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JEWELLERY:

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WILLIAM CUMMING
PETER MCKAY
PETER DECKERS

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CRAFT

New Zealand

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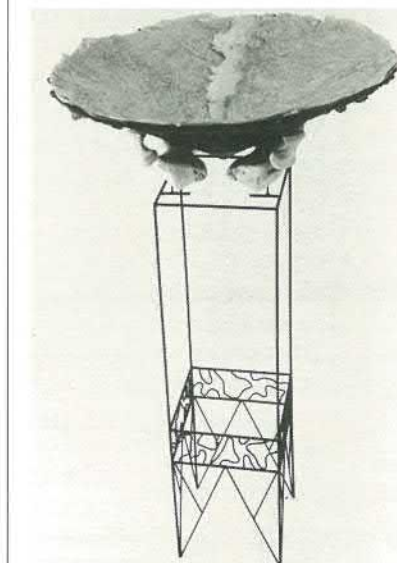
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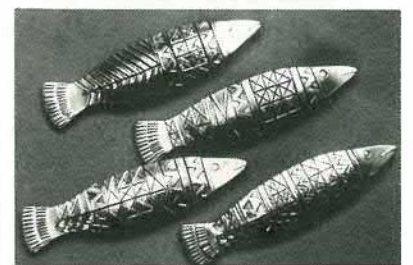
Cover photo: "Stave Chair", by Humphrey Ikin from Room Exhibition, Dowse Art Museum, October 23 - January 23. Photo: Roy Emerson.

A MESSAGE TO READERS

In the fifteen months since *Craft New Zealand* was purchased from the *Crafts Council of New Zealand*, sales have doubled and advertising is up. Unfortunately, the magazine still does not make a profit and the shareholders capital is exhausted. The immediate response of the directors of *Craft Print Limited* is to produce this abbreviated version. We hope to compensate subscribers for this by producing a larger Yearbook issue in December. This issue will focus on venues where fine craft and visual arts may be seen or purchased.

The directors and shareholders are committed to maintaining a magazine for craft. It may take a different form; it must pay its way. With your patience and support we'll continue the improvements made so far.

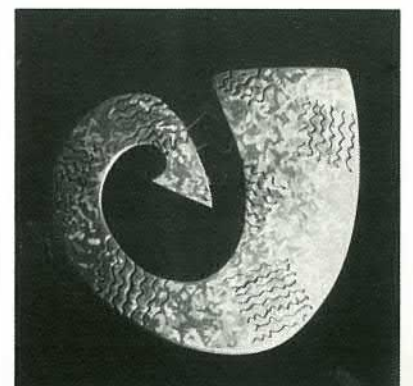
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EDITORIAL

By Peter Gibbs

Exhibitions are vital in the development of our craft culture. They are the testing ground, where new ideas and developments are put before a critical audience; a showcase for the best work; a key interface between the maker and the public; a vehicle for publicity. They can be the pinnacle of a period of work and development.

While a few exhibitions are highly successful by most criteria, too many are badly conceived, badly supported and poorly publicised.

Solo shows are often the culmination of a long period of innovative, exhausting work. What's the point, if no one comes, there are few sales, and there are no reviews?

Public galleries like the Dowse fulfill a vital role in investigating areas of craft development with at least some budget allocated to education and promotion.

For group shows to attract exhibitors, prize money is increasingly necessary, and this serves as a focus for the public as well. It's no longer enough for an organiser to

circulate a notice inviting craftspeople to submit work unless there are measurable benefits in them doing so. If recognition through sales is the objective, then strategies for gaining sales must be adopted. If critical viewpoints are required, then all available publications should be canvassed with information well before the event, explaining why this exhibition is worthy of critical attention.

The Fletcher Challenge Ceramics Award has achieved unparalleled success over a long period of time. The Nelson Wearable Arts Award has also gained a high profile and critical acclaim. It's time for a major awards show for all craft media, and some contenders for this seem to be emerging.

Exhibitions are a key tool in raising the profile and viability of craft, but we must understand better how they work and how best to capitalise on them.

We need more exhibitions which are better researched and better planned. It's a time for the pooling of resources and information so there are some clear objectives.

LETTERS

ON AMY BROWN'S REVIEW

Dear Amy

I read with interest your review of the traditional and contemporary Maori and contemporary Pakeha fibre art show (Craft NZ Issue 43, Autumn), and am accepting your challenge to comment. Any comments spring from my own textile background, my participation in a Pacific Textiles Symposium organised by Wanganui Polytechnic in 1992, and my role as a tutor here at the School of Visual Arts (Nelson Polytechnic).

I wonder perhaps, whether such exhibitions reflect in visual terms where individuals are at in terms of their own thinking, exploration, and crystallisation of process and materials, some of which may be very local (such as kiekie or indigenous flaxes), but whose symbols are used globally with different interpretations.

It's not surprising is it, that Maori weavers tend to stick together, when their/

your culture has been violated to such an extent. It is only out of a confidence and understanding of traditional skills/materials, as well as contemporary art ideas, that work such as Maureen Lander's can exist.

I have a feeling that what such an exhibition does, is remind us that we are not one people, though bits and pieces are common to us all. As you say in your review, there is a huge difference in the nature of Maori and Pakeha fibre work. While this may not help the visual cohesiveness of the show, it is nevertheless an honest interpretation of where we stand as two people; exploring our links and our separateness.

Thank you for your thought provoking review.

Rose Griffin, Nelson.

WEARABLE ART

I was delighted to read your article in the Autumn Craft New Zealand about the Wearable Art Awards. I feel that these awards are so deserving of wider recognition...as they do a wonderful job encouraging and preserving wearable art.

However, I was dismayed to read in print that my piece "Dream Goddess" was *Shibori* dyed. I realise that information can easily become mixed up, but my piece was *Polychromatic Screenprinted*, a technique I have been using and specialising in for a number of years now. It is not a widely used technique, hence there is little familiarity with it! The only similarity with *shibori* is that the same dyes could be used, otherwise they are totally different processes!

I'm sure this was one of those unfortunate mistakes, but I still felt I needed to point out that this was the case. At least you know now how "Dream Goddess" was done!

Sharon Muir, Australia

SPEAKING IN STONE

By Wendy Laurenson

Paul Mason speaks in stone. It's a language that has taken him 20 years to learn, and the lessons have been in many different materials. On his way to stone, Paul has worked in wood, shell, bone and metal and has been fuelled by a fascination for the spirit of life.

He first found the fascination in sixteenth century Japanese craft. Twenty years ago, Paul discovered things Japanese and things Zen. He was intrigued by the restraint, the subtlety and the symbolism imbued in tea ceremonies, in netsuke and in raku pottery.

"They caught the spirit of life for me in a capsule. I had always found a lot of things easy to master. Because of that, I tended to flit from one thing to another, without feeling fulfilled by any of it. At the time, I was looking for something to absorb me for the rest of my life."

Paul was then living in Wellington and belonged to the Japanese Embassy Library. "I consumed it and realised that here was a way I could say what I wanted to say. What the Japanese did and their philosophy behind doing it, earned my commitment."

But not to their craft. Paul took the Japanese techniques and grafted them onto his European heritage. In a 'toilet sized' workspace with a jeweller's lathe and a few hand tools, he played with placing amber, horse bone, lignum vitae, paua and silver on tiny plaques that became coat pins, brooches and pendants. They were precious things. He learned that he could technically handle the materials and he learned that he had an innate sense of balance and juxtaposition. "I don't know how you could begin to learn that."

He placed soft next to hard, light next to dark, big next to small - in the right proportion and in the right place. He made small containers, round containers, square containers and bracelets. "They were my style and I made them for me. The making of them was prompted by a love of the Japanese netsuke, inro and bead (small purses and fasteners, the making of which was a craft in full flight in sixteenth and seventeenth century Japan). "I wanted some and I couldn't afford them so I made one."

Paul is a perfectionist. "I can't help myself. The rendition has to be as true as it can be to the spirit of the materials." Paul took the tiny precious works to show Leo van Helden, who recognised them as examples of fine New Zealand craft and suggested that Paul return in six months with enough work for an exhibition.

With prices like \$15 and \$25 the pieces sold. Paul made more. More sold. He made more for five years. "After that time they began to feel a bit small and introverted." The containers began to grow. They outgrew the machinery and the toilet sized workshop and Paul's romance with tools and tool making began. "I became intrigued with technique and how to do more, finer, better. The romance lasted ten years then I was pleased to rise above it. If I didn't overcome the addiction to tools, there was danger that the work would become restricted - driven by becoming better technically rather than being driven by its own dictates."

As he pushed through new boundaries, there was a constant niggling need to earn a living. Paul survived by living simply in low rent houses. Even now, his work has two distinct parts - art and money. He was also supported by several arts council grants, maybe helped by the fact that several individuals involved with QEII - James Mack, Peter Rule, Catherine Lomas - loved what he was doing. "The QEII support meant my work got exposure at embassies and I was included in several shows. Other individuals supported me too, including Peter Webb, who then had a gallery in High St, Auckland. He started buying my work, which gave me money enough to continue. I've had several agents and several patrons."

In an effort to get his work bigger, 8-9 years ago Paul started to turn bowls. At that time there was an abundance of wooden bowls, so he chose something difficult to do and did it well. His bowls were unusual in that they were made of hardwoods (puriri, maire, pohutukawa, rata), they were thick walled and they were inlaid. The inlays were palm-wood, ebony, patanga (an Indian wood).

Then Paul's work grew from bowl sized to furniture sized. For ten years he has been married to Sally, a successful illustrator who in earlier years had a studio in Wellington. While working for a firm called 'Inscape', run by Duncan Dempsey, she was wearing an inlaid bracelet made by Paul. Dempsey noticed it and wanted the designer of the bracelet to design tables for the National Gallery in Wellington.

"That was the beginning of a relationship that lasted six years and resulted in over forty pieces using exotic veneers and inlays." From that contact came fit-outs for commercial buildings - a fifty seater board room table for Chapman Tripp Sheffield Young law offices, work for Royal Insurance and night clubs. "I was asked to make bronze doors, bronze architraves, granite floors inlaid with bronze, marble floors with brass strip inlays and reception tables. They were the heady pre-crash days and commercial people had a lot of money. Duncan Dempsey gave me the opportunity to find and use my wings."

Dempsey was a pioneer in getting locally designed and made work into interiors here, rather than Italian, Spanish, German or American imports. "He had the vision, the work, the money and the contacts and I had the ideas and the ability to carry them out."

Paul was the designer and supervisor. He drew up sketches of his work and oversaw their construction. Someone else (largely Finewood Furniture in Auckland) did the making and worked out the physics.

Dempsey was also instrumental in Paul's move into bronze. He suggested Paul cast one of his bowl shapes in bronze and commissioned him to do it. "That was the end of wood turning - the beginning of bronze. A new track."

Paul's first bronze bowl was cast from a customwood pattern. He didn't know bronze and asked the foundry (Neale's Foundry in Petone) to pour four. They cast one - then rang and suggested Paul may like to reconsider. The

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bronze bowl took three men to lift it. So they poured only one. Paul exhibited it in Janne Land Gallery in Wellington, and Compendium in Auckland. And now he has kept it.

Neale's Foundry still do Paul's casting and he says their level of involvement and interest in the strange things he asks them to do is increasing. "All the bronzes are sand cast and the guys are technical experts used to production run product. The things from me often stretch them right out and have them running to reference books and they seem to like that. They take the projects on board personally. The bronze bowl for example had wax risers, down which the bronze was poured, and where they joined the bowl they gave rise to a crystalline structure that showed through the patina as a different colour. That sort of knowledge is way out of my league, but they worked out a way to rectify it and sent back a near perfect result." Paul seems to get the best out of technicians. He takes them a passion filled project and some of the passion stays with the project as it passes through different hands.

Like a lot of his bronze work, the bowl has a patina finish. Patina is a chemical process with a touch of alchemy for colouring the surface of metals. Different colours are produced from different combinations of chemicals, atmospheric conditions, chemical vapours, masking, surface treatments, and a touch of something else changing and unknown. Making them is something Paul likes to do and does well. He makes his own recipes. He puts several layers on. Then he takes some off. Then he adds some more. Then he might sandblast the work. Or cover it in steeped sawdust. Or suspend it over ammonia vapour.

While Paul was still working bronze, he and Sally moved north in search of a warmer climate. They found eight acres near Kaeo with complete privacy at the end of a dead end road, with a view of the sea, running water all year round, regenerating bush and a raupo swamp, directly under the gaze of a volcanic rock cone. That eight acres is where Paul's workshop and studio space have been until very recently. Paul and Sally have since moved to another property nearby, still within the power of the Whangaroa volcanic basalt rock. The stone Paul works in doesn't come from local sources, but he has experimented to see how it cuts and behaves. Some of the basalt has formed into crystalline shapes of six sided pillars.

Most of the stone Paul works in comes from a friend - Bruce Trethewey - a man Paul calls his patron. Bruce Trethewey owns Trethewey Granite and Marble, and Paul met him while looking for marble inlay for his fifty seater oval jarrah table. Bruce is a third generation stone mason.

Bruce recognises and is happy to feed Paul's artistic talent. Paul; "He feeds me stone and the technology of how to work it, and I feed him the art that he loves to look at but can't create himself."

So Paul designed furniture in stone and Bruce made it. But Paul's first moves into stone were reluctant and small. A friend, John Edgar, had tried to encourage Paul into stone previously and he made a few small things but couldn't

'hook into it'. He didn't have the time he needed to invest in learning how to work it.

The contact with Bruce meant Paul started accumulating stone. Bruce and Paul went into business as Paul Mason Design, designing furniture for the luxury market.

Meanwhile, Paul needed to find some shorter term income. He knew there was a market for his work if he could find a form that was affordable. He started making bronze and stone paperweights and paperknives. "I'd been making wooden inlaid paperweights for years, and these new ones had a niche to sell as gifts in Internal and External Affairs and through the Crafts Council."

He makes two ranges. There are bronze ones with cut marble that are individual and expensive, and a less expensive mass produced range using aluminium and marble. Both are packaged in individual wooden boxes that Paul makes - something he says can't be short cut. "Packaging is critical for a good product to land in its right market." His wooden paper weights come in triangular boxes complete with space for the paper knife.

At the moment, the paperweights are creating the income, but his heart is in sculptured stone. Although Paul is now relishing working with stone, he tries to avoid definitions of what he does. "I'm probably a designer, or a maker, or an artisan, or an artist. I think definitions are limiting. It's not important to me whether I'm all or none of the above. What's important is that what I do keeps evolving and stays true to itself. And that remains passion driven."

"I don't mind if it's all amusing or all gravity - but I tend to be right in there at any time. I don't like flippant and I don't like fickle."

His materials echo the substance of his conviction. As Paul's work changes he has more materials at his command and he likes to combine contrasting textures and colours. He uses bronze with wood with granite with glass. His present work passion is stone sculpture. Since his wood turning days, Paul has used the bowl form to manipulate materials and to extend himself and his skills. It happened when he graduated from wood to bronze, and it has happened again in the step up to stone.

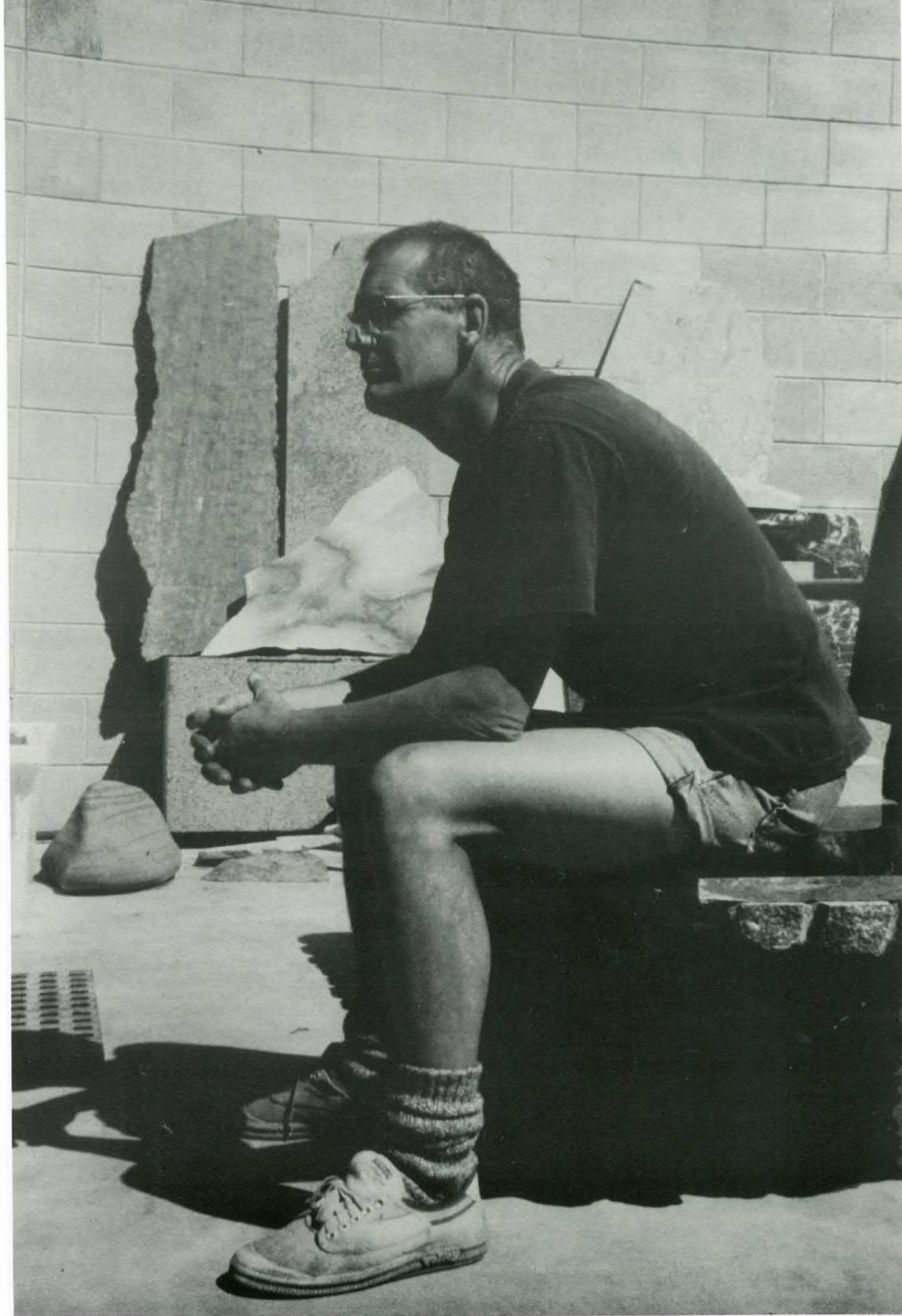
Paul uses some stone from all over New Zealand and a lot from overseas, including serpentine from the Cobb River, argillite (pakohe), granite from Finland, India, Central Africa and Brazil, marble from Italy and India.

Parts of Paul's workshop are set up as a stone sculpture gallery. The surfaces are hard and stark. The shapes are strong. The texture changes and colour shifts are subtle. It needs some stillness to see them and some time to absorb them.

"The best stuff is the subtle stuff and no-one seems to like it. So I get to enjoy it myself."

When someone speaks in stone, what they say can be strong and soft and subtle.

Listen well.



SELF CONTAINED

The Silverwork of Tanya Zoe Robinson.

By Roxanne Fea

Peter Woods recently stated of the humble spoon, "our perception of this utensil is limited by our knowledge of its everyday use". The same might be said of the container, and its intrinsic adherence to "form following function". This concept has recently been explored and somewhat deconstructed by the emerging Hawke's Bay silverworker, Tanya Zoe Robinson.

design by another artist which I like, I know I could never begin it myself. I cannot complete a concept which is not honest to me. If I allowed more influences around me, I would have to struggle a lot harder to retain the honesty of the work that I do". This is despite encouragement, including from the QEII Arts Council to move outside Hawke's Bay for exposure to a more diverse environment.

Hawke's Bay is known as a stepping stone to the metropolitan areas, yet Robinson is amongst the increasing number who choose to remain in the region, one which has a unique environment for nurturing a healthy diversity in the arts. Such an environment is cultivated by the calibre of training options such as the Polytechnic course. The flexibility of the course allowed Robinson to achieve an appropriate solution to her dual skills of artistry and engineering.

The artist retains a fascination in the logistics of construction, preferring to make by addition, rather than through a reductive process. She creates a fluid dialogue between the surface and texture of sheet silver, and the iridescent paua shell. This is evident in her recent exploration into the concept of the container. The move away from the practice of making jewellery is expressed through the weight, monumentality and sculptural use of space in the silver pieces, and is reinforced by the inclusion of specifically non-wearable pieces.

The container has been the focus of a number of New Zealand artists, in innumerable media. Peter Woods and David Hegglin figure amongst those who have explored this form. The fascination began for Robinson as a child. She was intrigued by the nature of the container; its construction, and its dual ability to house treasures, whilst retaining an integrity of its own. Most importantly, the container as a personal treasure, and an item of personal adornment remained a central issue.

Inevitably, one important influence on Robinson's theory and practice is the traditional Japanese container; the *inro*, and its companion, the *netsuke*, or toggle. She first came across the *inro* in a magazine article, and reacted to the combination of art form and function in a personal treasure.

Inro come an incredible variety of styles, from simple to ornate. They were traditionally constructed from wood, and comprised one or more layers coated inside or out with varnish to protect the powders and pills for which they were originally designed.

Robinson's silverworks abstract the Japanese container. As she states; "the primary consideration has been to represent the container since its inception...using simple mechanical forms and silhouettes in ways suitable to the materials." In classic modernist terms, decoration is deemed an almost immoral inclusion to the container. The purity of sheet silver and the geometry of the objects constitute the absolute essence of the container; creating a receptacle ideal for Plato himself.



"Outside of Function" featured pieces which reflect a lateral interpretation of a functional object in other ways. The fundamental balance between solid and void, of enclosure and of free space, is tested by works which simultaneously reflect the interior and exterior. The receptacle constitutes a collaboration of extraneous surfaces, often defying the expectation of the container's ability to contain. The use of space is always economical however, an essential criterium in personal adornment.

The disparity between the coolly immaculate surfaces and the requirement to touch (as is fitting with pieces which adorn the body), forms part of Robinson's fascination with the medium. "I've always enjoyed the way silver looks after being handled. Some of my work has taken on a particular kind of warmth...a special kind of patina which is always personal." This attribute of personal objects has been recognised by David Selkirk as being unique, a dual relationship of three-dimensionality and an interaction with the body.

Robinson might qualify the internationalism of her work through the incorporation of the New Zealand icons; paua shell and muka cord. The marriage of silver and paua itself is a practice inherent in New Zealand's tourist trade. Yet the absence of cynicism in the pieces deter any comment on commercialism, as Robinson asserts the universality of the materials. "The paua, the muka and the silver - these simply come to me as materials which are really beautiful. The silver is hardly identified with New Zealand culture, but then again it's probably only been part of Native American cultures for fifty years...to me, silver has a surface which can vary from a fine polish to matt, and can be manipulated in a way which doesn't involve colour."

Don Peebles once said of painting, art is 99% decision-making and 1% inspiration. The same might apply to Robinson's techniques. This has emerged through the advice of artists and her peers who impressed upon Robinson the need to strive for perfection throughout the entire process, and through appreciating the different finishes and textures of the medium. "At Polytechnic, we were told to spend as much time planning as making. Later it was suggested I should reduce the drawing and simply think every time I put file to silver. I developed a working balance between the drawing and the designing...which helped me to appreciate the honesty of the silver."

"Outside of Function" represents an important milestone for the artist as due exposure is given in a public space for a woman artist, and an artist who tests the boundaries traditionally separating 'art' from 'craft'. As function and utilitarian design have encumbered craft with a traditionally lower status, the work of artists like Tanya Robinson now increasingly places such arbitrary criteria in a dubious light. It is certainly time for art museums and historians to acknowledge these issues.

The medium of silver is a wonderful vehicle for pure simplicity. For an object destined for personal adornment, this can be a potentially incongruous attribute. However, in a contemporary environment where plurality and the appropriation of styles, media and materials reign supreme, it is striking to see a simple message in essentially modernist terms. There is no avoidance of the truth for Robinson; in the medium, the function, the aesthetic and the product.

Above:
Work in silver,
wood, bone, paua
shell and muka
cord by Tanya Zoe
Robinson.
Photo:
Peter White.



Above:
Tanya Zoe Robinson.
Photo; Peter White

After several group and solo shows, Robinson has recently had an exhibition at the Hawke's Bay Museum, entitled "Outside of Function". This examined her recent works, in which the relationship between function, aesthetics and the criteria for personal adornment is explored through the medium of silver. Robinson prefers to see herself as a silver worker, rather than a jeweller, and this is a further motivation behind her recent work. She is one of the many emergent artists who continue New Zealand's impressive silverworking, creating an inimitable dialogue of austerity and sensuality.

Robinson was born in Palmerston North, but has spent most of her life in Hawke's Bay. Her practices and philosophies have developed through the craft design course at the Hawke's Bay Polytechnic, convened by Jacob Scott, and through contact with other artists such as David Hegglin, Kobi Bosshard and Daniel Clasby. To varying extents, these artists have proven to be influential on her work.

Although acknowledging such precedents, Robinson continues to assert her autonomous status. "If I see a

CRAFTSMAN IN PAPER

By Penny Orme

William Cumming comes from a strong design background, firstly practising in architecture and interior design and then moving on in 1983 to become three dimensional design tutor in the Department of Art and Design at Christchurch Polytechnic. Another important influence on the artist is that he also hails from the West Coast and he continues to draw his vital source of visual imagery from this environment. The tree as a central metaphor may be traced throughout the various developments explored in this artist's career.

Cumming began painting in the 1960s and throughout the 70s his work mainly utilised the giant kahikatea trees as a motif depicting these in a variety of compositions either clustered as a group in a clearing or as a sentinel towering above the other species of the deep green rain forest, against the sky or silhouetted against the purple hue of misty mountains. During this particular series of works Cumming tended to concentrate on developing painterly techniques and exploring the range of rich surface textural qualities which could be achieved by layering the pigment in pointillist fashion.

By the 1980's the infinite possibilities of the paper itself emerged as the artist's primary concern. Art production now concentrated on a variety of approaches and techniques to expand the possibilities of this material which included staining and splattering the surface as a means of conveying the essence of patterns, hues and textures of bark. Cumming also began to create three dimensional constructions by tearing cutting, folding, rolling, binding, tying and layering his material to create a variety of low relief constructions. The tree image/motif had become highly abstracted and the emphasis now tended toward creating a more formal composition or visual design. A

symmetrical compositional emphasis was achieved through the use of a highly central vertical shaft/trunk form intersecting with a balanced semi circle representing the foliage top. The interest in depicting ragged but sharply defined edges becomes heightened through the resulting shadows created by these raised relief constructs and the use of bold colour contrasts between the various layers.

What in retrospect appears an inevitable development was for the artist to concentrate on exploring the possibilities of paper production itself. In order to undertake this new activity he travelled to Hobart in 1990 to participate in an advanced papermaking masterclass which included casting and moulding at the "Paper Mill", Tasmania University School of Art

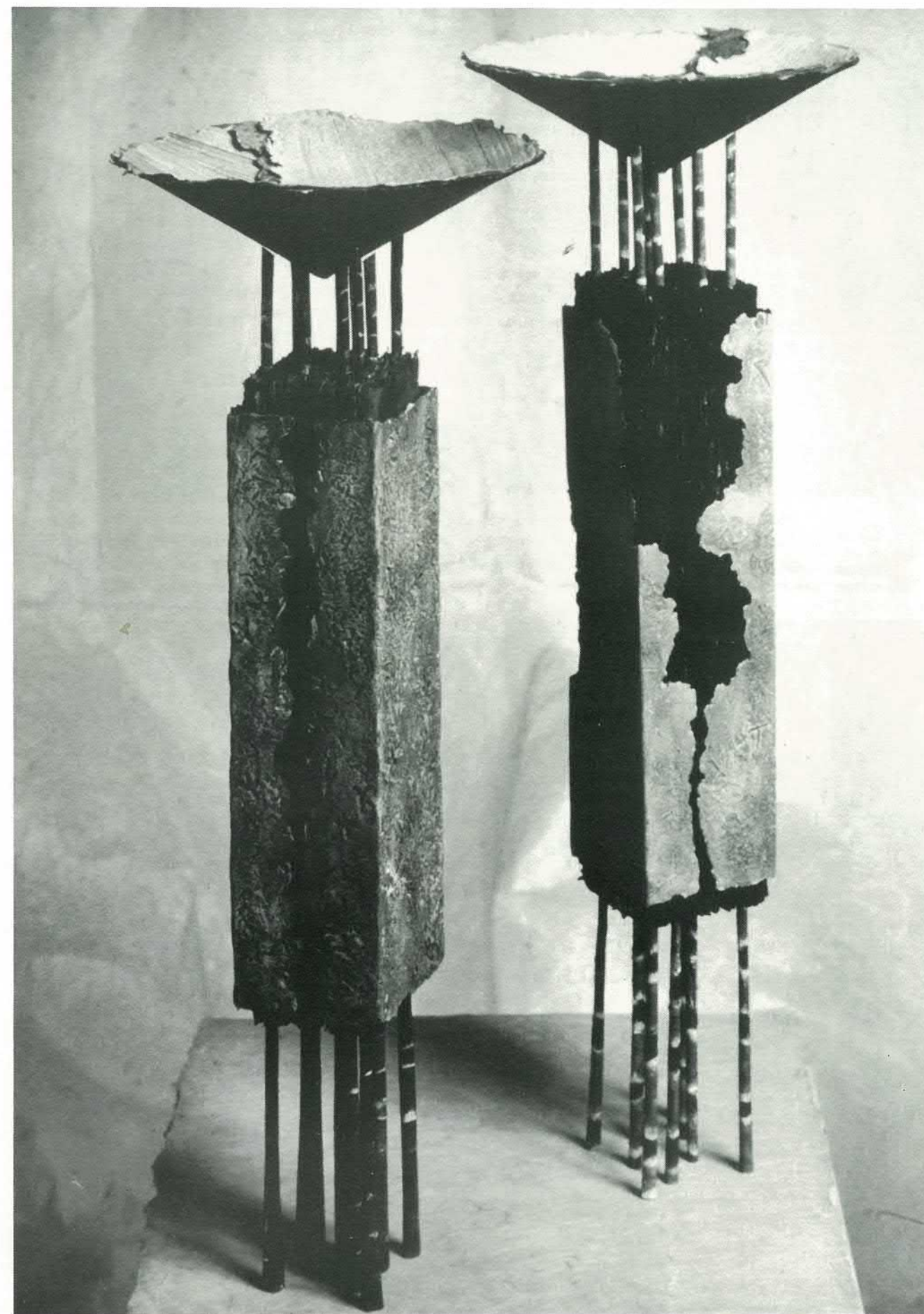
A major exhibition, "Pieces of Paper" mounted in December 1992, revealed the growth of the artist's confidence and skill in utilising the unique possibilities of paper moulding and casting and represented a culmination of his extensive (and at times frustrating) experimentation with a broad variety of techniques in this activity.

The show consisted of twenty works (two were drawings). While twelve of these continued to explore previous developments in relief construction they were now constructed from the artist's own rather sumptuous cast paper. The remaining works represented innovative directions as these have become essentially sculptural in conception and reveal impressive advances in papercraft.

William Cummings has created an intense effect of translucence and depth in his colour application through the use of retardants and overlaying of pigment. By employing a combination of strong rich hues juxtaposed against delicate tonal contrasts he also conveys the effect of floating planes of colour. Adding to this sense of opulence is the calligraphic-like surface texture which has been produced within the casting procedure.

The compositions of both the relief and three dimensional artworks now indicate a concern to reveal the inner structure of the tree form (as can be perceived in "Westland Ideogram: Winter" and "Westland Valley Form II") as the central stem has been constructed from vertically layered, ragged edged cast paper, in a manner somewhat reminiscent of Don Peebles paper constructions. With the tree form now stringently reduced the focus becomes the intrinsic beauty of the crafted paper material itself.

The three dimensional constructions are certainly Cumming's most impressive works to date. The circular geometric foliage shape of the the relief works have now been transformed into exquisitely moulded upturned bowl-forms which take on a votive, even ritualistic presence. As can be observed in Kahikatea Sentinel 1 and 11, the refined composition of these sculptural constructions possess a quite lyrical simplicity and grace which in turn creates a calm, still and contemplative atmosphere. The artist's desire in these artworks which is to invoke the tree's tapu nature in traditional Maori beliefs and its evocation of the spirit of Tane, guardian of the forest environment has surely been achieved.



Right;
Westland Ideogram:
Winter.
Cast paper and
mixed media. 1992

Facing page;
Kahikatea
Sentinel 1&2.
Cast paper,
mixed media. 1992

SPEAKING IN SILVER

By Penny Orme

Craft jeweller Peter McKay, who is normally resident in the small, picturesque township of Akaroa (about 80kms from Christchurch), undertook a one year artist in residency in the Art and Community Studies Department at Waikato Polytechnic in 1992.

As far as value for money is concerned the QEII Artist in Residence programme must surely provide inestimable returns to the art world in a broad variety of ways.

There are the inevitable culturally enriching benefits to the hosting institution and its immediate community, as staff and students gain the valuable experience of observing the craftsman at work and participating in both formal and informal exchanges of information and ideas as well as enlarging general skills.

There are also vital benefits for the individual craftsman. Peter McKay found the experience particularly valuable in that it provided him with both the time and freedom from the financial constraints of preparing items for marketing which gave him some room for contemplation, experimentation and the opportunity to indulge in some vital personal research and development.

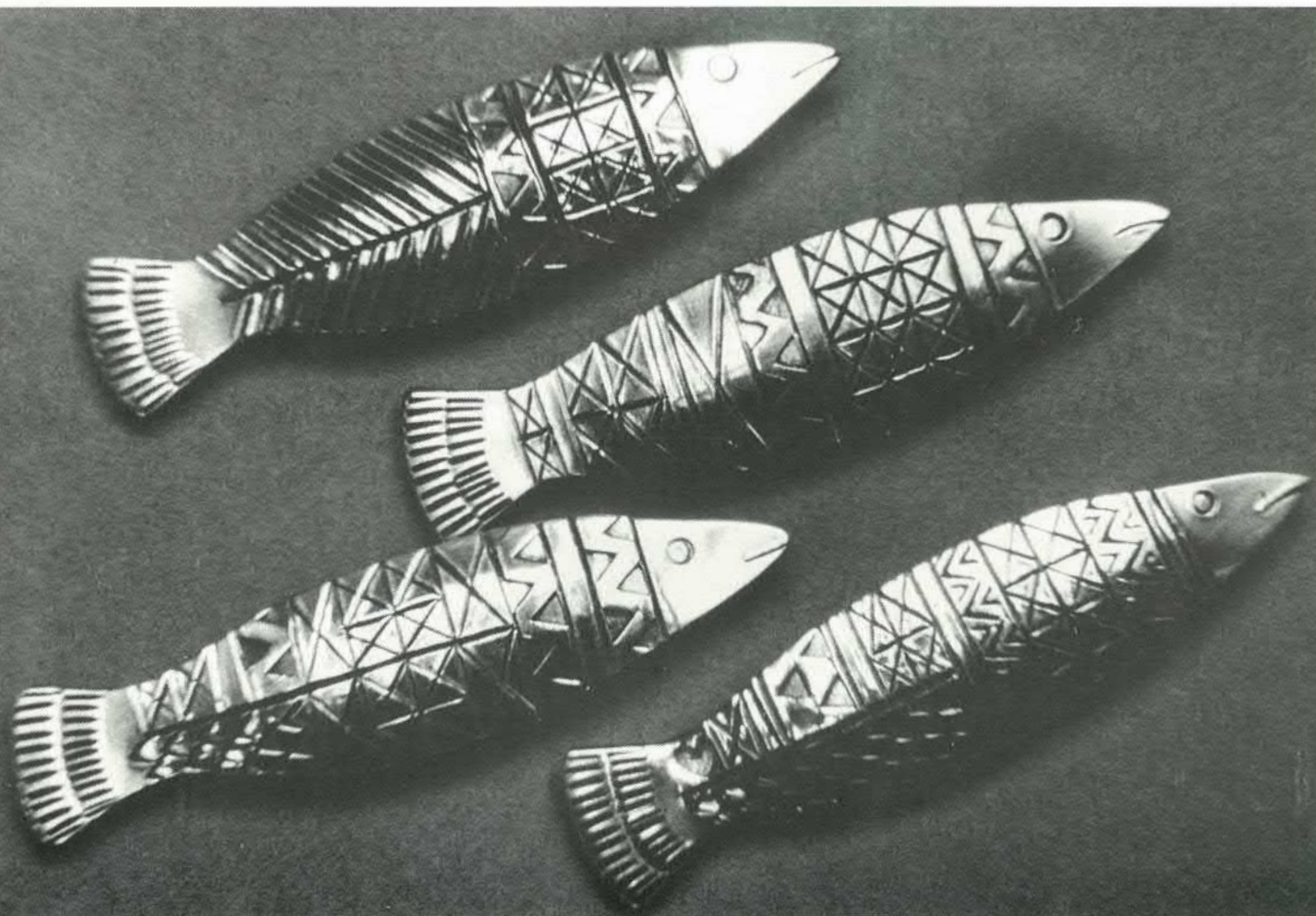
McKay also notes that he very much enjoyed sharing a workspace in the metalworking studio with the craft students at Waikato Polytechnic. Although he occasionally has a craft work-experience student working with him at his

Akaroa studio, craft production is essentially a solitary activity. While he believes this may also be an advantage, living in a small community means that he has few peers with whom he can exchange and discuss views and he found it personally most stimulating to be part of a larger craft environment.

McKay's own background and training in metalwork jewellery did not take place however in a formal institution, but was more along the traditional apprenticeship form under the master silversmith Kobi Bosshard. Perhaps this explains why he is particularly supportive of the concept of students learning the craft skills. For as he puts it the skills of metal work take a lot of acquiring until one is able "to put the mind and body into ones hands", in the age old method of watching, learning and emulating the master. Once these skills have been mastered the apprentice can then continue on to create his or her individual designs and develop their personal stylistic directions.

That McKay has learnt his skills superbly well is obvious when one observes his working methods which demonstrate his knowledge and understanding of materials and techniques and overall meticulous craftsmanship. The most favoured material is clearly sterling silver with some use of copper and he also utilises small amounts of gold. Bronze and titanium are mainly used for beads as part of the production of necklaces and bracelets.

Below;
Lightning Fish.



Above;
"Corvus Mortuus"

The first step of the process is to trace the working designs directly onto the metal and then the external contours are sawn around to reveal the basic shape. The surface pattern is then punched out through a chasing method. It is impressive to watch the craftsman at work. This is a rather primitive process, and his method of painstakingly tapping the fine punching tool while expertly twisting the metal plate to direct the line requires considerable manual dexterity. As McKay notes it is also an immediate way of drawing on metal but the process is most labour intensive and requires great discipline. The resulting surface designs have a highly graphic emphasis which can often be mistaken for etching or engraving.

Two recent exhibitions at the Cave Rock and Lynx Galleries in Christchurch gave the art public the opportunity of viewing the products of the year's artist in residency. The shows included familiar items as well as a group of works that represent some innovative developments.

Works displayed include bracelets, necklaces, earrings and brooches. The bracelets and necklaces express two contrasting approaches with one design utilising small finely patterned, textured beads made from a variety of materials while another group of designs are of a more solid and sculptural appearance. Finely perforated sterling silver sheet was used to construct a refined cone shape for the earring forms.

It is the brooch examples that appear to represent the area of greatest innovation. While the artist has continued various refinements with the now familiar delicate fish and whimsical alligator images, quite new directions are evident in a group of objects that utilise the silver material in a new solid, chunky manner. The designs of these latest objects push the concept of jewellery beyond being an object solely

for body adornment and places these firmly the realm of sculptural works, for while these objects may still be worn, the artist intends that they can also be displayed as as self-contained pieces.

Despite their obvious small scale these possess a definite sense of monumentality that is mostly achieved through the artist's concern to express a timeless content. There are two distinct themes. One relates to the Akaroa environment and the splendid harbour with its backdrop of the dramatic steep green hills that form the crater rim. The other thematic material is based on scenes depicting the drama of particular Biblical events.

These have some of the characteristics of an icon as they are shaped like small altar pieces with round or triangular arches with the familiar zigzag border pattern. At the base or "predella", a key Biblical quotation is engraved and the overall sense is that these are objects for contemplation. Another impressive design, depicting an emblematic rather mystical image of a dead crow with the Latin phrase "Corvus Mortuus" engraved in the frame, appears to take on the sense of a miniature ancient sarcophagus.

In this manner, the artist draws the viewer into this variety of condensed encapsulated images, in order to consider such issues as reason versus belief, or environmental issues, it becomes clear that the desire to explore a range of subject matter or themes has become a vital aspect of his work. It must be acknowledged, particularly with these latest thoughtful developments, that Peter McKay makes an impressive contribution in both the depth and variety of contemporary New Zealand jewellery.

His work will feature in *Open Heart* a survey of contemporary New Zealand jewellery at the Dowse Art Museum from November 20 to February 13.

TWO WORLDS

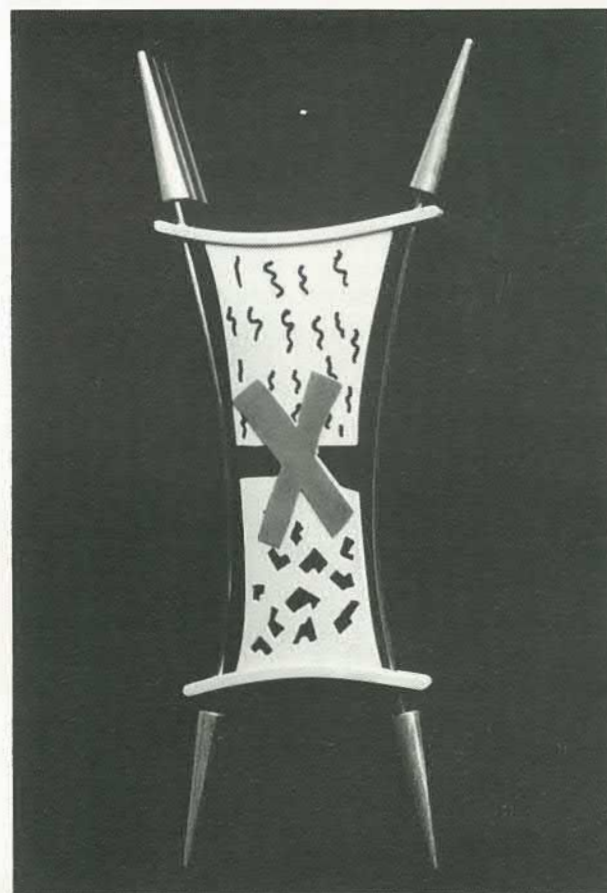
By Peter Deckers

In 1985 my wife Hilda Gascard and I emigrated from the Netherlands to New Zealand. We consider ourselves as pre-cold war and environmental refugees and we are very grateful that NZ has given us a chance to live and work in an unpolluted and democratic environment.

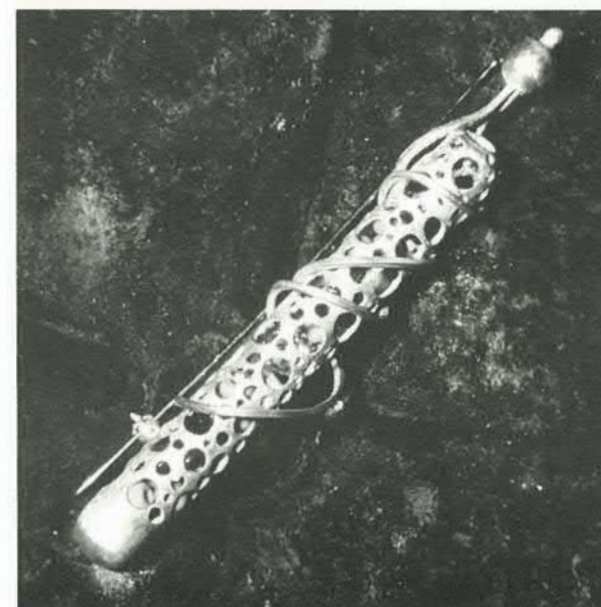
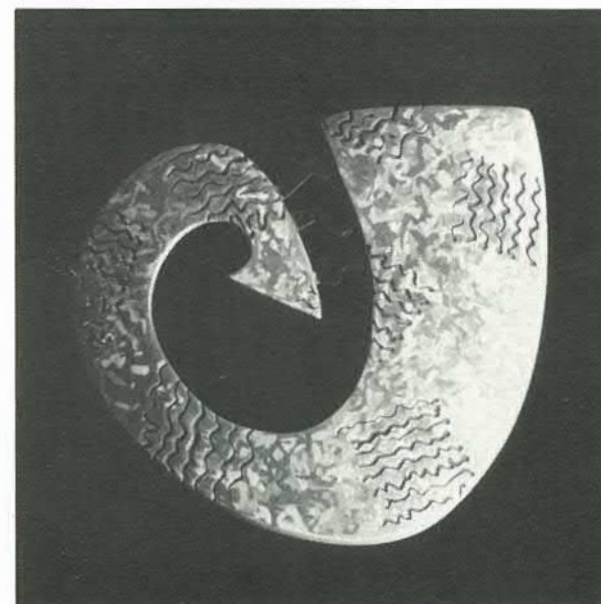
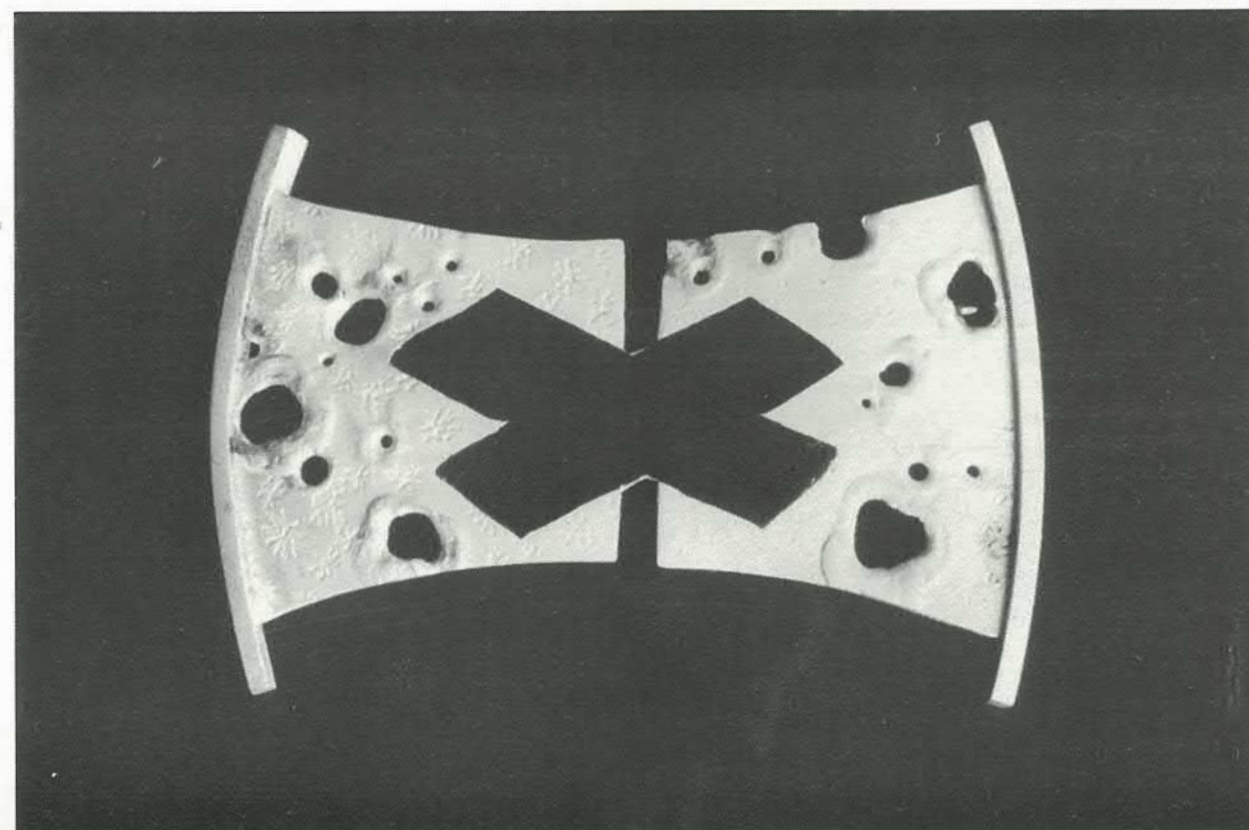
NZ has changed my work dramatically. From the early moments onwards, the land and the culture have absorbed my interest.

The way I was working in Europe could be described as abstract minimalism. Europe's culture is old, so its roots are disguised by the development. Working part time for Whitireia Polytechnic in Porirua, where Pacific and Celtic cultures are honoured, I became aware of my roots. The expression of that awareness has little or nothing in common with the expression of my ancestors. It is from the roots of human integrity and its fundamental natural existence. I observe the world and react on that in my work. I look at how the past meets the present and how its continuation will reflect on the future. A lot of political and non-political events, issues and decisions are reflected.

In 1989, my *Environmental Distortion* exhibition had to do with the reasons we came to this country. In that show, I made "offbeat tokens" reflecting the society and its natural and man-made disasters. For example, a reference to the cold war was a bomb-like hollow form, held by two tiny links. The piece was called *World Leaders Trust*. Other pieces expressed the indirect influence of telecommunications, or the holy grail of capitalism, economic growth, or the slow but devastating effect of humans on the environment.



Above; *Before the War*. Brooch, 925 silver, gold, stainless steel.
Below; *After the War*. Brooch, 925 silver, and oxidised copper/nickel alloy.
Both from *Environmental Distortions*, March, 1989.



That show laid the foundation of my expression through my work. Since then I have continued to observe society and the way humans impact on it through their actions, behaviour and decisions. Often thin layers of veneer are placed over important issues (like lost spirituality).

I try to capture that in my work, making small (look through) containers with covers. Inside, or under the cover is the so called "value" of the subject matter.

All sorts of techniques and materials - for example, rust, fake glass stones, Victorian kitsch jewellery, pure gold and silver, other items like (gold) coins, stamps, replicas, fashion ikons and so on - are also used (as long as I can afford them).

My work is diverse, and I refuse to corner myself into one expression, technique, material or style. The concepts are tapped from my observations and the jewellery which follows should beautify and highlight the wearer's personality. That the concept is understood is only a bonus.

The 1991, the QEII Arts Council awarded me an access workshop grant, and after two years of intense building, Hilda and I have almost finished the project. We have done everything ourselves, from plans to building.

Above;
Inflexible Democracy, Necklace, 1992/93; 925 silver, kitsch glass brooches, nylon.

Left top;
Beatifical Vision, 1992/93; 925 silver, foilbacked glass, coloured glass beads.

Left bottom;
Treaty of Waitangi, Brooch, 1989; 925 silver and oxidised copper/nickel alloy.

After travel and emigration, this project was our great adventure.

Together we have a small business with our jewellery and Hilda is trained as a classical pianist. The jewellery she makes is another expression of her characteristic mind. Her work is bold, strong, direct - almost like calligraphy.

Our work can be viewed in Wellington at Accolades and Avid, who will have a small show of my work in November.



TASMANIAN ARTIST-IN-RESIDENCE

Just arrived at Carrington Polytechnic from Tasmania is Wayne Z. Hudson, who takes up his position as artist in residence for the next six months with the help of a grant from the Queen Elizabeth II Arts Council.

Wayne Hudson's work focuses on contemporary seating in which he combines wood and metal, and sometimes leather. He has just returned from a two month internship with the Paley Studios in New York, he worked with Albert Paley, who his thought by many to be America's leading metalsmith, creating both sculptures and furniture.

By far the greatest influence on his work is a background of seven generations of rural living in Tasmania. It is this inheritance of experiences, traditions and skills, together with his formal art education that provides the stimulus for his work. "My background of rural living has been the ideology of my work for some time. I am interested in integrating my expressions of rural and city life. This is evident in my conceptual approach as well as images of animal forms which are depicted through my work."

After learning from his father the skills of shingle splitting and adzing, Hudson went on to complete an upholstery apprenticeship and worked as an upholsterer for 16 years. He was 38 when he achieved his Bachelor of Fine Arts Degree with Honours from the Tasmanian School of Art. "My art school experiences enabled

me to apply intellectual disciplines to the skills I'd learned earlier. I still use my bush skills with an axe, an adze and as a blacksmith, but finish my work to a very high quality. Also I'm very interested in linking lost craft techniques with contemporary methods and practice. I have a great passion for the materials I work with and am always pushing further to create new dimensions and exciting objects. At present I am using traditional blacksmithing skills; working with iron, plasticising and reshaping it, the weaving it through my work."

In recent years, he has travelled widely to build up his bank of experiences and knowledge. It is this that he will share with students and tutors at Carrington. His personal skills are very considerable and will be widely displayed and discussed as he builds up a body of pieces during his Carrington stay.

Wayne Hudson is a strong advocate for the creation of "one off" pieces of furniture. "One offs have two very important benefits. First they are the ideal way to spread a greater appreciation of artistic integrity amongst a wide group of people. Ideally they should be given the same respect and value as antiques receive. Secondly, they are a means of putting an individual and local thumbprint on furniture. The pieces we produce here should reflect local culture - Maori and Polynesian value and culture rather than American and European. This is why I am so much looking forward to working with the local timbers and other regional materials."



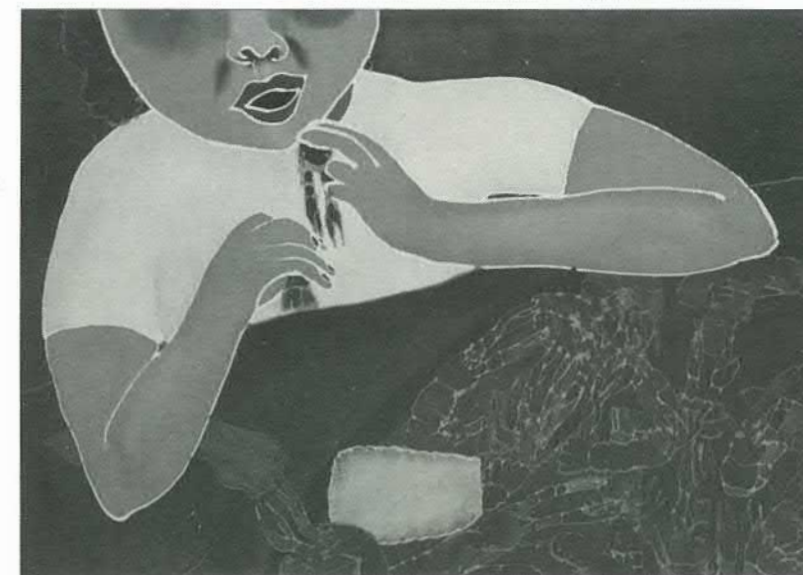
TRAVELLING LIGHT

With homes in two countries, textile artist Elizabeth Mitchell shares her year between Florida, USA and Nelson, New Zealand. Her itinerant lifestyle began after a conventional education in New Zealand which included a BA and training college. As well, she did some embroidery. Then she travelled to England, where she taught for a year in the mid seventies. A further year in the classroom in Jamaica was followed by travel which eventually took her to the Dominican Republic. Her experiences there were pivotal in her realisation that the joy of self expression through art need not be constrained by preconceived, externally imposed expectations.

She started drawing, not only on paper, but on other things which came to hand. Painted T shirts provided her with income. On a visit to Australia in 1987, she enrolled in a one-day silk painting course. Armed with some elementary knowledge, she returned to NZ and bought a bolt of silk from Wales & McKinlay, some dyes from CCG Industries and started a series of works which culminated in an exhibition at the Chez Eelco Gallery in Nelson.

Hungry for more knowledge, in late 1987 she attended a course in textile design taught by Lenore Davis at Penland in the USA. It was there she learned the techniques which enabled her to move away from the pastel colours she'd become accustomed to and into much stronger colours.

She's now become an established artist in the area around her American home, with four regular galleries representing her in Florida and Tennessee. As well, she sells her work on a circuit of art festivals, modelled on the craft fair concept. She's



enthusiastic about these events. There's a good deal of competition for places. Following slide submissions, there are often rewards and prizes to successful applicants. There are no commissions on sales, and as well as sales, the events often result in good orders from individuals and galleries.

She says of her work: "I stretch the pure white silk on a frame; the area to be painted is thus suspended, not touching any surface. The resist lines are drawn with a water-based resist of a glue-like consistency. The colour, fibre-reactive dye, is hand applied by paint brush. After drying, the silk is thoroughly steamed to set the dyes. This gives the coloured fabric a high standard of durability for paintings, and washfastness for fabrics. Lastly, I wash the silk to remove the resist and any loose dye, and finish it according to requirements."

This may involve mounting the piece, or having it made into a garment, as was the case with the outfit which won the Silk Section at the 1990 Wearable Art Awards in Nelson.

"I am a self-taught artist, a 'primitive' in a sophisticated world. My personal vision and style have not been subjected to formal training. My art work evolved from my heart, my head, my hand. I paint joyously with love and affection. Although sometimes motivated by grief or outrage, usually my paintings reflect the abundance of life. I paint the life I live - people, places, politics - a lyrical, symbolic narrative. Spontaneity, freedom and richness of colour are characteristics of my work. These are enhanced by the nature of silk - its lustre and receptivity to the dyes - and by the immediacy of the silk painting technique."

The paintings in the Suter show fell into two broad categories; those which deal with the immediate environment, and others which concern themselves with issues and events. Elizabeth says the first group sell best. These were brightly

Above:
"Cajun Feast (suck those heads)."
Painting on silk by Elizabeth Mitchell.

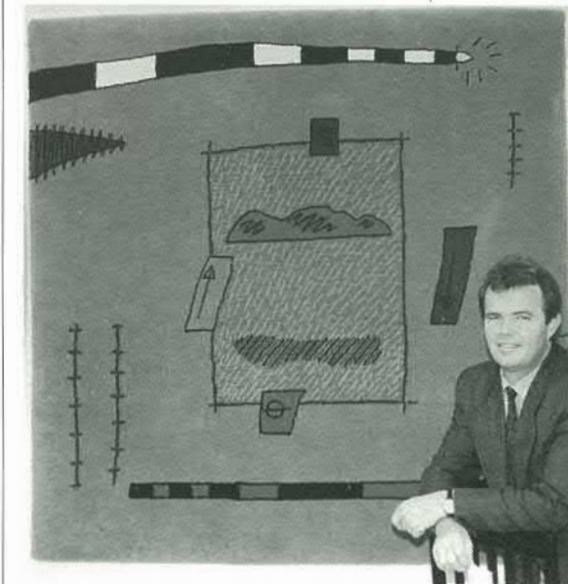
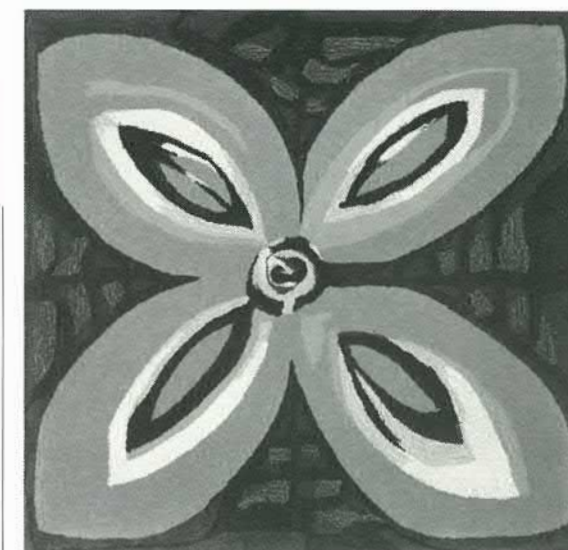
coloured paintings of parrots, tropical fish and lush foliage, all in brilliant colours delineated by the coloured resists of lustrous gold, silver and other more muted colours.

The potential is huge to take these pieces off the wall. They need not follow the two dimensional mode prescribed by painters. Her success at the Wearable Art Awards shows the potential of her work when used for garments. Finding the vehicle to carry her work to greater success could be the next step in her journey.

ARTIST/INDUSTRY INTERFACE

Recent exposure on "Good Morning America" resulted in a flood of orders for Dilana Rugs of Christchurch. Hugh Bannerman of Dilana makes rugs designed by many leading New Zealand artists, including Ralph Hotere, Fatu Feu'u, Gavin Chilcott, Phillipa Blair, Don Peebles, Kate Wells, John Bevan-Ford and Bing Dawe.

One of their more unusual current



commissions is to outfit a private 747 aircraft with a handwoven carpet. Last year Bannerman and Duncan Dempsey of Inscape Design were joint winners of the New Zealand Wool Board Award for their interior design combination at the Ministry of Foreign Affairs.

Dilana rugs can be seen at the Arts Centre Christchurch, or at "ARTEX", November 10-14 at the Brevet Club (by Christchurch Airport)

Top:
Carpet by Dilana
Rugs, designed
by Fatu Feu'u.

Lower:
Hugh Bannerman
and rug designed
by Kate Wells.

Below left:
Hugh Bannerman
of Dilana Rugs
with a
handwoven
woollen rug
designed by John
Bevan-Ford.



A STITCH IN TIME

By Adrienne Rewi

A group of Canterbury Embroidery Guild members have re-interpreted the old adage "a stitch in time saves nine", in their haste to complete a Christchurch City Council commission for its September unveiling.

The 1993 commemorative embroidery panel for the Christchurch Town Hall was commissioned by the council to mark the centenary of women's suffrage, and when the embroiderers lay down their needles they will have taken only seven months to complete a mammoth task that would normally take at least two years.

The panel measures 9 metres (horizontally) by 2 metres (vertically), using 21

metres of fabric, and is made up of several large triangular panels. The number of stitches involved is in the millions; the amount of thread exceeds 24,000 metres; and at least half of the 160 Embroiderers Guild members will have added their stitch once the panel is completed.

Co-ordinator of the project Marianne Hargreaves placed the first stitch on February 8th and since then "it's been a learning curve all the way."

Hargreaves is well versed in the intricacies of embroidery and in 1990 she co-ordinated the Canterbury Embroiderers' Guild hanging for the Oncology Department of Christchurch Hospital. She saw the Town Hall project as "another challenge", but readily admits that in her initial enthusiasm she had little perception of the work ahead.

"I forgot to ask how big it was," she laughs.

"When I found out, I was horrified! It was MUCH bigger than any of us had anticipated and that scale is certainly something we've had to come to terms with," she says

The City Council's decision to fund the embroidery project has received unanimous support. Apart from its "obvious historic capabilities" it has significance for, and to, women of all ages and ethnic origins, and from the outset there were clear guidelines for design criteria.

Marianne Hargreaves, as a member of the organising committee, felt it was important that the hanging be designed by a New Zealand woman artist, thus raising the profile of embroidery as an art medium.

Finalists chosen from the design submissions were Auckland artist Philippa Blair, Kate Wells of Wellington, Bianca van Roogerooy of Christchurch and Di Ffrench of Dunedin.

"Di Ffrench was the obvious choice - as much for her unique creativity as for her design's clarity, simplicity and symbolism," says Hargreaves.

"Ffrench had been artist-in-residence at the Christchurch Arts Centre in 1990 and is well recognised in New Zealand for the scale, rich depth and quality of her work. Her design embraced all the criteria of the brief and of the four submissions, it was also the easiest to interpret in stitch." Hargreaves says her biggest problem was working out the logistics and the material requirements.

Ffrench scaled up her 1/10th plan to a life-size drawing on architectural paper, which Hargreaves then transferred onto the fabric. One hundred percent Cork linen was chosen for its coarse, open weave and she spent a full week drawing up the design with the help of a one metre by one metre light box... "it was a nightmare," she recalls.

For each of the panels, Hargreaves has spent up to two days devising colour schemes and stitch types, which have been noted on small paper squares and attached to the appropriate segment of the panel for the volunteer embroiderers to follow.

"It's been a case of me working just one step ahead of them all the way through," she says.

Volunteers were organised into two shifts a day of three hours each, plus two three-hour evening shifts a week. A minimum of four attended each shift and an appointed supervisor attended each session to ensure quality and evenness were maintained.

"One of the practical problems of our tight time frame has been the lack of time to produce samples of test stitches. Once the fabric was cut and on the frames, we



went straight into stitching - so we have to confess to a bit of unpicking to start with. Until some stitches were actually placed, we didn't realise they wouldn't be appropriate.

"With this many people involved, you need to be straightforward, so stitches are uniform - long and straight worked either horizontally or vertically - to maintain straightness of the fabric and to prevent buckling. And because of the scale of the hanging, the visual impact is in the colour and texture, not the stitch detail."

Hargreaves says stitch size variation has actually enriched the texture, creating an embossed look. That variation has been enhanced by the inclusion of applique and knitted components.

A further group of embroidered completed highlights before the panels were joined together and attached to a backing. Each embroiderer has also stitched their name onto the border of the project - "Di Ffrench feels strongly that women's work has not been well enough recognised in the past, and like those involved, she is keen to see the profile of embroidery elevated."

The completed panel, all artwork, the embroiderers' diary of the project, photography and a video will be exhibited at the Robert McDougall Art Gallery from September 25 to November 7, allowing the public their one and only opportunity for a close-up inspection of the panel's detail. Once hung in the Town Hall it will be at least two metres away from the public.

"It's been a huge challenge and a long and difficult task," concludes Hargreaves.

"But once you see the richness of the image coming to life, it's definitely worth it. It's very exciting and for many of the women involved, there is the joy and pride in knowing they are leaving behind a legacy for both their families and the people of Canterbury."

DOWSE SHOWS

Auckland furniture designer and maker Humphrey Ikin has maintained his own studio specialising in furniture since 1980. He recently designed and made seating for the new Wellington City Art Gallery and is currently designing the furniture for a new chapel in Auckland. Ikin has held several solo exhibitions and has work in public and private collections throughout New Zealand.

His interest in furniture extends from extreme simplicity and practical form, to sculpture, whose only connection to the language of furniture is the wood from which it is made.

"Wood has been a principal material of expression in this country for 1000 years. As part of that ongoing tradition, the work has roots in both the inherited material culture of the Pacific and an elemental European furniture vernacular."

His forthcoming exhibition *Room* at the Dowse Art Museum expresses Ikin's continued personal exploration of the structure and use of a range of furniture objects. The exhibition runs from October 23 to January 23.

See cover photo.

An exhibition of hand made books will focus on the work of nine artists and will explore a variety of approaches to book arts, including fine bookbinding, photographers books, Xerox works, artist's and hand-made literary books.

Artists include Alan Loney, Michael

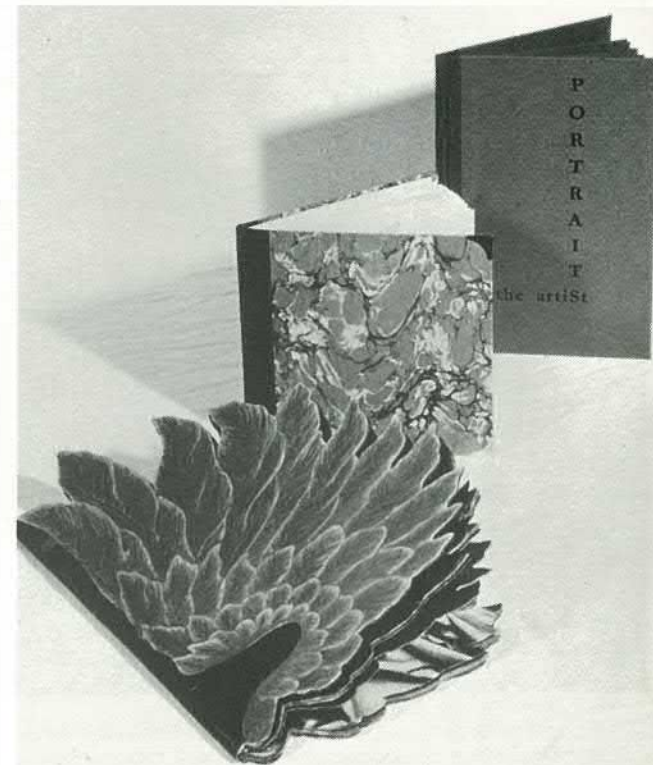
O'Brien, Cilla McQueen, Rob Garrett, Beth Serjeant, Jo Torr, Helen Mitchell, Biokanni Intra and Brian Gregory. Each demonstrate a different approach or theme and will contribute two or three works. The show runs from October 30 to January 16.

In 1993, the Dowse Art Museum began negotiations to purchase a collection of contemporary New Zealand jewellery which had been exhibited in galleries and museums throughout Australia and Asia through 1988.

BONE • STONE • SHELL, curated by John Edgar and organised by the Crafts Council of New Zealand, featured the work of twelve artists working specifically with bone, stone or shell, because of the historical association of these materials with body adornment in both New Zealand and other areas of the Pacific. The works were recognised by the Dowse a major public collector of body adornment as an asset to its existing collection. However, due to a lack of funds the Dowse was unable to purchase BONE • STONE • SHELL.

Stimulated by the loss of this exhibition and the fact that the majority of the artists concerned are already represented in the Dowse collection, the museum has mounted its own show BONE • STONE • SHELL • FROM THE DOWSE COLLECTION, currently showing and running until October 24.

Highlighting some of the most stunning work from the Dowse's body adornment collection, this show brings together a body of work which responds to the three materials in an exciting and varied manner.

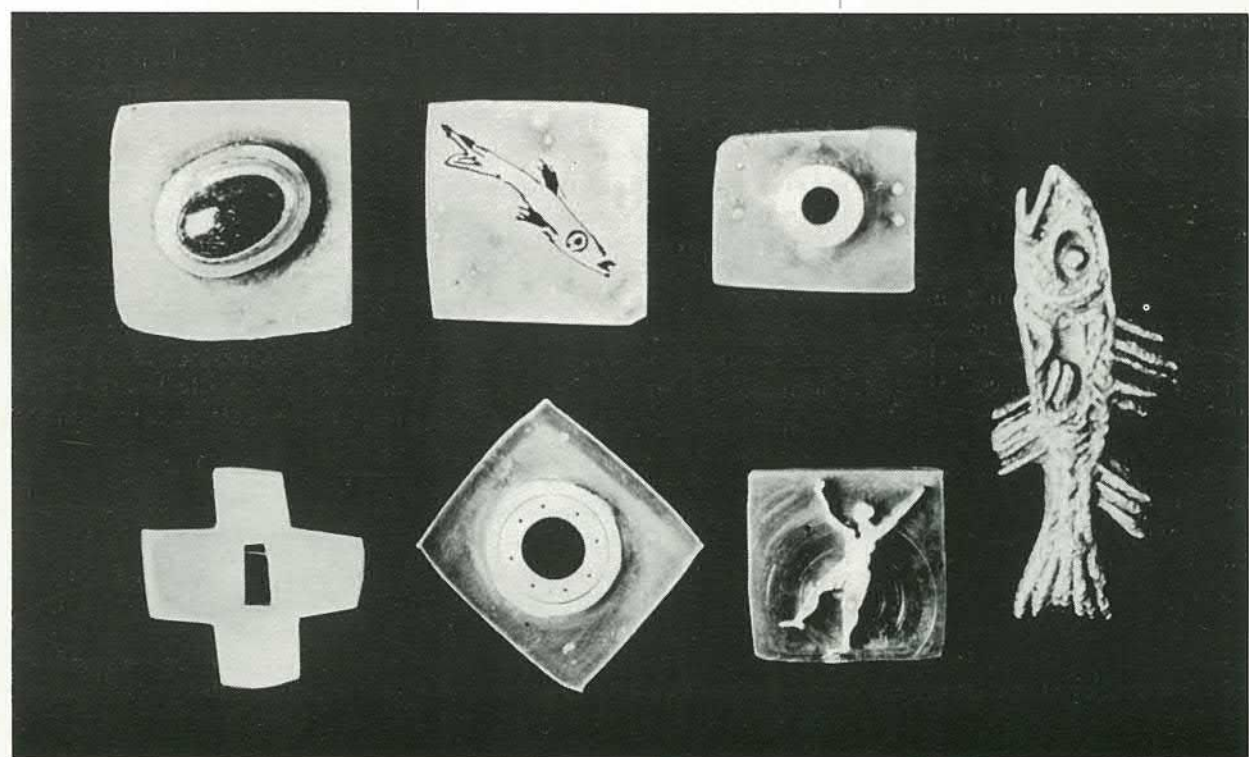


Contemporary New Zealand jewellery artists Paul Annear, Russell Beck, Alan Brown, Eléna Gee, John Edgar, Tania Patterson, Warwick Freeman, David Hegglin, Alan Preston and Richard Tarrant are amongst the fifteen artists represented in the show, exhibiting a total of thirty works

Open Heart, a major exhibition of contemporary New Zealand jewellery will consist of over one hundred pieces of jewellery designed and made by thirteen of the country's most innovative and creative jewellers.

The show is expected to be the first of a biennial series of jewellery exhibitions intended as an ongoing survey. It will later tour to the Fisher Gallery in Auckland in March-April 1994.

Above:
Handmade Books by
Brian Gregory & Jo Torr.



Left: Ann Culy. Brooches.
From *Open Heart* at the
Dowse.



Above;
Very large chain,
Paua shell,
500x350x50mm,
by Alan Preston

Below;
Body Adornment,
Diary Pieces,
wood, stone, paint,
ribbon,
by Joan Atkinson. Photo;
Julia Brooke-White.

Curator and jeweller Eléna Gee selected the thirteen jewellers. "For the exploratory nature of their work. They are open to experimenting with new ideas and techniques, prepared to risk spectacular failure to achieve spectacular success."

To clarify these explorations for the viewing public, Gee has asked the jewellers to expose the process of creating their work. The exhibition will include explanatory material such as preparatory drawings, inspirational images, written

concepts and technical experiments.

"While some of the jewellery may seem extreme, many everyday objects we all take for granted started their design lives decades ago as the apparently bizarre and extreme ideas of designers."

The exhibition will include a group of framed photographic brooches forming a story by Nelson artist Kim Brice. Brice is one of several exhibitors who were among the earliest graduates of the Craft Design courses started in New Zealand polytechnics in the mid-1980s. This year he is pursuing further study in Sweden on an Arts Council grant.

Other works include carved rocks by Andrea Daly, rose thorn and wood necklaces by Auckland artist Joan Atkinson, silver and gold brooches set with pebbles by Kobi Bosshard of Dunedin, and recurring dead crow and heart images on brooches by Peter McKay of Akaroa.

Open Heart opens at the Dowse Art Museum on November 20 and runs until February 13.

Don Driver has had a strong history with the Dowse, with several solo exhibitions from 1977 through to 1989 and works in the museum's collection. *Don Driver from the Last Ten Years* is based on a successful Taranaki Festival show held earlier this year, including a comprehensive coverage of the past ten years of Driver's work, as well as some new works not previously exhibited.

This is a survey exhibition of mixed media assemblages including a few older, more familiar works from the earlier 1980s (such as Beans, Lupins and Wheat (1982) and Maize Pitchfork (1982)) to make connection with the past and give a context to his later works. However, the majority of the nineteen works in the show signpost the future, with many references to time. New works including

five tondos using the familiar found materials remind us of Driver's ability to add value to every day objects; old milk crates, brooms, wood, car registration plates and bicycle tyres. The exhibition continues at the Dowse until November 13.

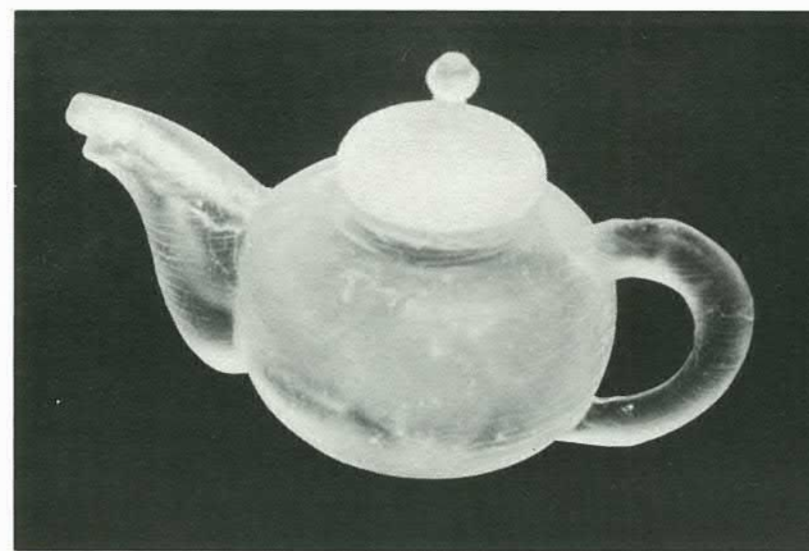
WOOD BUSINESS

Wood turners Ann and Bob Phillips have become the first New Zealanders to be commissioned to write a book on their craft by a British publishing house.

The Phillips' who live just south of Nelson, have been working with wood for seven years. They have a background in science and industry - Ann has PhD in science and Bob worked as an aeronautical engineer - which they've put to good use. Recently they developed their own dehumidifier for drying native timbers, which is now marketed in New Zealand. They insist strongly on a professional approach to sales and marketing and this aspect is to be emphasised in the book.

During a marketing trip to the UK during 1992, Ann and Bob gave talks to woodworking groups and met with G.M.C. publications, for whom they'd written short magazine articles. Seeing a gap in the book publication market, the publishers are aiming the book at woodturners in the UK, USA and Australasia. Anne and Bob take a positive and encouraging approach to persuade doubters that professionalism can be brought into artistic endeavour.

The book, with a working title "The Business of Woodturning", is designed to appeal to a wide spectrum of interest levels, recreational to committed professional.



GLASSWORKERS RECOGNISED

Glassblowers Ola and Marie Höglund are moving their workshop/gallery from Craft Habitat in Richmond. Their buildings were in the way of proposed road construction, so the couple have chosen to relocate in more rural surroundings at Korurangi Farm, a few kilometres south.

The move, due to take place in November, comes just months after their acceptance as a company approved to use the New Zealand Brand. The New Zealand Brand is a project developed by Tradenz and the New Zealand Tourism Board. The Brand, which symbolises quality excellence, environmental responsibility and the unique New Zealand personality, is licensed only to those companies which meet rigorous standards. Other licencees include Ansett New Zealand Ltd, the New Zealand Apple and Pear Marketing Board, Christchurch Carpet Yarns and the Riverhead Estate Winery.

The introduction of the concept and selection of the first users of the Brand is the first step in a long term sustained campaign to build New Zealand's image in key export markets.

Below; Ola Höglund at work.
Photo; Lynne Griffith



TABLEWARE REVISITED

Increasingly, craftspeople are relinquishing their role as producers of the complete object from concept to final execution. Generally, this is manifested in the designer/artist completing the surface embellishment on objects which have been created by another person, or by processes more suited to mass production.

Nowhere is this development more apparent than in ceramics. In Auckland, Catherine Anselmi and Christine Harris are designing or supervising the design of decorative surfaces on mainly functional ceramics which have been produced from moulds. In Nelson, one of the country's best throwers Ross Richards is supplying blanks to Painted Pots Partnership, Art of Living, Mill Pottery and others, who then complete the decoration and firing.

The Fisher Gallery in Pakuranga, Auckland recently investigated and extended this trend with *The Studio Ceramics Dinner Service Show*. Invited Auckland artists, generally without a background in ceramics, applied the conventions of their present work to ceramic forms supplied by Studio Ceramics New Zealand.

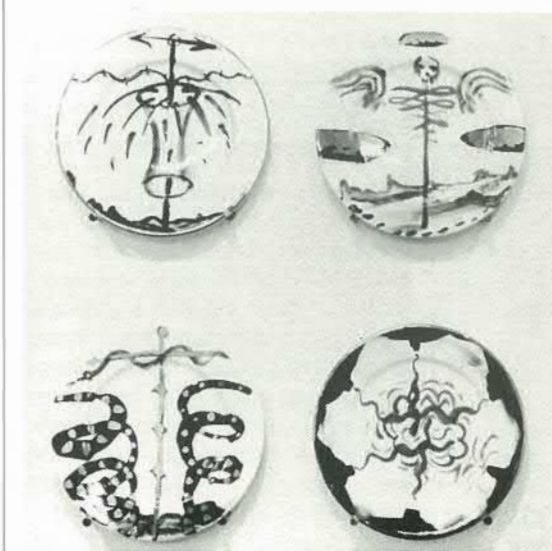
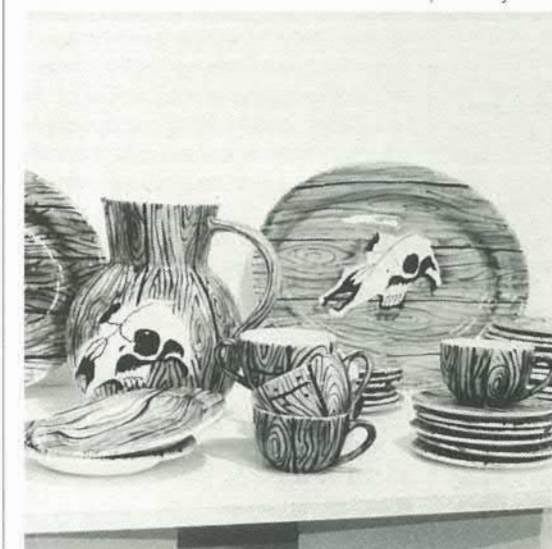


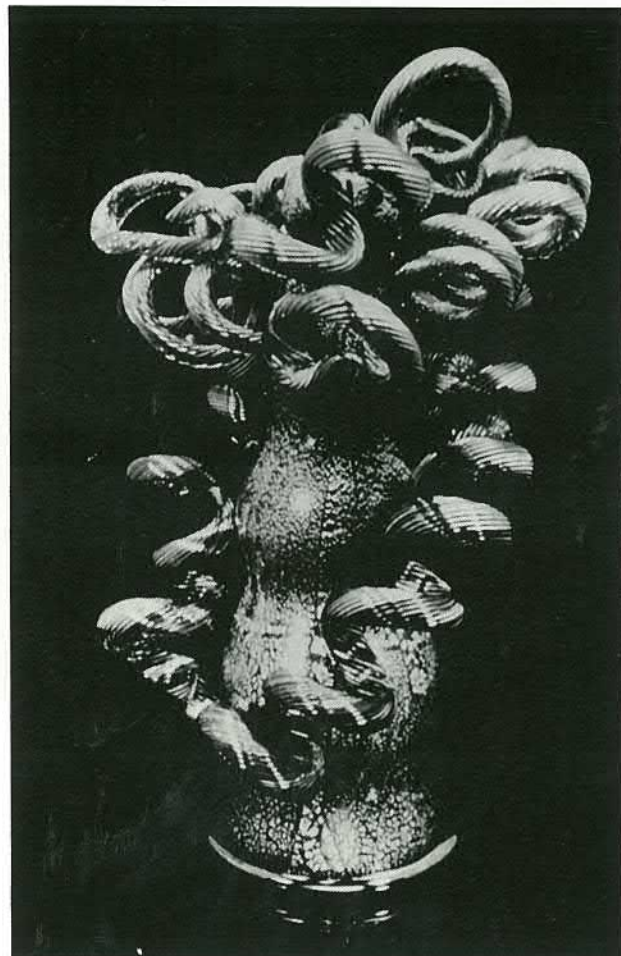
To allow a diversity of approach and discipline within the exhibition, a wide range of contributors was selected.

A complementary exhibition is *Recent Auckland Glass*, featuring current work based around the theme of domestic table ware

Both shows continue at the Fisher Gallery until October 17.

Above left;
"Iced Teapot", by Emma
Camden, from Recent
Auckland Glass.
Right, from top;
Work by Terry Stringer,
Dick Frizzell and (bottom)
plates by Gavin Chilcott
and Ralph Paine. All from
The Studio Ceramics
Dinner Service Show.
Photos by Brian Kitchener,
courtesy Fisher Gallery.





Above;
Gilded venetian with cobalt
coils, Dale Chihuly 1990.
Photo: Roger Schreiber.

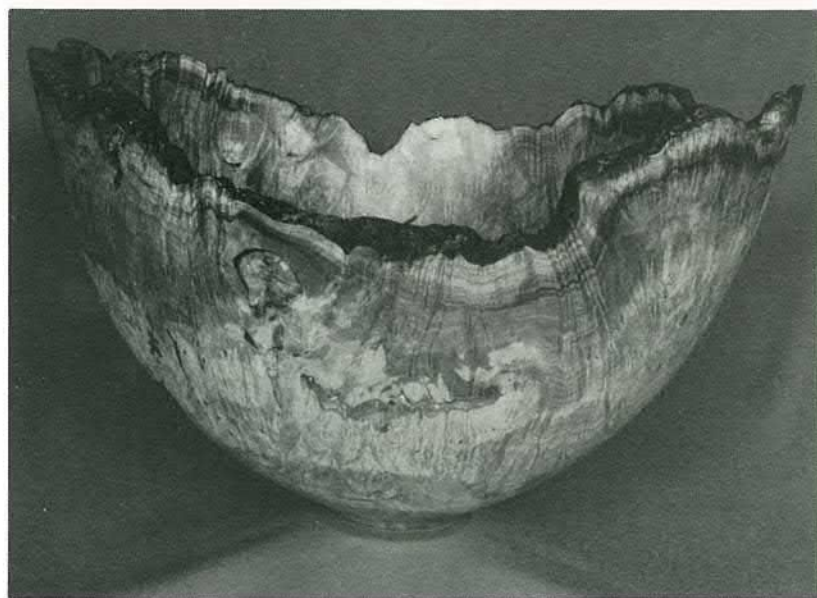
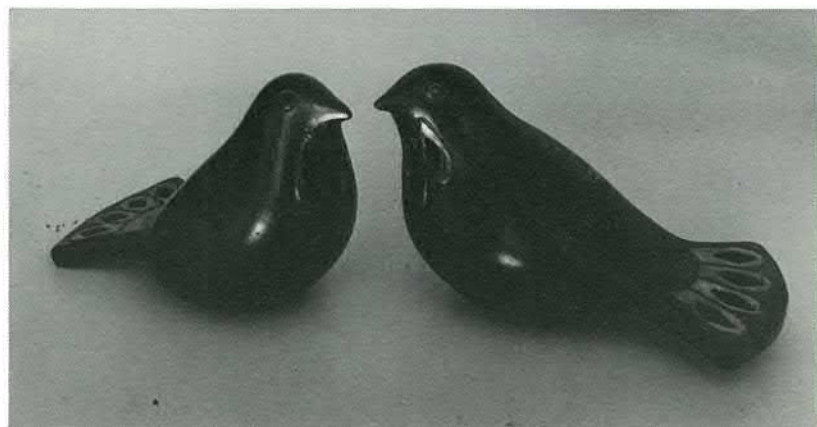
Right; works from the
Christchurch art promotion
in Adelaide.
Upper; Burnished birds by
Rosemary Thompson.
Lower; Maple burr bowl,
480 x 300mm,
by Soren Berger.

ART FORUM

Is art a European idea? Is it art because it's in the art gallery? The museum? The temple? The marae? On a pedestal? In a glass case? On the mantelpiece? Around the waist? One the face? Can art exist without institutions? Who says what counts as art? And does it really matter?

The New Zealand International Festival of the Arts brings the debate to our doorstep. In March 1994, art experts from all over the globe will descend upon Wellington to participate in *Under Capricorn*, New Zealand's first major international visual arts symposium. The line up includes speakers from New Zealand, Australia, Japan, the Philippines, the Solomons, the Netherlands, Chile, the United States and France.

The speakers include Hisashi Muroi, who has written on why Japan's contemporary art scene is burgeoning, even though the Japanese have no word for art. Paki Harrison is a master carver and an authority on the Maori meeting house as an integrated art form. Vivienne Johnson has related Aboriginal desert painting's strategy of reverse appropriation to its success on the international scene. Thomas McEvilly, one of the most highly profiled art critics in the world, is



well known for his attacks on the euro-centrism of Western art.

Under Capricorn happens at the Concert Chamber in the old Wellington Town Hall on the 4th, 5th and 6th of March 1994. The programme consists of talks, panels, films, exhibits and performances.

Under Capricorn is being organised by the New Zealand International Festival of the Arts, the Govett-Brewster Art Gallery, the University of Auckland Centre for Projects in the Arts and the Queen Elizabeth II Arts Council of New Zealand.

Placed firmly in the middle of the 1994 Festival programme, *Under Capricorn* audiences can also take the opportunity to see a myriad of other arts events including an exhibition of the American glass artist Dale Chihuly; *Powerworks*, a selection of pieces from Sydney's Museum of Contemporary Art; and *Fomison*, a major survey of the work of one of New Zealand's most compelling artists. The full programme brochure is released on October 20, 1993.

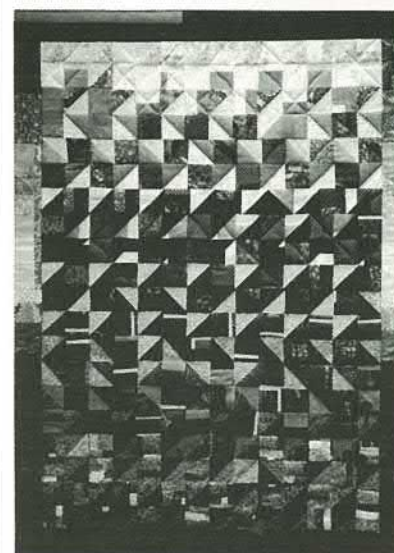
The 1994 New Zealand International Festival of the Arts takes place in Wellington from February 25 to March 19.

ADELAIDE PROMOTION

A major Christchurch art promotion recently took place in Adelaide, curated by Noeline Brokenshire of Cave Rock and Salmander Galleries. Sculpture formed the backbone to the display. These were all bronzes by Llew Summers, Stephen Gleeson, Bronwyn Taylor, and Bing Dawe. Bing Dawe's "Editions of Reintroducing the Fabulous Races" (see NZ Crafts, Issue 35) were warmly received by the Adelaide public, particularly the children, who delighted in "The Man with his Face in his Chest" and "Sciapod".

Weaving, quilts, paintings and prints were grouped and arranged on the walls surrounding the sculpture. Robin Royds' banners were suspended from the ceiling and formed subtle interior spaces. The massive pieces of turned wood by Soren Berger made a tremendous impact right at the entry. These were contrasted, immediately behind, by the delicacy and preciousness of jewellery by Mitsuyo Matsumoto, Larry Field, Kate Ewing, and Penelope Hughes. Also at the entry, the paddle and carved figures of Riki Manuel and the Tukutuku weaving by Mae Tau-rua were displayed.

Sue Spiegel's quilts were painstakingly inspected and admired by many, as were



Rosemary Thompson's burnished ceramic birds. The viewing public appreciated the variety of approaches to ceramics used, and questioned deeply the techniques used by all four participating ceramic artists.

The paintings and prints made a fine contribution to the whole exhibition, particularly the prints by Barry Cleavin and the coastal scenes by Catherine Brough. The Dilana rug in black and white had a short wall to itself and spoke eloquently.

The exhibition was well supported by a detailed catalogue which included biographical notes of the contributing artists.



SMALL PACKAGES

Reviewed by Peter Gibbs

The Best Things Come in Small Packages - an exhibition organised by the New Zealand Society of Potters at the Suter Gallery during September. The restriction on entries for this show was the works must be capable of being packed in a box with a combined length, breadth and height of less than 1.5 metres. The trend seems to be for such invited exhibitions not to have large numbers of entries, and this one was no exception.

In recent years, the Suter has extensively used white drapes as an adjunct to the exhibition display. While these can sometimes add another dimension to the display and isolate various pieces so that they can be focussed upon more easily,

they can also create unnecessary clutter. On this occasion, however, the drapes were used successfully to shrink the room to fit the relatively small number of exhibits.

The entry constrictions had the interesting effect of forcing some potters to work on a smaller scale than they normally would. In many cases, this resulted in an improvement in the result.

Among the most successful pieces were small containers by Tony Bond; pit or saggar fired teapots taking their form from scallop shells by Mark James; tiny "Dream Stones" by Darryl Frost; "Memories of the Past" by Hilary Kerrod (winner of the judges' commendation); "The Eating Things" by Onlie S.M.Ong; small Scent Bottles by Liz Earth; and more "Dancing Teapots" by Gaeleen Morley, this time in vibrant green and purple.



Far left; works from the
Christchurch art
promotion in Adelaide.
Top; "Options" braided
fabric, by Robin Royds.
Lower; "Canterbury
Nor'west", quilt by Sue
Spiegel.

Works from "The Best
Things come in Small
Packages".
Top centre; "Tea Shell" by
Mark James.
Top right; "Pimp" by Tony
Bond.
Bottom left; "Dream
Stones" by Darryl Frost.
Bottom Centre;
"Memories of the Past" by
Hilary Kerrod.
Bottom right; "Scent
Bottle" by Liz Earth.
Photos: Peter Gibbs



JONATHAN CAMPBELL

Recent Whitireia graduate Jonathan Campbell has set up a foundry on a ten acre block near Lower Hutt. After sculpting on his own and attending a bronze casting workshop, Campbell later worked part time for Paul Dibble, gaining proficiency and confidence.

Setting up his foundry, he began casting his own work and accumulating equipment. A trickle of work for other people led to a contract with a French wool buying firm for 250 castings to celebrate their centenary. This made it possible for him to fully set up the foundry and he now casts work fulltime for other artists.

As his own work develops, he is developing contacts with retail venues throughout the country.



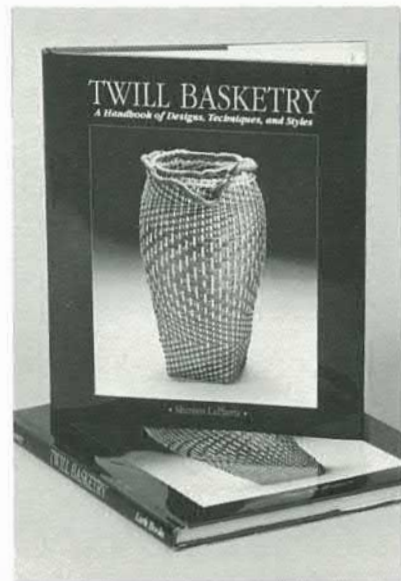
GALLERY ON THE MOVE

Compendium Gallery, one of Auckland's leading craft retailers is joining the expanding group of venues for craft and visual arts in the centre of Auckland.

Compendium moves from Devonport, across the harbour to a site in Lorne St. Director Pamela Elliott says, "Moving to a larger central site will provide Compendium

even greater flexibility for its stock, which is the widest range of New Zealand made work in the country.

"Convenience for the local business and corporate clients, visitors and Aucklanders are the primary reasons for the move. Auckland city is becoming more interesting and vibrant than it's been for years and I hope Compendium will add to its attractiveness."



TWILL BASKETRY

By Shereen La Plantz.

Published by Lark Books.

Reviewed by Judy Wilson Goode.

Twills are most often seen in fabrics and can be identified by an overall diagonal pattern in the weave. Almost all the possibilities of twill technique and design concepts are explored in this book, which is focussed on baskets, but could be applied to any weaving medium.

The beauty of basketry is well demonstrated in twill weaving and the reader is guided through the techniques in easy steps with excellent diagrams. Together with these clear explanations, one can also capture the magic and challenge of beautiful baskets by closely observing some of the photographs of quite stunning pieces. The book shows a wide range of designs and concepts and is an excellent reference for many projects. The processes and techniques are so clearly demonstrated that one is left free to confidently experiment with creativity.

Balance, colour, and a wide interpretation of variations of twill are included in the book, which has a wealth of illustrations, clear text, and diagrams. Whatever your skill level, if you love baskets, you'll enjoy this book.

ITINERARY

EXHIBITIONS

Reyburn House, Whangarei
Creative Clay, open potters exhibition. October 5-27.

Compendium Gallery, 49 Victoria Rd, Devonport, Auckland.
National Invitational Exhibition of Wood. Guest exhibitor, Chester Nicholls, Kaipara. October 17 - 30.
Collectables. By fibre artist Penelope Read. October 31 - November 13.
National Invitational Exhibition of Jewellery. Guest exhibitor, Kaz Bartsch, Dunedin. November 14 - 27.

Lopdell Gallery, Titirangi, Auckland
Mug Show, October 8 - 31.

Auckland Maritime Museum, Auckland
Exhibition by Peter Oxborough, four months from August 20.

Auckland Museum, Auckland
The Courier Post Royal Doulton Ceramics Exhibition. September 4 - October 31.

Fisher Gallery, Reeves Rd, Pakuranga, Auckland
The Studio Ceramics Dinner Service Show. Invited artists extend their work onto production tableware. September 17 - October 17.
Recent Studio Glass. Glass works based around the theme of domestic table ware, by Auckland glass artists. September 17 - October 17.
Charlotte Fisher. Three large sculptural aworks. August 13 - November 21.
Carole Shepherd - Enraptured Love - an installation. October 22 - November 21.
Greer Twiss - Decoys and Delusions - an installation. October 22 - November 21.
Gauge '93. Exhibition by Manukau Polytechnic Jewellery School students. November 26 - December 12.

Master Works Gallery, York St, Parnell, Auckland.
Contemporary Maori Weaving from Aromea Tahiw. October 12-30.
New Directions, New Surfaces. Rick Rudd. November 4 - 20.
Glass. By Garry Nash, Sunbeam Glassworks. November 22 - December 11.

Pots of Ponsonby, Auckland
Window display by Catharine Dawson. October 11 - 23.
Earth Rhythms and Wild Singing. Eight women celebrate the centennial of Womens Suffrage in clay. October 25 - November 13.
Rosemary McClay, November 15 - December 4.

The Vault Gallery, 13 High St, Auckland.
Blown Glass vases and Bowls, by Bettina Visentin. September 28 - November 13.
Furniture and Metal Sculpture, by Todd Stevenson. November 14 - January 10.
Ceramic Sculpture, by Nick Holland. January 11 - February 22.

The Glass Gallery, 23 Jervois Rd, Ponsonby, Auckland.
Whatu Manama, Areta Wilkinson, October 18 - November 26.
Glass Work, Jenny McLeod, November 8 - 26.

Fire & Form Gallery, Chartwell Sq, Hamilton.
Mad Mud, John Green; *Lustres*, Tui Morse; *T Shirts*, Pat Paterson. November.
Platters & Bowls, Peter Henderson; Christmas Show, Co-op members. December.

Waikato Art and History Museum, Hamilton.
Treasures of the Underworld. Ceramics from Expo. October 30 - December 10.
Thames Society of Arts.
Summer Exhibition, Jan 20 - 31.

The Bath-House, Rotorua.
Daughters of the Land. A look at the lives of

rural women in the immediate Bay of Plenty area from 1890 to 1990. July 30 - November 1994.

Hawkes Bay Museum, Napier
Hawkes Bay Review, annual exhibition of painting, sculpture, photography and printmaking, October 2 - November 7.

Hawkes Bay Exhibition Centre, Hastings.
Kiwiana. An exhibition of nostalgia and cultural history. November 12 - February 13.

Gallery Seventy Nine, Hawera
Mavis Gibson and Joan Fitzpatrick. October 3-28
Photography. Kathryn Gulliver, November 1-28.
Christmas Show. Taranaki artists. December 5-24

Myriad Arts Centre, Maniaia, South Taranaki
Art Attack, exhibition and art auction, November 27 - December 3.

Sanjeant Gallery, Wanganui.
Sanjeant Gallery Arts Review 1993. Mid Oct - Late Nov.

A Show of Hands. Late Dec - early March 1994.

Dowse Art Museum, Lower Hutt.
No Man's Land - extending the boundaries of women and art in Aotearoa. Marking the centennial of Women's Suffrage in New Zealand. 45 contemporary women artists are participating with works in the exhibition and commentaries in the exhibition catalogue. Until January 1994.

NZ Academy of Fine Arts, Buckle St, Wellington
Academy Women - A Century of Inspiration. Historical and contemporary artworks and craft. September 25 - October 25.

The Potters Shop, Woodward St, Wellington.
Silk by Mary Fyfe, *Jewellery* by Megan Young, *Paintings* by Beth Sutherland, October.

The Craft Art Company, 284 Lambton Quay (Sun Alliance Centre), Wellington.
On-going exhibition, including pottery, jewellery, tapestry weaving, glass, wood, silk, paintings and mixed media.

The Vault Gallery, 6 Willis St, Wellington.
Cast Glass, by Jenny McLeod. September 7 - October 18.
Slim Volumes, by Charlotte Fisher. November 30 - January 17.

Accolades Gallery, 22 The Terrace, Wellington.
Bronze Bowls by John Tullett and *Hot Glass* by Mandy Angus, October 4 - 22.

Museum of New Zealand, Wellington
Nga Mana Wahine o Te Arawa. Weaving from the Museum's collection. September 19 - late January.

Suter Gallery, Nelson.
Craft Dyers 4th Exhibition. September 26 - October 17.

Cave Rock Gallery, Arts Centre, Christchurch.
Fabric Artists, 5 Options Group, Dunedin. October 4 - 17.

Sailing South, Ceramics by Peter Oxborough. November 8-21.

Mixed Feelings. Exhibition of the Professional Weavers Network. November 29 - December 19.

Christmas Show - Cave Rock and Salamander Galleries. November 29 - December 19

CSA Gallery, Christchurch
African Art. October 5-17

Textiles. Wilma van Hellemont. October 5-17

Landscape Week - National Awards. NZ Inst of Architects. October 5-15

Design Drawings. Lincoln University final year Landscape Architecture students. October 25 - November 31.

Art & Design Department students, from Christchurch Polytechnic. November 2 - 7

Christchurch Town Hall.
Alternative Furniture Show. October 15 - 17.

Robert McDougall Art Gallery, Christchurch.
City Council Embroidery. September 25 - November 7.

COMPETITIONS/AWARDS

Fletcher Challenge Ceramics Award. Slide entries due Wednesday December 1. Enquiries, P O Box 33 1425 Takapuna, Auckland or phone 09 630 8581.

New Glass Review 15 (USA). Closing date December 1. Worldwide competition conducted by the Corning Museum of Glass, New York to choose 100 slides of innovative works in glass. The 100 works are published in the Spring issue of the German publication Neues Glas/New Glass. Works must be made in 1993. Details, Crafts Council, Queensland, ph 7 229 2661.

14th International Ceramic Art Biennale (France). Closing date January 10. Two major prizes of 15,000 and 40,000 francs, and a special youth prize. Information: Comite de la Biennale, Mairie de Vallauris, 06220 Vallauris, France 93-64-16-05.

National Pounamu Jade Exhibition. Left Bank Art Gallery, Greymouth, February 12 - March 17, 1994. Sponsored by Air New Zealand. Open to all carvers of Pounamu, Nephrite, Jade. Work must have been finished in last twelve months. Enquiries, Left Bank, 1 Tainui St, Greymouth.

Thames Society of Arts Summer Exhibition. Jan 20-31. Entry forms from C O'Brien, R D 5, Thames. Ph 07 868 2645.

Turned Art and Wooden Furniture Expo. A juried gallery style exhibition to feature at the NZ Working with Wood and Timber Show. NZ Expo Centre, Auckland, February 25-27. Entry details: Robyn Becht, XPO Exhibitions Ltd, P O Box 9682, Newmarket, Auckland. Ph 09 379 3885.

International Exhibition of Fibre, Textile and Embroidery. The Association of New Zealand Embroiderers Guilds hold their biennial conference in New Plymouth in 1994. The organisers plan a major curated international exhibition and invite interested persons to submit their name, address and photo of work. Submissions to: P E Darney, 109 Cutfield St, New Plymouth.

Fibre & Fleece. Fashion and art event, Ootiki, May 6 - 8 1994. For entry forms, write to Fibre & Fleece Trust, P O Box 168, Ootiki.

CONFERENCES/EVENTS

ARTEX. Art & Interior Expo. Christchurch, November 10-14.

NZ Working with Wood and Timber Show. NZ Expo Centre, Auckland, February 25-27, 1994. Active woodskills and wood tool displays in all crafts and featuring a juried gallery style exhibition of turned art and wooden furniture. Details: Margaret Pasco, XPO Exhibitions Ltd, P O Box 9682, Newmarket, Auckland. Ph 09 379 3885.

Fibre Fiesta 1994. March 25-27, 1994. Smaller version of the normal NZ Spinning, Weaving and Woolcrafts Society National Festival. Limited to 400 registrants. Enquiries to Alison Hurley, Woodbury Rd, R D 21, Geraldine.

European Textile Network Conference. Szombathely, Hungary, June 1994. Enquiries: ETN Secretariat/Beatrijs Sterk, Postfach 5944, D-30059 Hanover, Germany; fax 49-511 813 108

First Islamic Artisans at Work Festival 1994 (October) in Pakistan. Includes: International seminar on 'Design and Creativity', Regional Assembly of World Crafts Council & UNESCO experts meeting to review *Decade for Craft Development*. Information: Lok Virsa, P O Box 1184, Garden Ave, Shakaparian Hills, Islamabad, Pakistan.

NZ Society of Potters, Annual Convention. Tauranga, May 1993. Enquiries: Jennie Russell, Lochhead Rd, R D 6, Tauranga.

NZ Association of Embroiderers Guilds 1994 Conference - will be in New Plymouth, with an exhibition at the Govett Brewster Art Gallery.

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CLASSIFIED

New Supplier/Gallery: Homeworks, 381 Parnell Rd, Auckland (09 366 6119). Owner/manager, Irene Wood. *Homeworks* will sell embroidery and craft supplies and Jacquard silk dyes. Upstairs is a small gallery for exhibitions of small fibre work (25x12 ft approx). No hire fee, but catalogue and costs to be met by exhibitor. Potential exhibitors should contact Irene Woods.

Aim: to promote new and established fibre artists, both contemporary and traditional work.

New Gallery - specialising in contemporary glass. The Glass Gallery, 23 Jervois Rd, Ponsonby, Auckland. 09 360 1997.

ORGANISATIONS

Calligraphy Society of New Zealand, P O Box 3799, Christchurch.

Craft Dyers' Guild of NZ, P O Box 13 856, Onehunga, Auckland 6.

Craft Promotions NZ Ltd, P O Box 30 359, Lower Hutt.

Fairs of NZ, P O Box 68 011, Newton, Auckland.

New Zealand Lace Society. President; Alison Brown, 79 Tomes Rd, Christchurch 8005. Secretary; Pauline Pease, 10 Lingard St, Christchurch 5.

New Zealand Society of Artists in Glass. Subscriptions - \$15.
Secretary; Sheryl King, 48 Cromwell St, Mt Eden, Auckland.

New Zealand Society of Potters. Secretary Robin Paul, 145 Eskdale Rd, Birkenhead, Auckland, Ph 09 480 6369.

New Zealand Spinning, Weaving and Woolcrafts Society. Secretary, Heather Nicholson, 11 Raleigh Rd, Northcote, North Shore City 1309, ph 09 418 3829.

NZ Craft Shows, P O Box 2199, Christchurch.

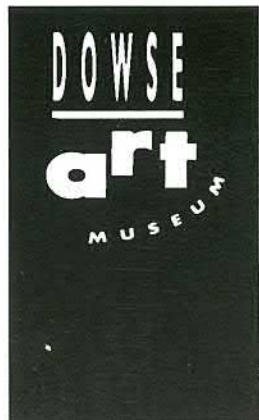
Southern Hemisphere Feltmakers. Contact: Marion Valentine, 78 Long Melford Rd, Palmerston North.

Southern Style Inc. (Organisers of the Alternative Furniture Show), P O Box 10258, Philipstown, Christchurch. Ph (03) 849 879

Stitches and Craft Show, C/- XPO, P O Box 9682, Newmarket, Auckland

The Professional Weavers Network is a group who hope to give help to each other in various fields - marketing, advertising, etc. Yvonne Sloan, ph 09 524 7937 is happy to collect names of anyone interested in joining.

The Studio Potter Network. A growing international membership organisation of potters' groups in the US, Canada, Europe and the Far East. Services include a semi-annual Studio Potters Network Newsletter, exhibition opportunities, interaction on a personal level through an established bed and breakfast network, other philanthropic goals. Enquiries; Studio Potters Network, 69 High St, Exeter, NH 03833, USA. Ph 603 774 3582.



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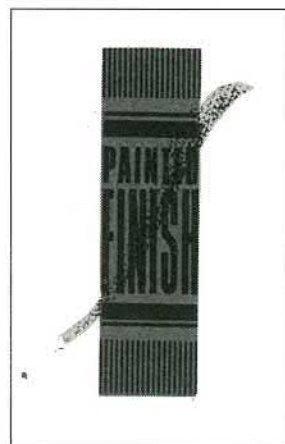
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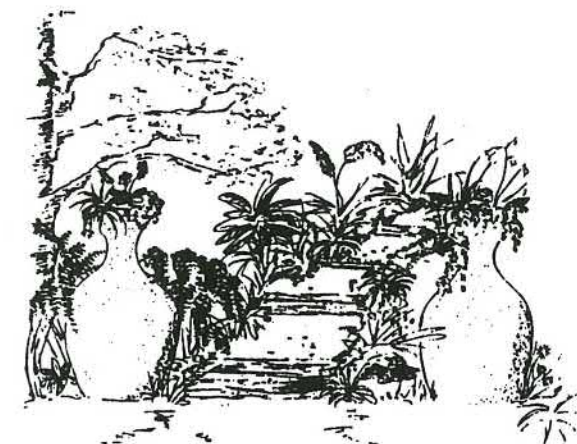
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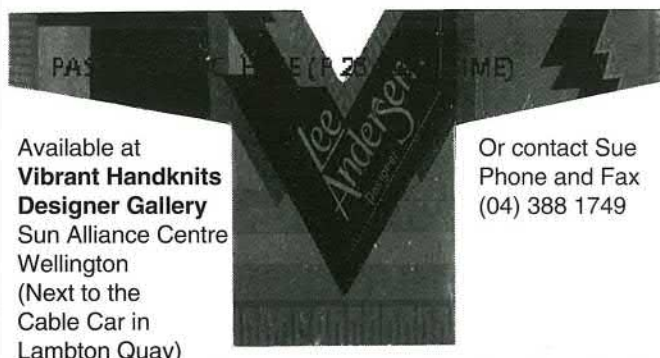
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Three brooches, copper - Toni Luxton Photo - Sean Shadbolt

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