are shown in works by Raewyn Atkinson and Elizabeth Boyd, two of the Merit Award winners. This is the move away from brightly painted decoration to texture. The texture of Raewyn's lichen green glaze and the corrugated clay neck of her Nikau forms and the silky smooth feel of Elizabeth's unglazed polished hand carved porcelain bowls delight your sense of touch. Much current work relies on painterly decoration for visual impact. How much more enjoyable it could be if we were also enticed to touch.

This exhibition has proved popular amongst the Waikato public. Some of the credit must go to the centrally located Waikato Museum of Art and History. As well I believe that pottery shows are a more popular choice for many than are painting exhibitions.

CERAMICS AND ART WORKS BY JOHN CRAWFORD AT THE VILLAS GALLERY, WELLINGTON.

Reviewed by Roy Cowan

Give an active infant a bag of clay to make a horse, and you may get a horse-mountain; at least some viewers might think this is how Trojan Horse I and II came about.

In terracotta red with buff slips, then a coat of brilliant red with scattered incidents in other colours, the finish is discontinuous or abraded as of an ancient worn relic. On horseback, insecurely mounted, is a minute rider in porcelain. This motif, the lesser human and the powerful horse, has been in art from Trojan and more distant times. It mostly survives in found terracottas and remains a live influence, witness the horse and rider sculptures of Marino Marini. Marini also made portrait heads in terracotta with added slips treated in painterly washes, evoking memories of ancient Aegean styles.

The critic and historian Peter Dorner has identified the latent capacity of ceramics to evoke reference to works distant in time, a property he called Resonance. It seems to be present in these works.

The Dancing Cats I and II, red clay vessels in cat form, with cat legs defined by an opening in the walls, have washes, pale neutral and white on which a human appears in black. This human, fitted to the shape of the cat, will be variously seen as a scrawl, symbol or signal, genus homo sapiens run out of heroes. Cats and horses fare better.

"I Love my Horse and my Horse Loves me", is the ceramic centre-piece of this show. Two tall terracotta slabs, crossed and profile cut, with added brush work, form the horse and attendant, who appear on one facet. At only 690mm height, this work possesses monumental quality. The theme continues in the painting "To Kiss a Horse". The attendant is now a rider; a heart appears on the flank of the horse.

Informality (apparent) reigns in the large platter, "Dreaming of Fish". Aligned to the curve of the platter are a row of fish with a cat waving its paws, topped by a human likewise engaged - all broad strokes of soft colours with a defining dark line, a happy scene.

A white ware dinner set for six completes the domestic part of the show. It is well made and practical, with a fine generous teapot, though perhaps not generous enough to do the six very generous breakfast cups in one go. The decoration of the set and of the porcelain vases "Starship Pride of Westport" I, II and III

comprise panels of brushwork in medium tones reinforced by winding black lines on sides, sometimes folding over rims.

In this exhibition, John Crawford manifests a control of his mediums, capability in drawing, design, and the use of tones and colour. Drawing on these resources, figuration is introduced and themes are developed. The images are in the plain language of the cartoonists, the conventions of decoration and good taste are set aside, the situations have mood, can invoke laughter, or concern.

The trends which controlled the rise of the studio pottery have produced an essentially abstract style in decoration, and have tended to downgrade ornament and left little or no understanding of the use of images. The special quality of John Crawford's talent permits his entry into this field as new territory. However, the conditions which produced the abstract style are now changing. A new generation with a more comprehensive art training will influence the treatment of ceramics. The folios of students now coming through Polytechnics seem to promise a lively future for ceramic arts.



DAVID COOK, WAIKATO MUSEUM OF ART AND HISTORY

Janet Faulkner's award winning piece "Bondage"



ROY COWAN

John Crawford: "I Love My Horse and my Horse Loves Me"

CANTERBURY GUILD OF WOODWORKERS' NATIONAL INVITED EXHIBITION

Reviewed by Colin Slade

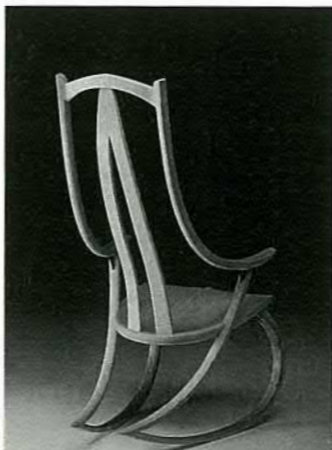
The Canterbury Guild of Woodworkers' National Invited Exhibition held at the end of August was an ambitious one-off event. It received substantial support from the 1990 commission and attracted entries from some 30 leading New Zealand woodworkers. Such a strong response might owe something to the generous terms (freight paid both ways and only 15% on sales), but equally points to the scarcity of generic national wood shows for accomplished artists to enter. To the invited work was added a respectable quota of selected work by local guild members. The result (even allowing for my possible bias as an exhibitor) was perhaps the best and broadest array of New Zealand woodwork yet seen in one place. Only the Sarjeant Gallery's "Out of the Woods" show (which like most New Zealanders, I did not see) could have exceeded this selection.

Such a show is impossible to review briefly and very difficult to evaluate comparatively. The venue, while doing much to expose the work to the public, did not help. It was a stroke of initiative to mount the exhibition in the busy Christchurch department store of J. Ballantyne & Co. The problem of falling attendance at public gallery craft shows needed some creative thought and this was one logical answer. Unfortunately the initiative ran a little short when it came to allocating space for the work. The invitation sent to exhibitors had promised 2,000 square feet of the main store for the display, but the exhibition appeared to be compressed into half that. Mark Piercy did his best working with this cramped space but it was a lost cause for some pieces. Steve Woodward's assemblage, "A Boat Left High and Dry Speaks of Life" seemed awash from all sides, unable to breathe, let alone speak. Bob Jahnke's "Ata Toru", too large for the hopelessly inadequate screen on which it was mounted, similarly lost

the opportunity to give voice to its message. The furniture fared better. David Trubridge's lashed chair set got ample space, as did Marc Zuckerman's chair and bench seat. David Haig's ash rocking chair impressed on its second (and last - it sold) Christchurch outing. John Shaw's low table of quiet but assertive form was, however, swamped by the adjacent orgy of brass and teak in Lionel Jefcoate's traditional sea chests.

The smaller pieces got the best of this scrum. Jill Giben's work continues to demonstrate her fresh vision, the carved maire shell piece particularly so. Alan Brown's three urns, meticulously worked and constructed (see "Recent Work", N.Z. Crafts 33), provided an interesting contrast with the bleached, time-worn appearance of Roly Munro's tall urn, its lack of any finish belying the amount of work that had gone into it. I was interested to look at the work of the guests who had participated in the stimulating Wanganui Wood Symposium six months earlier. But of them all, it was the vitality in Gael Montgomerie's two bowls which repeatedly drew me back. The larger was of richly coloured elm with a beautifully balanced rim of bound twigs. The expressive use of twigs was repeated on the smaller bowl. Its exterior of applied dark, eddying colours richly contrasted with the creamy sycamore interior. At last, wood speaking with more than one voice. At last, sensitive use of applied colour!

Despite lack of advertising, insufficient catalogues or any other way of knowing prices on the busy Saturday morning that I visited it, the show attracted many visitors and sold well. The store's merchandise manager, Richard Ballantyne, was heard to mention that he wished he could sell that much stock (\$13,000 worth) off that much floor space every week. It is to be hoped that he gives it another try. With a little more space and publicity he might be even more impressed.



LLOYD PARK

David Haig; Ash Rocking Chair

MALCOLM HARRISON AND MERILYN WISEMAN AT MASTERWORKS GALLERY

Reviewed by Pat Baskett

Looking at this exhibition of work by fabric artist Malcolm Harrison and potter Marilyn Wiseman, I found myself considering what makes the word "craft" at times inadequate: something unforeseen happens, a barrier is crossed. This is not to make a value judgement between art and craft. The advantage the craftsman has is the potential to produce an object that, transcending tradition and function, exists as a work of art. The most important aspect of such a piece is its integrity.

At first I thought how different these two people must be - but a close look reveals their essential oneness of spirit. Both work with absolute integrity. Paramount is their love of, and their expertise with, their material. This is what illuminates and unifies this exhibition.

Malcolm Harrison's five small sewn pictures, called "Mortal Angels" relate to a much larger work of the same name which was shown at Manawatu. It, and another large work, for which these small ones are studies, will be displayed at the Dowse Gallery in March 1991.

Each is an abstract painting in which cloth is paint and lines are stitched rather than drawn. The stitching provides a paradox, or pun by making a frame within the frame. A parallel line of double stitching skirts the periphery of each picture, taking a jaunty zig or zag on its way around, and then stops short of completion to allow a piece of fabric to overlap it.

Harrison's work is about breaking boundaries. His stitches serve not only to attach cloth but to provide another dimension. One's eye is caught by an exquisite morsel of material and is then diverted by a delicate tracery making an intricate jigsaw pattern over the top of it. Beautiful cloud-like objects float against contrasting backgrounds. I liked less the hearts which appeared too literal in these ephemeral creations. More

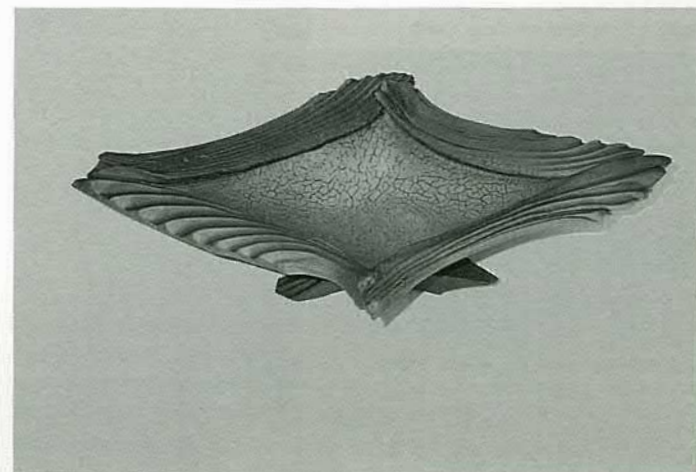
satisfying were the bold crosses which once or twice almost became aeroplanes.

Marilyn Wiseman has developed her "rough diamond" theme with a group of diamond-shaped platters in which she explores, through the surface treatment, how clay can remain essentially clay, and at the same time glow pink or be rich viridian blue. The body is stoneware covered with slips, black in the bisque to give a unity to the pot, and then porcelain coloured with stains. The resulting surface has large bubbles on the rims which burst to reveal the black underslip, and crowsfoot crazing inside.

Rims and feet are the most telling parts of any pot. The best of these platters have a virtuosity about their rims, where the clay is draped in a bold, generous fold, with minimal detail highlighting the edges, or stretched in long flutes which add a wonderful tension to the pot. Only in one or two where the tension is lacking and the drapes sag are these broad rims less successful.

Marilyn Wiseman's innovative modular feet are sculptural plinths, two for each platter, which give an added poise to these elegant pieces.

The exhibition by Malcolm Harrison and Marilyn Wiseman appeared at Masterworks Gallery, Parnell, Auckland during October/November



SARA SADD - MASTERWORKS

Marilyn Wiseman Platter

IMAIZUMI IMAEMON XIII AND "THE EDGE OF CLAY"

Reviewed by Doreen Blumhardt
What a memorable and historically important time for New Zealand potters! Here in Wellington we have had simultaneous exhibitions of the work of Imaizumi Imaemon XIII, a Living National Treasure from Japan, and the Crafts Council's exhibition of the work of 15 New Zealand potters. A greater contrast would be impossible to find.

The 1990 Living Treasure programme was conceived by the New Zealand Government as a feature of the commemoration celebrations marking 150 years since the signing of the Treaty of Waitangi, and Mr Imaizumi's visit is part of this programme.

Mr Imaizumi's exhibition is the result of the work of 13 generations of a family associated with the most exquisite and refined of all Japanese porcelain, Nabeshima ware. The exhibition, of superb design both in form and brush work, the video, film, and not least the man himself, is something from which New Zealand potters and crafts people in general can learn much. One has to be deeply impressed with the immense self-discipline of the man, his humility, and his exceedingly high standards. His recognition that he would wish to be identified only with the very best he can produce, and is therefore willing to break up half of what he makes, even after so many years of experience and world-wide acclaim, speaks for itself.

By contrast the Craft Council's exhibition, entitled "The Edge of Clay" - an exhibition of expressive ceramics, has to be regarded as an attempt by Crafts Council to select 15 potters whom it believes are creating "expressive ceramics". I'm always puzzled by this type of terminology, but on thinking about it, I assume the term has arisen from the same idea as Expressionist painting in Europe, which sought to express emotions, rather than to represent external reality, characterised by the use of symbolism and of exaggeration and distortion. I have to ask - is the Crafts Council using this terminology in the hope that it will extract from potters a more "artistic" expression? Does Crafts Council believe that it is important for craftsmen to get more into the field of art, believing that craftsmanship is of lesser value? One of the problems we are facing is that of classification and identification in the minds of others as well as of our own. One must also ask whether Crafts Council should be a body separate from Arts Council. Here let me quote from Matthias Ostermann, who recently exhibited some of his very powerful statements in clay in London, when he says, referring to the pot-or-art question: "What is most interesting to me is not how work is classified, but how it occurs - that is the impetus for the creation of that work, whether pot, sculpture or wall



Above: Imaizumi Imaemon XIII, Jar and Cover- Overglaze enamel
Diameter 20.5cm Height 18cm

Below: Brian Gartside, "Mountain Lake, Moraine". Diameter 26cm,
Height 36cm



DOREEN BLUMHARDT

DOREEN BLUMHARDT

mural. If the work is articulate, it will, in time, create a niche for itself, and stand on its own".

As I went around the Crafts Council exhibition, I had to ask myself whether excrescences of various types sometimes quite unrelated to the form, or very ill-considered brushwork, or a conglomeration of shards stuck haphazardly on to a form make them "expressive ceramics". The interesting and well-executed pieces in this show, that really spoke to me, were few.

Having observed New Zealand pottery from the early stages of its development, I believe that there is considerable evidence that there are no longer any standards applicable by which to measure the quality of what is being produced. We are going through various periods of fashion derived from what is seen in magazines from overseas. It would seem that potters are encouraged not to be themselves, but to conform to an international pattern, which constantly changes as time goes on. It is always a foregone conclusion that whoever appoints the curator for an exhibition has already selected the show.

It was of course known very well in advance that Mr Imaizumi would be taken to see "The Edge of Clay" exhibition, and it was mandatory on Crafts Council to show him a much wider aspect of the good work of all kinds that is being produced in New Zealand. As he looked at the items in the exhibition I would have loved to know his innermost thoughts! Somehow I believe that we in New Zealand must learn to discern between the work of merit, and the meretricious, the ephemeral and the permanent.

NEW ZEALAND CRAFT '90 AT THE NZ ACADEMY. THE END OF AN ERA?

Reviewed by Jenny Patrick.

The N.Z. Academy Gallery in Wellington is a very large space. At the opening of their 1990 Craft exhibition, Mahi-a-Ringa, the rooms were full. What's more the usual Wellington crafties were in the minority. Most of these people were art lovers, art buyers and well-heeled business people. Enough to make any dealer gallery green with envy.

"How do they do it?" I heard the owner of one such struggling gallery mutter, "It's certainly not the quality of work." I was inclined to agree. The standard of work was patchy. A few pieces excited me: Wendy Masters' Hillside Group (no matter that I'd seen similar before), and the Hoglunds' glass which received an Academy award (non-lucrative). There were many pieces, worthy but rather ho hum from well-knowns and from new-comers in about equal proportions, and there were a few pieces that, frankly, I would not expect to see in a national exhibition.

The Academy has worked hard on its sponsorship. Lucrative prizes and lavish corporate-funded openings have poured out in a steady stream year after year. There's no doubt about it. It is fashionable (and delicious) to attend an Academy opening. And let's face it, not many artists turn down the offer of a thousand or two dollars from IBM or BP or BNZ.

Nor should we denigrate the effort the Academy has put into the sponsorship area. Not only has it enthusiastically given crafts their rightful place among other forms of visual arts; it has given crafts a status in the eyes of a new corporate audience.

However, I believe that time is at best waning, perhaps even over. Many artists and crafts people, particularly the best, are committed to, and loyal to, dealer galleries. And there are many of these dealer galleries. There is now not the same need or the call for a national



Ola and Marie Hoglund; bottles

MARIE HOGLUND

exhibiting society like the N.Z. Academy of Fine Arts. The crowds still come, but for how long, I wonder? This exhibition was unsponsored. The catalogue was a single photocopied sheet. A few biscuits and cheese had replaced the usual delicatessen stuff. And, of course most important, the best of New Zealand's craft was not in the show. Corporate sponsors are no fools. They want to be associated only with the best.

Perhaps there is a new role for the Academy. I hope so, but cannot quite imagine the answer. I feel that the real need, in the way of gallery space, is a place for the new untried talent. Emerging artists find it very difficult these days to break into the dealer network, to exhibit at the Academy is open to all. An Academy service to emerging artists sounds great. It could also provide

exciting exhibitions. But a large, airy national (Wellington) gallery is not the place for introductory shows. They need to happen on the home patch and probably in smaller, humbler surroundings. Also there would be financial problems. The Academy runs largely on subscriptions from members and corporations. If this structure of established support crumbles it is difficult to imagine how the Academy could survive financially. All over New Zealand there are support structure for the arts, designed for the needs of a past society and now no longer appropriate. No need to cry. They have done good, often great things. Basically these structures have two choices: to take on a new role if such a path is clear, or to disband. Both choices are honourable.

Footnote: In a press release received by NZ Crafts on November 9, the New Zealand Academy of Fine Arts announced: "It is with great regret that the position of academy director will cease from 1991. As a non-profit organisation the academy finds itself affected by the severity of the current economic recession and can no longer support the cost of professional staff. The operation of the academy will continue on a voluntary basis. Programmes for 1991 are currently being prepared." The present director, Lesleigh Salinger has held the position for 31/2 years.



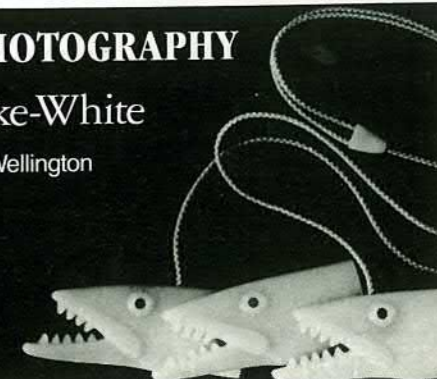
Wendy Masters- Boxes

WENDY MASTERS

CRAFT PHOTOGRAPHY

Julia Brooke-White

PO Box 27-190 Wellington
Ph (04) 854-606



Bone Neck Piece L. 140mm Carving by Hamish Campbell

Rangimarie Taheka Hetet

In the early 1970's I was at a hui at Porirua. Those present were either practitioners or supporters of Maori art and craft. A number of workshops were offered. I chose to go to Rongo Brown who was tutoring basic kit-making skills. It wasn't until much later that I noticed the others were struggling with their base plait, had discovered a variety of ways of producing off-balance corners, and were proceeding in ungainly fashion to weave the sides. The harakeke and I had found an affinity. The fragrance, the patterning, the rhythm had me entranced. My base was straight and strong, the strips evenly placed. The corners were true and just where I wanted them to be, the sides were even and flat. Although I had to admire a certain whimsical charm about the work of the rest of the group, I was well pleased with my effort. I decided, with two thirds of my sides done, to split each strip and attempt a tighter, finer weave. I wasn't satisfied with the simple plaited finish Rongo was teaching the others. I visualised a toothed edge, worked out how to produce it in my mind, and proceeded, weaving back inside my kit. Now it was full of loose ends, and plaiting them neatly was a slow job. So it was that I was the only one still weaving in the wharenuī during the talk that followed the evening meal.

Opposite my sleeping place was the legendary Rangimarie Hetet, and her daughter Digger Te Kanawa who was almost as well known for her whatu, taniko and raranga skills.

My attention was totally focussed on my kit, so I was startled to find Digger had quietly crossed the house to me.

"How many kits have you made?" she asked.

"This is my first."

"Mum wants you to show her."

Suddenly my effort didn't look so great. For years I'd been awed by their

skill and artistry. I'd always been too awed ever to approach either. I knew there was no comparison between their work and mine - but I followed Digger.

Rangimarie smiled and held out her hand. She examined the kit inside and out; the base, the corners, the side, the edge, the finishing plait inside.

"And this is your first kit?"

"My father made all our kits, but he would never teach me."

"I will teach you. Could you come for three months?"

I was dumbfounded - totally bereft of speech.

"Think about it," she said softly.

I went outside, alone into the night. I thought how I longed to say, "Yes!" I thought too of my husband and our five dependent children, all still at school - our full-time jobs, our new house and its mortgage. And then I cried.

Some time later, I returned to the warmth and light of the house. I gave my answer and the reasons for it, and returned to my bedding, knowing that one of the greatest opportunities of my life had slipped away.

Rangimarie Taheka Hetet is so extraordinarily accomplished in so many areas of life that it is difficult to find sufficient superlatives, or comprehend how one person could achieve so much in a lifetime, even one of such length.

She was born at Oparure in 1892. She is of the Ngati Kinohaku hapu of Ngati Maniapoto, with pakeha ancestry through her remarkable mother. Mere Te Rongopamamao was educated by missionaries and was a courageous woman of her times, carrying a gun in the Waikato Campaigns, fighting at and escaping from Orakau in 1864. Rangimarie Hetet's father was Charles Hursthouse, the surveyor. In 1883 he was imprisoned at Te Kumi as there

was considerable Maori opposition to the railway going through Te Kuiti, but was released after a few days. The outcome of this incident provided his daughter's name - Rangimarie - peace.

The citation of the Degree of Honorary Doctor of the University of Waikato says; "From the time she was a little girl, Rangimarie Hetet was interested in the art of weaving, learning the traditional skills from her mother and other kuia of the district. As she grew older, she took up weaving herself, making korowai, piupiu, kete and whariki, undertaking every step from the cutting of the flax to the finished article.

"Although Rangimarie Hetet's work was known and appreciated in the years before the 1950s, wider recognition of her mastery came when the Maori Women's Welfare League was expressing its concern at the loss of traditional craft skills, and the fear that they would die out. The League looked for people who could save these skills - and called on Rangimarie. She, with her unique abilities as a weaver of muka items, was to be the teacher of, and the demonstrator to, many other women, both Maori and pakeha, throughout New Zealand for the next three decades. Her willingness to share her skills, and her ability to teach others, has resulted in the revival and spread of the korowai crafts.

"Rangimarie Hetet's contribution to education and culture in Aotearoa has been recognised in many ways. Her korowai have been seen on the shoulders of visiting dignitaries, her weaving has been recorded in books and documentaries, exhibited at the Waikato Art Museum, and purchased by the New Zealand Government, by national and foreign embassies, art museums and galleries. She received an M.B.E. in recognition of her teaching in 1973 and in the following year, a Queen Elizabeth II Arts Council Fellowship, and in 1980 represented

this country in the weaving section of the South Pacific Festival of Arts in Papua-New Guinea. A C.B.E. was conferred upon her in 1984. Not only has she earned an international reputation for the excellence of her designs and artistry, but she has also enhanced this by earning a nationwide respect for her unfailing encouragement and assistance to other weavers."

Referred to by Ata Putaranui, one of her 23 grandchildren, as that "awesome lady", Rangimarie illustrates through her work, values she has patterned her life upon. Her earlier years were a preparation for the responsibility towards the well-being of an evergrowing family. She raised three children, but widowhood at the age of 49 brought forth an ability to be independently strong. Now, she is many things; head of a huge family, she expects to be kept well informed of all whanau matters and events and to be included in them, and she is an expert household manager and provider. When her nanna was 65, another grand-daughter, Muri Turner, remembers coming upon her up her apple tree pruning.

Younger members of the whanau all know by heart the phrase, "How can you sit there with idle hands?" Although going to nanna's house was a treat, they all knew that if she considered them well and able, they'd be expected to knit, crochet, make home-made soap, help with jam making, polish silver, garden - there was always a host of things to do, or make, or fix, or change. The youngsters were always relieved when the "something to do" happened to be playing cards, for Rangimarie taught them to play patience, gin rummy and euchre.

Muri describes her grandmother as being highly organised, scrupulously clean and tidy, health conscious and creative - one who is humble and home-loving, intelligent and witty, firm but fair, gracious yet practical, modest and modern, many talented; and to her extended family, dedicated, devoted and loving.

What does all this have to do with Rangimarie the artist? Everything! For her ability to learn from all the opportunities recognised throughout her long life, she has unstintingly shared with others willing to learn. This attitude she has extended to include her weaving skills in addition to her life skills. Rangimarie was the first not only to teach extensively, but

to do so beyond her whanau and her tribe. Other skilled weavers adhering to traditional practices ensured their knowledge was passed on to others, but in most cases the teaching did not go beyond the whanau members.

In later years, the 1980's in particular, others skilled in whatu, taniko and raranga, have followed her in sharing their skills with others eager to learn both within and beyond tribal boundaries. They include her daughter Digger Te Kanawa, her niece Puti Rare (whose own mother Tira Tumohe, elder sister of Rangimarie was an artist-weaver in her own right), Te Aue Davis of Maniapoto and Ngati Maru, and Emily Schuster of Te Arawa. All share their skills, travelling throughout New Zealand taking workshops, usually in marae. Hundreds have benefitted from their tutoring, adding another dimension to the extensive multi-layered social network of Maori life. This layer is an exceptional one in that there is a very real harmony in these workshops. The weaving of the fibre is an analogy, a tangible expression of the weaving together and the strengthening of people-skills that is happening at the same time. Much meaningful discussion takes place verbally, while more is expressed in the variety of ways in which results may be achieved, demonstrating a deep belief in the strength of the supportive group, of diversity, of flexibility and the joyous acceptance of new ways that do not compromise the values, both intangible and practical, that although firmly rooted in the past are still valid in today's world.

Rangimarie Taheka Hetet pioneered this provision of opportunities to master skills which were by the 1950's known only to an alarmingly small number of individuals. It is for this reason that she is so greatly admired - in addition to appreciation of her weaving mastery.

Now her work.

In 1976, I arranged to visit Digger Te Kanawa, for I wanted her opinion of the taniko research I'd been doing at every opportunity for many years. The requested two hours became two days, when only the arrival of her husband drew our attention to the fact that evening was upon us, and we were nowhere near exhausting the knowledge we wished to share. I accepted the bed offered me. That second day, Digger said, "Come on we'll go and see Mum."

The taonga I was privileged to be

shown that day was awe inspiring. Every article was special, but the 13 korowai had me enthralled. They were stunningly beautiful, no one like any other. Each was faultless in execution and design. The superb skill in the preparation and handling of the fibre was evident in the uniform dimension, ply-twist, texture and colour of each whenu, of each much finer aho. The regular precision of the placement of each individual whatu and of each row of whatu was immaculate, and the masterful sense of design was clearly expressed in every cloak; that combination of technique and a superb appreciation of texture, of line, of colour, meant that each korowai was an exquisite work of art in its own right. Alone, each would have provided a "feast for the eyes". Together, they were breathtaking. It was difficult to comprehend that a woman who led such a full life, could yet make time to accomplish so much and of such quality. Every korowai was a visual composition of harmony, of overlapping and complementary patterning, of finely balanced contrast in texture both obvious and wondrously subtle. Never was everything revealed at once, there was always another delight to discover.

A kakahu of kiwi feathers was finished at the hem with a band of fine taniko of the design elements which Rangimarie was taught. Both above and below the taniko are three rows of coloured thread running parallel, firmly held by the aho, forming a delicate accent and transition area from the massed feathers to the intricate taniko, and from the taniko to the simple fringe, where the whenu, released from the restraint of the aho, shows still, some of the flexibility of the living parent leaf - a gentle echo of the liveliness expressed in the feathers above, caught only by the quill.

Another korowai demonstrated the consummate artistry and skill of Rangimarie in combining both blatant contrast areas with others of utmost subtlety.

The body of the korowai of immaculate whatu aho rua, was adorned with two-ply black dyed tassels. The rows of tassels were placed intermittently so they appeared to be in diagonal rows. Each was held by the aho horizontally rather than vertically, which induced a graceful and lively fall. In addition each was knotted at both ends to add weight and thus partly control the fall. The

central portion was surrounded by a broad border of feathers. The neck border was entirely of mid-brown kaka feathers delicately tinged with red. The other three borders were of alternate blocks of brown kiwi and the same kaka feathers - an exquisitely subtle contrast between each type, both in colour and texture. Further skilful touches could be seen in two other areas; immediately above the hem border a single brown thread caught in a series of small diagonal strokes, both defined the border area and concealed the quill ends - the neck edge was formed by a plait, a detail of elegant strength separated from the upper feather border by two brown threads caught horizontally parallel forming a transition area between massed feathers and plain fibre. It is only when the korowai is reversed that the detail of a double thread of brown and natural fibre is apparent, rolled and caught the whole length of both side edges, a further touch of discreet elegance and strength combined.

And where do all the ideas come from? "They just come into my mind", she smiles. I sat with Rangimarie, as elegantly beautiful as each of her korowai. I thought back through the years to her invitation and my tears when I couldn't accept, and the regret held over the years dropped away. The privilege of sitting there with her and the visual-songs she had created from harakeke fibre, traditional Maori techniques of preparation and of dyeing, of whatu and taniko and feathers, gave me a sense of such joyous harmony - for each reflected the multi-layered patterning of her own life, of the harmonies she had created in the rich diversity of which she had been a part through almost a century. "Tena koe Rangimarie, nau i taurima te harakeke mo nga uri whakatipu".

Glossary	
harakeke	flax
whatu	in twined work, a single stitch
taniko	twining, carrying fibres that allow patterning
raranga	plaiting (as in kit and mat making)
korowai	cloak with tassels attached to the body
piupiu	a waist garment
kete	kit
whariki	floor mat
muka	flax fibre
whanau	extended family
taonga	treasure
kakahu	cloak
whatu aho rua	double paired twining



Taniko- Rangimarie Hetet



Kete Muka- Rangimarie Hetet



Korowai- Diggeress Te Kanawa

SUE CURNOW

THE FOURTH ANNUAL ARTITURE SHOW AT THE AUCKLAND INSTITUTE AND MUSEUM, SEPTEMBER 22 - OCTOBER 7, 1990.

O.K., we get the message - furniture is Art, sometimes. Isn't it time someone came up with a less clumsy combination of the two words? And when are we going to get a decent, informative catalogue? It's in everyone's interest to encourage public awareness and knowledge; photo-copied lists are not good enough for an event which (rightly) takes itself so seriously.

This year's show was characterised by three main features: the number of designers from other disciplines, the collaboration (in many instances) between conceptualiser and maker, and a clear commercial bias. It was also an exciting and interesting reflection of national and international trends in furniture design, and of the new ideas of some of the best New Zealanders in the field.

With one or two notable exceptions, the notion of furniture-as-art being the "lovingly crafted" work of one person doesn't apply here. A return (as in the other visual arts) to a finished article which results from an artist/designer's idea and a craftsman's skill adds a piquant note to the art/craft debate; while introducing fresh ideas, designers from other fields are inclined to use the modes of their own genres. Sometimes the reference is overt, as in Paula Ryan's "Gentleman's Armoire" (maker: Brian Heighton) - a fashion editor has designed a cabinet which looks just like - guess what - a man's jacket. Marilyn Sainty's fashion roots are more covertly indicated in her broad-shouldered, slim-hipped chests of drawers; their "feminine" curves and richly-patterned surfaces accentuate the anthropomorphic reference, while being beautifully planned and executed. Details - drawer pulls, joins, edges - also

Artiture



Marilyn Sainty; "Shangri la and Westwater"

connect with high class clothing. (Brian Heighton and DeDeCe made the pieces).

Le Corbusier had no time for furniture; to him, it was "equipment", wherever possible to be built in, subservient to the architectural whole. An architect's concept of the objects with which we share our interior spaces is unlikely to be the same as that of, say, a jeweller, since his preoccupation is with the entire space. Perhaps this helps explain the nature of the work of the contributing architects. Pete Bossley's "Brancusi Cabinet", (made by Nye Cannell and Gary Hunt), while having the elongated grace characteristic of its namesake's sculpture, is not self-supporting - it must be attached to a wall. Constructed chiefly of steel, it has two curved doors of coloured veneers, inside which tiny amounts of fine polished wood seem relatively precious. Noel Lane's "Self Made Man" (Inwood design) is a wardrobe extraordinaire; its formidable exterior -

of painted steel, patinated copper, and brown veneer - opens from either side to reveal a spacious and light interior, with mirrors and frosted glass - a metaphor for the hard man with a soft heart. This piece is like a small building; like Bossley's, it's hardly likely to be moved once installed.

Each of the above-mentioned, plus interior designers Ron Cox and John Hughes, and former engineer Stephane Rondel, was commissioned by Quality Woods, to design furniture in which to showcase a new range of Italian veneers; this is the reason for their abundance in the show, and one reason why colour played a larger role than is usually expected. Lilac, pale green, light and dark greys, cream, golden-brown in "bird's eye" and "briar", add visual complexity to the simple forms, and assist in creating illusion: that appears to be a patterned cloth, draped over a narrow table, is in fact part of the structure, made of intarsio veneer - that is, simulated inlay. (Ron Cox /Inwood Design).

Glass and steel have a wonderful propensity for mutual enhancement; the current international revival of interest in using these materials is steadily infiltrating popular taste, supplanting the preference for heavier, solid wood pieces of a few years ago. Steel has the advantage of structural strength without bulk; as well, it can be used to create fluid form, or to produce clean lines and textured surfaces. Painted, coppered, or patinated, it can introduce coloured as well as linear elements. Combined with glass, it can make a large structure appear light; for instance, Richard Priest's "S and S Table" is huge and substantial, but its arched frame and bevelled, waisted, heavy glass top combine formal grace with physical substance; more subtly, the green colour occurring naturally at the edges of the glass introduces colour effects, by interaction with the coppered-steel arches. The marriage works best when

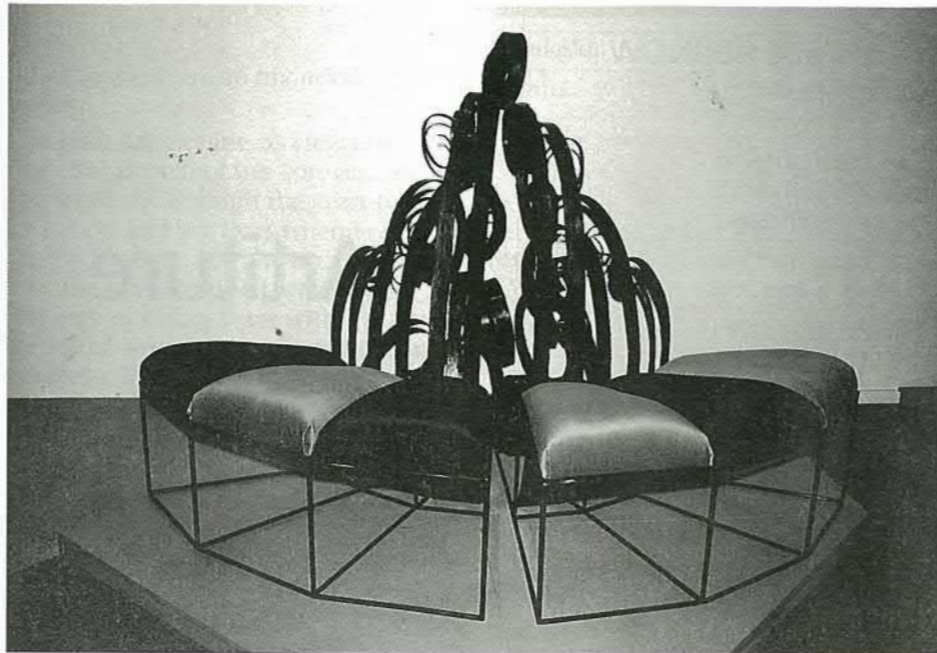
each element is handled and finished appropriately and in harmony: the flowing, looping lines of Paul Heywood's bed encircle the round glass side-tables "as if they were made for each other", but Stephane Rondel's bistro table is an uneasy alliance of unfinished coppered-steel tubing and frosted glass; the points where they meet seem unintentionally rough.

Toby Twiss alone has handled the material in unexpected ways, treating thick, heavy steel as if it were a soft, malleable substance; it has been cut, curled, and piled in an unruly mass, behind plush velvet seating, for which it provides a comfortable, springy back. The work, ("Slice"), has a funky, seedy look, a bit like a certain type of hotel foyer seating, but it's also new, taking a genre and running in a different direction with it.

Although wood as both structure and finish has a relatively low profile, those pieces which are included are fresh and delightful. Peter Young's two chests of drawers, "Octad I and II", are a perfect marriage of form and function, a classic harmony of parts contributing to a satisfying and beautiful whole. Their freshness of form, lightness of structure, perfection of proportion and finish, united with an appreciative exploitation of the timbers used, makes them outstanding examples of the arts of furniture design and cabinet-making. Different altogether is Diana Firth's slightly bizarre dressing table, "Anastasia", in which demolition kauri has been changed beyond recognition, into an extravaganza of shells, beads, mirrors, lights, formalised by immaculately cut and painted geometric parts.

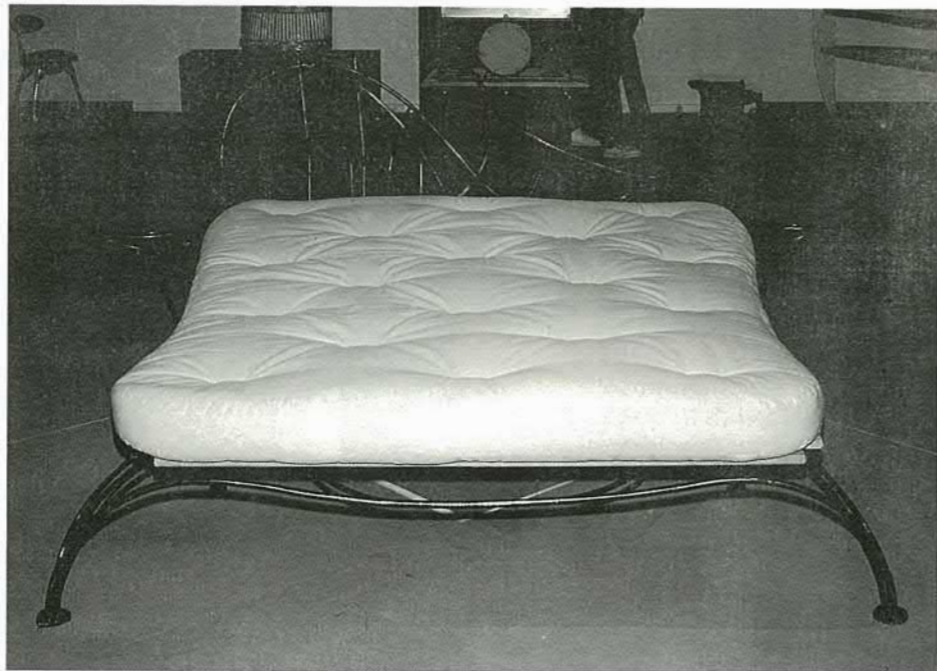
Some works from the show have been selected for their showroom by Design Design, in Auckland, who are also considering choosing a piece to take to the New York Furniture Fair in 1991.

A total of thirty five exhibits, representing twenty-eight designers and several makers, comprised this though-provoking and very enjoyable show.



Toby Twiss; "Slice"

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Paul Heywood; Bed and Futon

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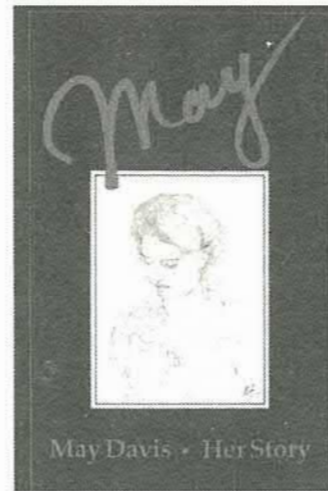
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BOOKS



"MAY" - MAY DAVIS, HER STORY

Reviewed by Julie Warren

"May", the newly published autobiography of May Davis, gives a very personal insight into the life of this multi-talented woman. May is best known as a potter, but she has also published books on music for children and in more recent years on papermaking.

After starting life in England in a family with all the trappings of comfort and prestige, May struggled to choose between a career in music or pottery. Both were to remain major influences in her life, but it was to pottery she turned as a means of earning a living.

This led to her spending time working with Bernard Leach in Cornwall, where she was to meet Harry Davis, who she later married, then to her involvement with a

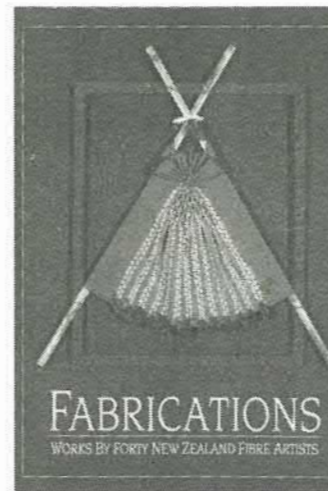
religious community in Patagonia. After several somewhat harrowing years in South America, May and Harry Davis established their family at Crowan Pottery in Cornwall, before deciding to escape the uncertainties of Europe and re-establish themselves in New Zealand. Then at the ages of 60 and 64 they took on their most trying venture of all, in remote Peru.

May's story is told with great frankness and candour. As a travelogue it is fascinating; as a personal account of family life and relationships it is absorbing. May had always to be identified as the wife of Harry - her own talents were probably never fully realised or enough recognition given to her global contributions to pottery, and her practical concern for humanity. As so much of our history has been

chronicled from the male point of view, it is important that women should tell their stories. I found it an added bonus when reading this enjoyable book to be able to identify many of the people involved in it, and to be reminded of how much input has gone into establishing Nelson as a strong craft community.

We have many talented, interesting craftspeople of May's generation; hopefully this book will encourage more of them to document their lives.

- "May" is published by May and her daughter Gwenny Davis. It is available from most good bookshops nationwide, or can be obtained by sending \$18.60 to Crewema, Wakapuaka, R.D.1, Nelson.



FABRICATIONS - BY ANNE NICHOLAS

Reviewed by Peter Gibbs

Forty New Zealand fibre artists are documented in this book from Auckland photographer Anne Nicholas.

Following the introductory section, the work of the forty artists is traced in alphabetical order. Between one and four colour photographs is allocated to each person, but it does not seem that there is any value judgement attached to the number of photographs. Each is accompanied by a sidebar giving title, size and materials used. Some have a quote from the artist, expressing feelings, or explaining some aspect of the work. The final section, in black and white gives a snapshot of each artist, along with a short biography.

It is unusual to find a book which is successful at so many different levels. "Fabrications" could easily

be described as a coffee table book, easy to pick up and skim through. Beautiful photographs of works of art in fibre media, minimal text, an elegant visual survey of some of the best work being made in New Zealand. It works well at that level, but goes much further.

The introduction, by Amy Brown, discusses briefly the skills which have led to the emergence of "the fibre art movement" in this country. She mentions the extending of abilities, the reaching out for new skills and influences and the realisation of the expressive possibilities these ever widening horizons can bring. Brown sets the scene for the book, allowing the reader to see it in a much wider perspective, as part of an exciting journey, with no end yet in sight.

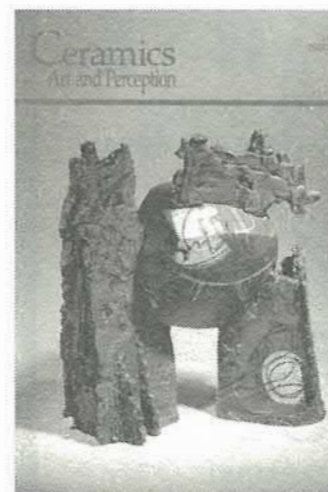
As a historical survey of the state of fibre art in 1990, the book documents the leading people in

the field. There may be some omissions, but as Anne Nicholas points out in her introduction, some were unable to oblige with work to be photographed because of prior commitments.

As a catalogue of the diverse nature of fibre arts, the book excels. The listing of materials gives the layperson a broad overview of the breadth of this field.

I particularly appreciated the fine presentation of the book. The elegant typeface used for the text, the consistent, yet restrained use of desktop publishing tools made it a joy to handle and read. Apart from its many other merits, the book is worthwhile owning just as a work of art in its own right.

"Fabrications" is published by Random Century New Zealand Limited, who made the review copy available. It is published in hardback and is priced at \$59.95



CERAMICS: ART AND PERCEPTION

Reviewed by Peter Gibbs

Why did Janet Mansfield leave the editorship of "Pottery in Australia" and become the editor of "Ceramics: Art and Perception". There's probably a good story there, but it's more profitable to look at this new venture. Australia is well endowed with top quality international craft magazines. That is; magazines which are international in outlook and carry stories from all over the world, not merely national magazines which are comparable in standard to those in other countries.

"...communication and furtherance of the ceramic arts on an international basis" is one of the potential goals Janet Mansfield aims

for in her editorial. Postulating ceramics as a dynamic art form she says of the magazine; "Through the opinions of its writers, it can report and possibly anticipate shifts in thought, issues in the ceramic arts and the concerns of its practitioners."

The contents of the first issue are certainly wide ranging. The articles cover important potters' profiles, comment, and technical subjects, and are sourced from all over the world. Sections of the magazine cover much the same ground as the major articles. These include exhibitions, commissions, galleries, events, books and commentary. Indeed, the various sections appear to be unnecessary, as all the articles in the magazine are substantial,

regardless of where they appear. The layout rejects modern desktop publishing tricks. The magazine is laid out simply and cleanly, without lines, boxes, or clutter. Full colour is used throughout the 104 pages, the resulting publication is lavish and beautiful. Printed by the same firm in Tokyo as "Pottery in Australia", it is not for browsing. The magazine is intended for serious use and requires thoughtful reading. Mansfield hopes it will become a reference and a resource. If it continues the way it has started out, it certainly will.

Ceramics Art and Perception is published quarterly. It is available from 35 William St, Paddington, Sydney, NSW 2021, Australia. Annual subscription \$40 Aust.

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LEO KING

Craft History and Criticism

The article by Matthew Kangas in the winter issue of New Zealand Crafts focuses, as the Editor observes, upon aspects of the art/craft debate as it has been presented in New Zealand, but which have so far been unexamined. Two of the topics in this article upon which some commentary has been made, that of Craft History and Criticism are entirely relevant to New Zealand and their values so far unplumbed.

While 'Critics Talk Back' touches briefly upon these important areas and upon some others where honest and unequivocal statements are made, it has been written by an American critic and includes comment upon

American craft/art by American commentators. The content of the material is appropriate to New Zealand but the art work which is the subject of scrutiny is at a different level of development from that here and in a different context.

So far the discourse presented here upon the relationship between art and craft has been persuasively expressed and concerned with the restatement of the historical origins of the dichotomy, the reasons why it has persisted and continues to do so. The reiteration of these facts which are elemental in the construction of an intelligent debate serves to re-emphasise the status of art and craft

and legitimise the boundaries which have been actively under attack for a number of decades. The apparent existence of these boundaries identify classifications unacceptable to many craftspersons, craft artists or other preferred label as they are often responsible for an implied limitation of artistic status and in consequence a lower economic return for the work. A comparison with the indicated prices of the contemporary two dimensional works in the dealer galleries makes this obvious.

There is a common relationship between American and New Zealand crafts which stems from a background of European ideologies and

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... the development in New Zealand over the period from 1850 onwards was slower than in America...

...Public Works' Art Project to alleviate unemployment among artists...

...an environment which was orientated more towards design.

techniques, but the environmental and cultural differences have had a marked effect upon their respective growth patterns. As a result the development in New Zealand over the period from 1850 onwards was slower than in America and the time scale over which significant changes took place both shorter and later in the period. Consequently work in New Zealand which is recognised by the maker and the public to be different from and outside of the traditional boundaries occurs later than in America. This makes direct comparisons difficult, but reference to craft history, poorly recorded as it is, helps to place contemporary work in perspective and illuminate the ways in which it has developed.

The crafts in America from 1850 onwards were reasonably healthy due to native inventiveness and overseas influences, but as a result of the Depression became the subject of increased interest to the government of that country. In 1933 Roosevelt set up the Public Works' Art Project to alleviate unemployment among artists, its task being to provide art works for public institutions by hiring artists who subsequently produced a large number of works. The scheme was extended two years later and came under the control of the Works Progress Administrations, the W.P.A. Its base was widened and within a year it was employing 5,500 artists, teachers, craftsmen, photographers, designers and researchers. Qualifications for assistance were lowered and allowed more inexperienced and lesser known artists to apply. This project was responsible for assisting the artistic development of Abstract Expressionist painters such as Pollock, de Kooning, Gorky etc., and Lucie-Smith (American Craft Today, 1986) reports that over 3,000 different handicraft projects were registered.

The accent upon form and materials which were fundamental to the Bauhaus teaching were diffused through establishments such as Black Mountain College and although the crafts tended to become regionalised during the following decades they also became included into the curricula of universities, such as the University of California at Berkeley. This resulted, in the early 1960's, in a proliferation of students whose work was different. Based as it was in the traditional disciplines it was subject to an environment which was orientated more towards design. They absorbed

the diverse philosophies and appropriated concepts and methods of handling materials which were more relevant to the field of fine arts. Appropriation was in no way foreign to fine arts having been employed extensively in movements such as Cubism and as Basset (Art NZ, Number 51) has noted, in the exploration of Primitivism at the turn of the century. The students themselves were aware that the work which they were producing was in a different category from that which form, function and material usually decreed and in consequence often adopted the label of artist. However, while some sought the prestige and financial rewards which an artist could generally expect, the fine art market and certain social pressures were less generous.

Assisted by the establishment of the American Craft Museum in 1965 a different classification for their work was originated and described as craft/art. Because of the quantity and its apparent marketability it was supported by dealers and exhibitions which helped to establish its status. A recent exhibition which demonstrates some of this work is the retrospective curated by the Philbrook Museum of Arts, Tulsa, which has assembled a collection of over 200 works made in the period between the end of World War II and the present day. The curators of the show have chosen to describe the works which comprise the collection as Art in Craft Media, a label which has stimulated further criticism. The exhibition is entitled 'The Eloquent Object'.

One of Matthew Kangas' contributors has perceived craft history as an apparent vacuum and Lucie-Smith in his essay which forms part of the book American Craft Today (1986) complained of the gaps in the history of American craft. The coverage which does exist there is however extensive when compared to that which is available in New Zealand. This makes it difficult to review the progress of craft development here using as a yardstick that which is recorded in other countries. It is also impossible to identify particular events or influences which have made a significant impact, with the exception of those which are known and generally accepted, e.g. Leach and pottery. However, looking at that which is available and confining the study to those crafts which originate characteristically from Western sources some trends can be observed. The reason for the exclusion

...a different classification for their work was originated and described as craft/art.

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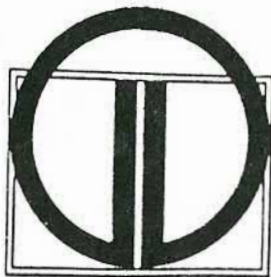
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...New Zealand crafts developed from a home base and expanded through European influences.

of the indigenous crafts is that while their craft history, probably recorded orally, is possibly more comprehensive, it is not immediately comparable.

As in the U.S., prior to the beginning of the 20th century, New Zealand crafts developed from a home base and expanded through European influences. The development occurring outside any educational system was undoubtedly recorded orally and has not been transcribed in detail into permanent records and in consequence is lost. This development provided a strong base for continuing growth and it is a source from which much of the contemporary work has sprung.

Within the educational system prior to 1940 the craft activity was confined to junior school programmes and was very limited in scope. It was not until the post war demands for personal development and education from the population became vocal that the Department of Education expanded the curriculum for its student art teachers to include weaving, pottery, photography, puppetry, stage design and subsequently bookbinding and wood carving to supplement an existing accent on drawing, painting and printmaking. Certain craft subjects were developed further under the guidance of the art departments of some of the Teachers' Colleges during the 1960's and early 1970's and were the training grounds for many of the students who later chose crafts as a vocation. They now make up the main body of those who are regarded as professionals in their respective fields.

...teachers or who adopted the medium of crafts as a vocation...

The number of students who chose to be teachers or who adopted the medium of crafts as a vocation was of course supplemented by those who developed their own ideas outside the educational system. However, the total numbers were relatively small and the volume and diversity of the work which emerged was much less than that in the U.S.

The results of these creative efforts do of course exist in private and public collections where their value is often unexplored and insufficient attention is paid to them. However, these works and those of contemporary workers in the field which can be seen in exhibitions up and down the country contribute to an indexation of the overall national progress and achievement.

Simplistic as this comparison of craft

development in two differing cultures may be there is an obvious similarity in the patterns of progress and material which can be used to support the proposition that there is a lag in the 'state of the art' relative to that in the United States. The value of such an attempt to compare existing craft historical information is that it provides weighting factors which can contribute to a more accurate assessment of contemporary work and in consequence is a very relevant component of the art/craft debate.

Kangas has laid the blame for the lack of historical craft commentary at the door of the decorative arts' curators whom he alleges have concentrated upon dead artists. While the establishment of such responsibility here is outside the terms of reference of this article, some attempt to fill the historical vacuum could be made by undertaking in-depth studies of those who are making significant contributions and of their creative evocations in the context of the social, economic and political environments which they have experienced.

The second topic, Criticism, whose value is also endorsed by Kangas' contributors and possesses a universal value, would seem to be a tool which could contribute to work which crosses traditional boundaries. The kind of criticism which is being referred to is obviously outside the technically orientated commentary which is often applied to craft work and the disciplines which have been developed to deal with works traditionally designated fine art. These are sometimes anachronistic and inadequate to handle the diversifications which have resulted from advanced technology.

Criticism which compares and evaluates work in the context of individual development or against that of contemporaries will need tolerant acceptance as Kuspit (NZ Crafts, Issue 32) has commented and also a mode or a set of conventions which are more immediately applicable. As a component of self evaluation it may be a slightly contentious issue but as a factor in the education of the buying public it must be very important.

As a general comment those who are not specialists or cognoscenti, the ordinary buying public, differentiate between craft and art by the identification of materials and techniques which are most commonly associated with an object, by the form

...there is a lag in the 'state of the art' relative to that in the United States.

decorative arts' curators whom he alleges have concentrated upon dead artists.

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in which it usually appears, by their own expectations of it and the environment in which it is presented. Much of this individual capability is acquired by exposure to and the absorption of information from many sources encountered during the course of daily life, together with connotations of taste and value. In some cases it includes a recognition and appreciation of embodied skills. When presented with objects which fall outside the boundaries which are customarily acknowledged there is often confusion and a consequent reticence to commit personal judgment and the purse.

If critical commentary can explore aspects and values which are beyond those which are most often applied, examine contextual relationships and create links which improve intelligibility, its value to the buying public, the maker and the dealers who market the work and who have so much influence, cannot be denied. Those who challenge the potential of their material must be aware that the intention may not always be obvious.

Commentators such as Grace Cochrane (NZ Crafts, Issue 30), whose remarks were made in the narrower

scope of exhibition selection, have been emphatic in their denial that "objects speak for themselves" and that of Tony Chastain-Smith (American Craft A/ M.89) seems particularly apposite. His answer to the rhetorical question "the objects are eloquent; should they not be allowed to speak for themselves?" was "No. When we say that objects have something to convey to us visually we fall back on metaphors from oral communication; "eloquent", "speak". This poverty of expression parallels our culture's low level of visual literacy. Education and interpretation, historical and aesthetic are needed. To be sound, they need the backing of scholarship".

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Magazines. American Crafts. Art New Zealand. New Zealand Crafts.

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TO YOUR HEALTH

Beware of Potential Hazards in Working with Glass by Gail Barazani. Feeding rich old relatives ground glass in their salads used to be, in early Hollywood movies, a way of solving one's financial problems, this article informs us of the potential hazards glass workers face. *The Crafts Report* Vol 16, No 170, May 1990 pp2.

THE FOUR P'S OF MARKETING

by P. Ann Pieroway. "The absence of a marketing plan or poorly designed one can cause the best designed and priced product to fail." This article looks at the four P's of Marketing - Product, Price, Placement and Promotion.

The Crafts Report Vol 16, No 170, May 1990 pp8-10.

GETTING OUT OF THE DUST

by Theodore J Fink M.D. Getting rid of dust in a woodshop is like trying to eliminate salt from your diet, which is impossible because almost everything you eat or drink contains sodium. So the goal is not to totally eliminate dust, but to minimise your exposure. This article explains how you can accomplish 'dust-control'. *Fine Woodworking* July/August 1990 pp73-75.

SURFACE DESIGN ON YOUR FELT

by Jeanette Green. The attraction of felt making for Jeannette Green has always been the range of possibilities for surface design. Great freedom for experimentation with texture and colour and shape is inherent. In this article she explores different ways of creating surface design on felt, along with her suggestions and hints. *Textile Fibre Forum* No 28, 1990 pp28-29.

MEDITATIVE IMAGE: THE ART OF LENORE TAWNEY

by Warren Seelig. A latter-day alchemist, Tawney transforms silk and linen, paper or exotic feathers into forms symbolic of her unique experience. *American Craft* August/September 1990 pp34-36.

PLANTING HER FEET, FINDING HER PLACE, GAZA BOWEN

by Barbara Hamaker. "These..." says Gaza Bowen, pointing to a pair of outrageous high heel shoes made of shocking pink and lime green scrubbies and other cleaning materials. "...are shoes for the little woman." Poised on a yellow rubber dish drainer - they seem ready to tap their way through the dishes with no problem. "I mean, that's what women do...don't they?" she laughs. A prominent American artist in wearable art movement since its emergence in the late 1970's, Gaza Bowen's work represents a valuable and unique contribution to both the craft and art worlds. *Ornament* Summer 1990 pp22-30.

SUMMING UP THE EIGHTIES

by Matthew Kangas. Four critics discuss the burgeoning market for contemporary ceramics, the state of criticism, strained relations between functional and sculptural artists, and stylistic trends. *American Ceramics* Vol 8, No 3, pp44-47.

THE PERSISTENT SERIF

by Robert Borja. And then there are the finishing strokes...sometimes...those little appendices we call serifs. *Calligraphy Review* Summer 1990 pp6-11

AGREEMENT FOR THE SALE OF WORK

Prepared by the Canadian Crafts Council this suggested agreement Bill of Purchase and Sale is for significant works of craft/art. *The CCC Bulletin CCMA* pp1-5.

CALLIGRAPHY (CONT FROM P16)

He trained as a poster writer in England which involved an apprenticeship of five years. He also went part time to art school and learnt illustration, air brush use, screen printing and photographic techniques. He is a man of letters with a strong interest in things visual and it is his ability to incorporate illustrative and decorative elements in his layout that sets him apart from other calligraphers. When Dave emigrated to New Zealand he worked for three weeks signwriting before the firm told him he was too good, and sent him to an advertising agency. Two years there gave him enough confidence to go freelancing. "In my first week I made \$8."

But business improved. It was the beginning of 18 years in visualising in Auckland. Within that time jeweller Peter Minturn asked Dave to produce the best work he had ever done. Anything less wasn't good enough. He wanted a letterhead and logo based on calligraphy. He got it. Dave did the best work he'd ever done, and it was the beginning of his calling to calligraphy.

The work won a prize and the woman who ran the shop from which he bought his supplies (Anne Castle - The French Art Shop) liked what he was doing. She asked him to teach calligraphy. He got two students, then six, then twelve. In 1982 his work culminated in a calligraphy exhibition at Pacific Gallery in 1982, and he contributed to a small group exhibition in the French Art Shop in 1989, and this

year at Compendium. "Exhibitions are important for PR. They are to show people something."

People are discovering calligraphy world wide and Dave attributes some of the resurgence of interest to Donald Jackson. He was a young tutor in London who in 1974 went to the United States and inspired a lot of people. "People were still very Victorian in their thinking about calligraphy, but those he reached there were vital people. They explored a lot very quickly. The same thing then happened in Germany, Spain, and Italy. Calligraphy is now part of this decade, and a man called Herman Zapf knew how to handle a pen, became a type designer and has put calligraphic letter forms on computer. I'm not against it. The computer is a wonderful tool, and it certainly won't mean the end to calligraphy. Calligraphy has humanity, and right now the world wants humanity."

Dave thinks New Zealand may have something to offer to the international world of calligraphy. "This country has some talented people. Sydney's crafts and art are way behind here. There is a lot of vital creativity here so calligraphy will eventually stand out too." The workshops that Dave runs here will help it happen. "In workshops it's important to tell people all you know because it will take people a long time to catch up. Any tradition is a tradition because it's been passed on. What's the point in keeping good things secret?"

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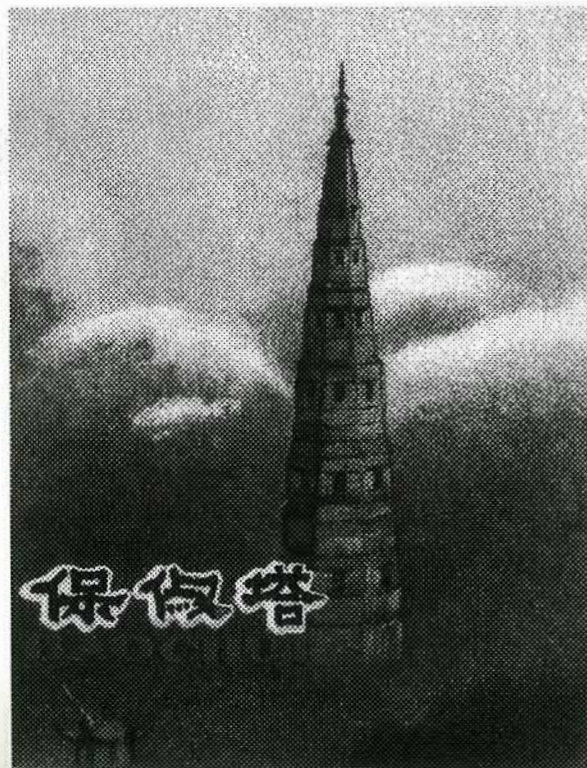
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Excerpts from Mau Mahara (Illustration back cover)

A SCREEN DESIGNED BY SIR APIRANA NGATA, CARVED BY JOHN TAIAPA, WITH TUKUTUKU MADE BY MRS HINEWAKA PAENGA AND MRS HENE TE KIRA AROUND 1948.

"My father gave a lecture in Wellington in 1947 and a number of the diplomatic corps were invited. Amongst them was the American Ambassador, Avra Warren. He mentioned to my father that he would like something Maori to put into his home and eventually he gave my father the dimensions of his fireplace. He wanted a screen made for his fireplace, and you can judge from the screen just how big his fireplace must have been! "However, before it was completed he had gone to Turkey, to Ankara. By the time he contacted him my father had passed away so the thing was just kept here by Dick Wills, the builder who was associated with virtually all the meeting houses and dining halls that my father was involved with. Dick Wills is a forgotten man in the retelling of the history of the meeting houses. Anyway, Dick kept it after my father died, then he told me about it and that's how it finished up here." Sir Henare Ngata (Ngati Porou).

KOURA KETE AND GREENSTONE WEIGHT.

Collection of Guide Rangī, Whakarewarewa. The koura kit has a wider weave and it's deeper and it holds a lot more. This was what we used when Guide Rangī and Mum's father had a tau. A tau is made when you gather about a dozen lengths of bracken fern - raurihi - and you tie them lightly together. Then you attach them to a long cord and you put them into the lake at about every fifteen to twenty feet. You space them along this long cord and you drop these bundled raurihi and the cord into the water. That's when that greenstone weight was used. This bundle settles on the lake bed and it becomes a home for the koura or freshwater crayfish. It's usually left for about two weeks. Then you have to lift it out carefully so they don't jump off - it's a slow process. Once they were emptied into the boat our job was to pick the kouras up and put them into this kit. A good one would be six inches long and they would nip you, hard. Emily Schuster (Tuhourangi)

THE CURVESSE CHAIR DESIGNED AND MANUFACTURED BY MR G.C.CHESTER AND MR A.L.WILLIAMS 1945.

"You must remember that my cousin and partner, Garth Chester, he had the original concept. We laid a sheet of 3/16th ply on a table and we soaked the outside just to soften it. Then we put on the top of that the cold water glue, then we put another sheet on and spread cold water glue on top of that. We then repeated the process with two or more sheets. The big deal was the closing down of the press. That was the time consuming thing because it took eight hours for the glue to set. We had many failures of course. If there were no loud, cracking noises we knew that we had succeeded with one. "When the first successful one came off the press we were not in the position to go out and celebrate it but I think we did - I think that night we were going to the hunt club ball in Auckland so I think we did perhaps let out hair down a bit. We felt that we really had something then. I can remember that. We sold about eighty. I think our failure rate was like about one in five. It was dispiriting. Every time we listened for the blasted crack. We became rather philosophic about it."

Mr A.L. Williams, Auckland.

POT MADE BY OLIVE JONES AFTER 1934. PRIVATE COLLECTION AND RUSSELL PHILLIPS, AUCKLAND.

Pots made by Elizabeth Matheson, Briar Gardner and Olive Jones for display at the 1939-1940 New Zealand Centennial Exhibition. "The Arts and Crafts Section has drawn entries from all parts of the Dominion, Australia, Canada and Great Britain. Here every type of handwork within the sphere of women is displayed in wide variety. A list of the sections in this exhibition gives some indication of the interesting material on view: decorative needlework, book-binding and leatherwork; metal work in copper, brass etc, jewellery and enamels; lacquer and painted woodwork; carving and wood inlays; illuminating pottery, china painting; designs for fabrics, textiles, wallpapers, etc; weaving and spinning; and toys. The pottery exhibit is made additionally interesting by actual demonstrations of pottery making". From the Official Souvenir Catalogue of the New Zealand Centennial Exhibition

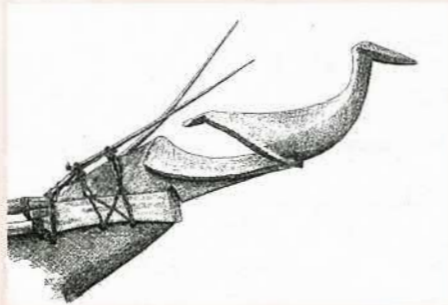
APOLOGY

Because of a breakdown in communication in the final stages of the production of the last issue of NZ Crafts, David Trubridge's article The Fire of Creativity, (pp6-8), suffered two unfortunate fates.

The first was that a drawing was presented upside down on p7, and the second was that a number of lines were dropped off the end of his article. The editor of that last issue regrets the appalling event, and apologises to David for the unhappy result. Accordingly, the drawing is here reproduced right side up. The missing text, including the first four lines of the broken paragraph, should have read as follows-

"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 spiritual content and their mana. These were artifacts that have great significance and importance in the societies to which they belong, and they come accompanied by impressive ritual. No one person created any of them - they are products of a society, a concentrated human energy and creativity. This gave them magic and even power.

This is the fire of human creativity whose spark is passed through a deep common bond of language of expression and cultural continuity. And we can all feel its glow."



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

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HARU, SAMESHIMA



3



4



CHRIS MAHONEY



6

- 1 Diana Parkes. (Left) *Mid-City Portal*. (Right) *Pacific Portal*. Both 300mm x 350mm.
- 2 Brian Adam. *Eyewear*, "Papagana Blue". Paua shell and Silver.
- 3 Wallace Sutherland. *Pounamu and Pakohe brooch*.
- 4 Vic Matthews. *Lectern for the great hall, Arts Centre, Christchurch*. N.Z. Walnut.
- 5 Chris Mahoney. *Journey to my Ancestors Food for the Journey*. 142mm x 155mm.
- 6 Humphrey Ikin. *Bench*. Totara, 3 metres.

