

From Hobbyists to Professionals

The Evolution of New Zealand Textile Artists

A Selective Annotated Bibliography of Resources

by

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*"He who works with wood, or stone, brush or clay or parchment skin,
Gold or silver, jewel, jade – this my brother, sibling, kin.
For me the shuttle and the loom, heddle, hank and subtle dye.
From Time's Beginning to the End, full sister to Arachne, I."*

The Weaver

Ida Lough, 1903-1985

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PART I BIBLIOGRAPHY PLAN

1.0 Background

“The history of the world can be read in textiles”, state Gillow and Sentence (1999, p. 9). Indeed, the study of textiles has long fascinated historians and researchers all over the world. Hastings (2000) believes that textiles connect art and life and have the effect of stirring human associations and memories in such a way that they connect us to our cultural heritage. New Zealand textile artist Freda Brierley also argues that textiles are different from other art forms in that their emotional appeal is coupled with a “need to touch” (2006, p. 2). Textiles, amid its ancient history, have branched into three distinctive areas at the turn of the last century – decorative textiles for industrial purpose; textile weaving as craft; and textiles as art, with all areas generating an immense amount of global attention (Colchester, 1991). Sadly however, there is an apparent lack of scholarly interest in textile studies in New Zealand.

The Maori Renaissance over the past few decades has seen the revival of indigenous flax weaving with a large amount of literature written and research undertaken. In contrast weaving of the European tradition, although of high standards, is “almost invisible” on the art scene (Schamroth, 2004, p. 5). When a grant application was approved allowing Heather Nicholson to document the history of knitting and spinning in New Zealand, many were upset with the decision – “the money could have gone into something really important and useful such as the great ocean of sports funding” (Nicholson, 1998, p. 2). Turner also recalls with mixed feelings the time when the *New Zealand Spinning, Weaving and Woolcrafts Society* (now renamed *Creative Fibre*) applied for handweaving to be accepted as an art form at the policy-making Arts Conference ‘70 – “the remit was passed amid derisive laughter and we were teased for days” (1993, p. 8).

As Nicholson (1998) points out, the domestic lives of twentieth century women in New Zealand were rarely recorded in newspapers, and even if they were, females were often trivialised or ridiculed. Clarke (1984c) agrees by quoting artist Juliet Batten's comment that women artists' works have always been marginalised and their existence altogether ignored. Regardless of the prejudices and hardships, New Zealand textile practitioners have made important progress with many becoming tutors and artists highly respected within the international textile community (Blumhardt and Brake, 1981). How they evolved from being the early hobbyists to today's professionals deserves to be studied and documented. There is definitely a bibliographic gap waiting to be filled.

2.0 Research Problem

Despite the high reputations of many New Zealand textile artists, a lot of whom are internationally recognised experts and renowned tutors, the history of textiles in New Zealand has been under-researched and unknown to many. Very little has been written, and what was published often appeared in fragmented form in exhibition catalogues, or as brief introductions in monographs about general arts and crafts. Historical information is also scattered in various places and is hard to find. In addition, many important resources only appeared in textile society newsletters and magazines that are exclusive to members. The aim of this annotated bibliography is, therefore, to address this gap in research and to pull together all the relevant information into one source to enable further research.

This annotated bibliography also aims to facilitate researchers or the public who are interested to examine the contribution of textile artists since colonial times,

how their places in textiles evolved, and to encourage further research into a neglected part of New Zealand history.

3.0 Some Definitions

Definitions for the special terms used in this proposal are listed as follows. The terms weaving, spinning and dyeing used here are taken to mean the practice of using human hands rather than machinery or technological tools.

Dyeing is the process of imparting colours to a textile material in loose fibre, yarn, cloth or garment form by treatment with a dye.

Fibre is a class of materials that are continuous filaments or are in discrete elongated pieces, similar to lengths of thread.

Spinning is an ancient textile art in which plant, animal or synthetic fibres are twisted together to form yarn.

Tapestry is a form of textile art woven on a vertical loom where artists work on different portions of the vertical warp threads to form design.

Textiles are flexible materials consisting of a network of natural or artificial fibres often referred to as thread or yarn. Yarn is produced by spinning raw wool fibres, linen, cotton, or other material on a spinning wheel to produce long strands.

Textile printing or **textile design**, also known as **surface design** in the U.S., is

the process of applying colour to fabric in definite patterns or designs.

Weaving is the process of producing textiles in which two distinct sets of yarns or threads, called the warp and the filling or weft, are interlaced with each other to form a fabric or cloth. The warp threads run lengthways of the piece of cloth, and the weft runs across from side to side.

* Definitions adapted from the Wikipedia Encyclopedia.

4.0 Literature Review

Literature on the topic of textiles in New Zealand is scanty and scattered. The works of Nicholas (1990) and Packer (2006) are two of the very few monographs wholly dedicated to New Zealand textiles. The rest is either in the form of brief introductions in monographs about general crafts or forewords in exhibition catalogues. Very rarely are textiles mentioned in newspapers. The discontinuation of the last New Zealand craft journal in 1993 (Schamroth, 1998) also means that updates in journal articles regarding textiles scarcely exist. Despite this, there are still significant resources that shed light on the subject. Cape's (1969; 1980) overview of both New Zealand's general arts and crafts as well as textiles, although at times too philosophical and rhetorical, has first-rate New Zealand context and succinct comments. Indeed, Cape's 1980 study of New Zealand textiles is probably the most complete with critiques on all aspects of technique, style as well as design. Lassig and Fenwick (1999) and Lloyd-Jenkins' (1998a; 1998b) works contain comprehensive accounts of three of the very early pioneers in textile art. Tibbutt's (2007) unpublished thesis on the other hand, provides excellent context with her detailed account of a contemporary New Zealand

tapestry artist.

Olsen, et al.'s (1990) well-written historical overview of New Zealand craft from the first European settlement through to modern times documents many little-known facts about the development of textiles. Field's (1997) discussions on Maori and the European tradition of textiles have a strong indigenous focus, recording many of the significant changes in the New Zealand textile art scene during the last quarter of the 20th Century. Turner's (1993) focus is on the social and economic aspects of textiles and her work contains a lot of rare New Zealand historical materials. Calhoun's (2000) *Arts and Crafts Movement in New Zealand* records rare information on a few of the very early textile artists from a feminist perspective. Blumhardt (1981), Blumhardt and Brake (1981) and Schamroth (1998) all make insightful readings whereas Nicholson's (1998) comprehensive work records in remarkable detail an abundance of historical information on various aspects of textile development in New Zealand.

Although not of New Zealand context, Constantine and Larsen's (1973; 1981) two impressive works contain excellent overviews of the global fibre art movement. Last but not least, Colchester (1991) and Cole's (2008) comprehensive presentations of textiles from a global, technical as well as aesthetic perspective provide excellent background reading.

Review of the literature has highlighted the following themes:

4.1 The "New Zealand Psyche"

Many agree that textile development went through a long and winding

struggle in New Zealand. While some believe that this has to do with the absence of an established tradition (Hunt, 1976; Turner, 1993), others look at it positively because it allowed craftspeople the freedom to explore un-trodden paths in their own unique ways (Blumhardt, 1981, Poore 1994). Considering that New Zealand was one of the first countries in the world that taught arts and crafts as compulsory subjects in schools (Beeby, 1992), it seems rather puzzling that the literature described those struggles as also originating from a prevalent lack of aesthetic sense in the population. Bayliss (1978), Cape (1980) and Blumhardt (1981) all agree that the early immigrants were brought up with the belief that mass produced goods were superior to handcrafted items and thus fine craftsmanship had no place in their lives. Cape (1980) holds the view that New Zealanders often experience a mixture of ambiguous and uneasy feelings when they see textiles, long associated with comfort and warmth, being “wasted” for mere decorative purposes.

Educators in the 1940s also expressed frustration when trying to change New Zealanders’ general perception that art is nothing more than a pastime for the elitists (Thorburn & Smith, 1978). Blumhardt expresses sympathy with craftspeople in New Zealand with the view that they have to cope with an “insensitive and largely indifferent community” (1981, p. 1). Cape believes that three factors hindered the development of textiles in New Zealand – association of weaving as a primary school art activity; lack of equipment; and the “colonial prejudice” that fabric was “effeminate” (1980, p. 122).

This lack of discrimination is best illustrated by an interesting comment art critic Anthony Alpers made in 1955 in the newspaper *Auckland Star*. Despite

Alpers' appreciation of art weaver Ilse von Randow's excellent craftsmanship and aesthetic taste (Clarke, 1984a; Lloyd-Jenkins, 1998a), he speaks of her devotion to art weaving as "a truly creative talent to a craft that is hopelessly uneconomic today" (qtd. in Lloyd-Jenkins, 1998a, p. 32-33).

Two articles in the New Zealand current affairs and entertainment journal *Listener* may serve to prove the case further. Guerin (1985) and Riley (1987) point to textile artists' lack of design sense and taste of art. Riley illustrates this with a detailed account of the *New Zealand Wool Board's* decision to withdraw their 1987 *Art Award* because works submitted were of an unacceptable level of quality.

Blumhardt (1981) and Anderson (1992) see the work of educator Dr. C. E. Beeby, who in the 1940s introduced weaving and pottery into New Zealand's school curriculum, as instrumental to the development of artistic sense in the population. Beeby (1975) himself openly criticizes New Zealanders' general standard of taste in crafts, claiming that it was low throughout the country.

The process of New Zealanders' gradual approval of fine craftsmanship leading on to art appreciation is described by Cape (1969) as a shedding of feelings of intimidation. Brown expresses this intimidated feeling or nervousness as the "New Zealand psyche" – an impulse that drives people to try and decode everything the moment they encounter art (1990, p. 8). Sheat echoes a similar view, saying that the majority of New Zealanders who venture to participate in the occasional art class often harbour the

unrealistic expectation that they will gain “instant revelations” or “major inspiration” (1971, p. 2). Reporting on the conflicting opinions surrounding the 1983 *Fabric and Form Exhibition*, Healy (1984) even suggests that the reason for those who failed to appreciate abstract textile works has to do with the exclusion of textile studies in New Zealand art schools.

Regardless of whether the lack of tradition in New Zealand has caused a general insensitivity towards art, there are some who argue that this has allowed artists and craftspeople freedom to develop their own unique styles not bound by old and fixed rules (Cape, 1980; Blumhardt, 1981; Poore, 1994; Nicholson, 1998). Whatever the case may be, it is easy to believe that the “New Zealand psyche” has played an important role over the course of textile development in New Zealand.

4.2 Terminologies

Almost without exception, all literatures touch on the subject of terminology, consciously or otherwise. Constantine and Larsen believe that although textile art has gained global reputation, it is still “in search of nomenclature” (1973, p. 7). There is consensus within the art and craft circles that textiles have underlying terminology issues (Ballard, 1974; Bassett, 1989; Wiberg, 1996; Crowe, 2004-2005).

The proliferation of terminology since the start of the arts and crafts movement is apparently universal and a lot of the discussion and debate is centred on the terms of address to describe textile practitioners and their works. Schamroth observes that contemporary artists address themselves

with a variety of names: *craft artist*, *designer*, *mixed-media artist*, *weaver*, etc. She agrees that it is difficult to find an appropriate term for textile crafts and argues that the word *craft*, although still viewed by some as “honourable”, often generates a feeling of “road side stalls” (1998, p. vii). Wagner admits that *craft* is too “complex” a term to be easily defined and sees it not simply as a practice, but more of a philosophy that reflects an idealistic way of life (2008, p. 2).

Cochrane (2004) also acknowledges the lack of a term that can adequately describe the broad craft field. She believes that with the current emphasis on design, there is a shift of practice from *craft-art* to *craft-design*. Gogarty supports this view, suggesting the term *new craft* now that design has come to play a more important role (2008, p. 215). While Schamroth (1998) still advocates for the term *craft art*, Cape (1969) goes into lengthy discussions about the distinctions between *art in craft* and *craft in art* – two representative terms he uses to differentiate between objects made with a utilitarian purpose and those having solely aesthetic appeal. On the other hand, Beeby (1975) addresses textile practitioners as *artist-craftsmen* – an all encompassing term that covers both the art and craft fields. It is apparent that people find solutions to the problem by coming up with hybrid terms that cover both areas. Burnett (2004) does point out that craft has evolved into a hybrid practice but textile designer Wiberg’s hybrid terms are especially interesting. Wiberg may be the first to address the “Atlantic divide” – a term she uses to distinguish between the American industrialised *engineer-designer* and the European aesthetic-conscious *artist-designer* (1996, p. 233).

Field's approach is a lot more pragmatic. She challenges the practitioners' use of *fibre artists* or *textile artists* to address themselves and raises the question of whether *spinner* or *weaver* are such "demeaning" terms that they have to be avoided (2004, p. 55). Field chooses to call herself a *weaver* and concludes that it is up to others to define what art is, not the creators themselves. In fact, one of the great names in New Zealand textile art, Ida Lough, has done just that, choosing to call herself "an amateur with professional standards" (Blair & Lough, 1985, p. 7).

Another term *fibre art* was created by American artists who wanted to redefine textile crafts in the 1950s (Craig, 1997, p. 8). Craig defines this as "contemporary work in the visual arts incorporating materials and techniques that come out of a textile or basketry tradition". Auther observes however, that some artists avoid this term as it implies that their work is not "real art" (2002, p. 4). What is intriguing here is Bassett's comment that if artists could be less conscious of the medium and treat their work as "plain art" rather than "textile art", there would be less controversy surrounding the practice (1989, p. 77). Interestingly, Crowe shares the same opinion with a strong stance, even challenging those who have to always "prefix" the word art with the term textile. (2004-2005, p. 16).

With regard to the evolution of textiles, Colchester's (1991) review of the latest development has updated it into three categorical terms: *textile design*; *craft textiles*; and *textile art*. While *craft textiles* and *textile art* reflect the difference in approach -- two-dimensional versus sculptural, or traditional

versus abstract; *textile design* is although also two-dimensional, employs new technology and materials to create effects in fabrics. The equivalent term in the U.S. is known as *surface design* – a term defined by the *Surface Design Association* as “textile designs applied to the surface of a woven fabric including printing, painting, batik, applique, embroidery, etc.” (www surfacedesign.org).

It is apparent that the birth of new terms related to design reflects a more design-oriented trend in textiles. Design education has created a new category called *urban craft* with many artists now identifying themselves as *designer-maker* (Schamroth, 1998). Adamson uses the hybrid term *designer-craftsman* in the U.S. to describe those who are involved in the crafts of textile for industrial purposes as opposed to *studio craft* that has a more sculptural approach (2007, p. 156-157). Cook (2005) employs the same term *studio craft* in New Zealand to describe the process where artists are in control of their own ideas from design to production without any industrial help, similar to Schamroth’s description of *designer-maker*.

To make the situation even more confusing, the debates about, or the invention of, new terms are flourishing even more in recent times. When Field received a grant from the New Zealand Arts Council in 2004, it was a word never used before – *Craft/Object Art*, a term Field describes as “covers just about everything” (2004, p. 55). Another categorising term *installation art* seems to be gaining force in textiles in recent times. Brown defines it as “an art project in which the artist takes over a given space and fills it up... with a number of related sculptural elements or anything else which

realises the artists' overall concept for the space" (1996, p. xiv). Both terms hint at the growing multi-media sculptural trend. No doubt the list will get longer with the passage of time but one thing is certain, a majority of these terms are related to how people perceive the differences underlying the art or craft debate.

4.3 The Art and Craft Debate

The past two centuries saw literature on art and craft overflowing with debates on whether art is related to aesthetic value while craft is confined to utilitarianism. Cape (1980) believes that the idea of art appreciation is a Victorian concept, something people do when they have acquired certain wealth or status. Schamroth (1998) reminds us that before the European Renaissance, fine arts and craft were a holistic one sphere. She reiterates English social thinker John Ruskin's concept that fine art is the combined effort of the human hand, head and heart and believes that contemporary craft in New Zealand is also very much so.

Just as with terminologies, a lot of the criticisms about New Zealand textile art sprang from the differences associated with the art or craft debate.

Lloyd-Jenkins (1998b) describes the early controversial disagreement in 1965 amongst members of the Auckland Handweavers Guild as a clash resulting from preferences of either design or technique. He criticizes the artist Zena Abbott as the trend-setter of a dull and boring period in New Zealand textile history with what he perceives as a lack of artistic appeal. Spalding (1985) however, defends Abbott's strong technical focus and regards her as an innovating pioneer that has inspired many through her teaching. What is of

interest here is that Abbott considered “integrity” a guiding principle in her weaving (Smith, 1985, p. 2) and whether this has to do with her style is worth exploring.

In any case, the 1970s and 1980s came to be regarded by some as a time of crisis in New Zealand textile history. Most of the criticisms point to the lack of creativity and a preoccupation with domestic items (Field, 1997; Nicholson, 1998). Cape sides with the 1978 *Bank of New Zealand Weaving Awards* judge Marie Cook whose sarcastic remark “the place for a floor rug is at home on the floor” (1980, p. 123) upset many, including the New Zealand Spinning, Weaving and Woolcrafts Society. As Field (1997) documents the controversy surrounding the choices of award recipients, she sees the event as an important milestone in New Zealand textile history where artists were for the first time recognised for their creative talents by an outside body.

It does seem that *art* occupies a higher status in people’s mind whereas *craft* constantly suffers from negative nuances. When artist Malcolm Harrison won the *Creative New Zealand Craft/Object Art Fellowship* in 2004, he challenged the use of the term *craft* to describe his work (Treadwell, 2004). More recently, Brown criticised a national fibre art exhibition as lacking in “magic” – the absence of novelty which she considered detrimental to art (1990, p. 8). Brown’s portrayal of the term “magic” may very well be what Cape was trying to describe when he spoke of the “total – and totally new – experience” (1980, p. 124).

Lealand and Smith however, report of a group of polytechnic design craft

students arguing for the idea of “process over product” as they defended the status of craft in New Zealand (1991, p. 81-82). The termination or restructuring of craft training programmes has in fact been a recurring topic in New Zealand art and craft literature for some time. Bayliss (1978), New Zealand Crafts (1983), Gibbs (1991), Smythe (1992) and Schamroth (1998) all have discussions on the lack of training opportunities or the changing scenes of craft education in New Zealand.

Meanwhile the debate in the U.K. is somewhat different. Sutton believes that even though the term *craft* generates more of a negative meaning elsewhere, it does not have low connotations for the British (Malarcher, 2006). Sutton describes herself as working in the “middle bit” – the craft field, as well as in design and art (Coatts, 2002, p. 42).

Field (2004) believes that with the trend of mixed-media approach in art, the hard lines separating each medium and the status associated with art and craft will not take long to soften. Indeed if Schamroth (1998), Cape (1980) and Cook’s (2005) comment that the gap between art and craft is narrowing, the merge Loffredo describes as a “continuum ready to take hold” (2003, p. 38) would truly be phenomenal. Bassett’s comment to this is extremely thought-provoking. He notes with sarcasm that art, which until recently were also works of craft, had deviated so much from fine craftsmanship that “uselessness” has become an aspiring quality for artists. He holds the pessimistic view that the gap between art and craft is already “unbridgeable” (1989, p. 74-77).

Whatever the case may be, almost all agree that the art and craft dichotomies have been over-discussed and over-debated. Newman (2005) sees the debate as a clash between three elements: politics; philosophical beliefs; and careers of future artists, criticising the profession's inflexibility. Shephard (2005) believes that the difference is not on aesthetics or technicalities, but more of a sociological nature. Wiberg (1996) adds to this controversy by stating that since design is now playing a significant role in textiles, there is a need to re-access the whole debate. Colchester (1991) speaks in even more practical terms, agreeing to Wibert's addition of the design element. She argues that even if the art, craft or design debate may have started out as ideologies, the focus today, particularly in the U.S., has shifted to monetary terms, even greed, as a lot of money is at stake.

Irrespective of the design element, it is perhaps revealing to just ponder on Adamson's interpretation of the debate as something "caught between two devils" (2007, p. 157). Blumhardt believes that a rigid separation is problematic and advocates the idea of integration – "fine arts are not completely useless, crafts are not wholly utilitarian" (1981, p. 3). It is worth thinking that art and craft are not as clear cut and each can complement the other. Just as Constantine and Larsen (1981) point out, regardless of the medium, art cannot be separated from craftsmanship. Cook (2005) supports the same view, saying that art is born out of a concept whereas craft is more dependent on materials and processes – each has a different value in its own world. Perhaps Sutton's (1985) comment that it is often the craftsmen with fine arts training who are able to make important contributions in the textile world is worthy of our deeper contemplation.

4.4 Going Professional

Sawkins' (1984) study documents the perseverance of the early art weavers who had to struggle with financial insecurity. Turner (1993) and Nicholson (1998) both document the challenges that artists faced in their hobbyist days. Brierley (2006) believes that artists who choose textiles as their form of expression are aware of the hardships and risks lying in their paths. It is evident that New Zealand textile artists who aspire to be professionals have to work through enormous hardships and the number who can make it remains very few (Sawkins, 1984; Lloyd-Jenkins, 2004; Schamroth, 2004; Packer, 2006).

Painter-turned textile artist Juliet Batten testifies the prejudices she encountered working with a “craft” rather than “art” medium in New Zealand (Clarke, 1984c, p. 19). Art historian and writer Anne Kirker (1993) points out that this also has to do with the fact that women artists have to live under the roof of male dominance in art. On the other hand, Healy believes that art galleries' resistance to exhibiting textiles has made it hard for professional weavers to make a living (Clarke, 1984b). Packer (2006) observes that many artists have to work in isolation in their chosen medium. There is plenty of evidence to support Healy (1984) and Field (1997)'s criticisms that New Zealand guild societies are more accommodating towards hobbyists but neglect those who wish to pursue weaving as an art form.

In terms of overseas influences, there is no doubt that learning from

overseas masters was an important aspect for many of the artists during the early stage of textile development. Olsen, et al. (1990) document the enormous impact many of the master craftspeople left behind. Cook (2005) sees this desire to learn from overseas masters as a lack of confidence but Bayliss (1978) and Sawkins (1984) both object to this view by saying that it was the absence of local training opportunities that drove artists to seek stimulation from overseas experts. If this is the case, it would seem unjust that Cape should criticise artists of “gurumania worshipping” (1980, p. 13) when textiles were only going through a developmental stage.

On the other hand, Shamroth (1998) also points out that many of the early New Zealand pioneering artists had nothing to learn from and had to depend on foreign books, overseas workshops and through sharing with others. Nicholson (1998) documents a comprehensive record of the very early textile publications and activities by pioneering amateurs, with amazing details of the historical development of spinning and the internationally-famous natural plant dyeing activities. Since then, textile education has evolved at great speed. Smythe (1992), Wiberg (1996) and Gogarty (2008) all update the changes taking place within the educational sector. Schamroth (1998) and Orme (2000) however, both lament the fact that with crafts being forced to go under a general visual art umbrella, recognition for craftspeople is even harder to achieve.

Regardless of the challenges in training and education, Turner (1978), Blumhardt (1981), Kirker (1993) and Nicholson (1998) all portray the New Zealand art and craft community as one that has a strong uniting force with

people willing to share and support each other. This may very well be reason for the birth of the New Zealand Professional Weavers' Network. Schamroth sees the group as carrying the vision to "revitalise" hand-weaving at a time when textiles have an "almost invisible" profile in art galleries (2004, p. 5). In any case, there are many other encouraging aspects. Lloyd-Jenkins (1998a) views the successful 1954 solo exhibition by German artist Ilse von Randow as a landmark in New Zealand art and craft history. Ballard (1974), Bassett (1989) and Field (1997) also highlight three other exhibitions as important milestones that marked the recognition of textiles as art in New Zealand. Since then, artists have developed great expertise, particularly in wool. One interesting point however, is Milner (1992) and Vance's (2006) comment that the early textile artists had very little sense of colour. Milner (1992) and Nicholson (1998) both point out the fact that it is easier for New Zealand artists to overcome technical skills than to develop a good concept of colour and design.

One thing for sure is that, as Cape (1980), Blumhardt (1981), Poore (1994) and Nicholson (1998) all observe, with no tradition to follow many artists have the freedom to exercise their creativity and imagination, and are thus able to develop their unique identity and form of expression. Shephard (2005) comments however, that artists have the responsibility to reflect contemporary global and social issues. Blumhardt (1981) observes a group of young textile artists protesting against problems of modernisation and city life and a cry to return to nature. Cape (1980), Olsen, et al. (1990) and Gogarty (2008) share the same view that artists use their work to explore underlying issues such as global, social or cultural affairs. Brown (1990) even

ventures to pose the challenging question of whether artists should play the role of reflecting society's cultural and moral issues. On the other hand, there are artists who venture into the realm of technology, exploring the world of weaving through the use of computer-assisted looms and design software programs (Field, 2006).

Martin (1998) believes that American fibre artists desire to see their work not only as art, but also as part of tradition. Perhaps this aspiration is universal to all artists. Regardless of what the terminologies are, whether a piece of work is considered as art or craft, there is no doubt that New Zealand textile artists are a dedicated lot who have the courage to follow their aspirations. It is a mere forty years since weaving came to be regarded as "suitable" to appear in art exhibitions (Arts Conference '70, 1970, Section H, no. 102), since then New Zealand artists have made important progress and their contribution to New Zealand textile history certainly deserves to be recognised.

5.0 Research Objectives and Intended Audiences

This research project has the following objectives:

- Examine a selected range of resources held by various institutions and societies relating to the history of textile art in New Zealand.

- Aid historians, researchers and practitioners in locating relatively unknown information within the realm of New Zealand textile art.

- Promote the idea that New Zealand textile artists have a high degree of

expertise recognised internationally, and that New Zealand textiles deserve more attention as a research topic.

The intended audiences for this annotated bibliography are historians and researchers interested in exploring the history of textile art in New Zealand.

6.0 Project Scope

6.1 Delimitations

Since Nicholson (1998) has covered much about knitting in her comprehensive research in *The Loving Stitch*, the main focus of this project is on the European traditions of hand-weaving, spinning and dyeing. Tapestry weaving, a different form of loom weaving, is also included due to its ancient history and strong artistic appeal. This research, however, does not attempt to address areas such as felting, stitching, lace-making, embroidery or quilting since each of these areas is unique on its own. Fabric/textile design or surface design is also excluded as it is more industrial-based and has very little place in New Zealand. On the other hand, even though textile art is branching out into a three-dimensional multi-media sculptural form and gaining popularity, this bibliography is focused on the various aspects of the traditional hand-loom woven textiles.

This bibliography also takes a selective approach to address the previously mentioned bibliographic gap. The aim is to present the most relevant resources in relation to the themes identified in the literature review.

6.2 Period Covered

The research aims to cover the period from the first known weaving practice up to the present time. This will enable the inclusion of the early historical resources as well as contemporary materials to mark out characteristics and trace the evolution of New Zealand textile art.

6.3 Material Coverage

Resource formats covered includes monographs, newspapers, magazines and journals as well as textile society newsletters and magazines.

Audio-visual materials and Internet websites are also included.

6.3.1 Monographs

As monographs solely dedicated to the topic of New Zealand textiles are very rare, chapters or sections from monographs relating to this topic are also included in this bibliography.

6.3.2 Newspapers, Journals and Magazines

Articles on the topic of textiles are extremely uncommon in newspapers. The termination of the last New Zealand craft journal in 1993 also means that most of the journal articles available on this research topic are outdated. Some overseas journals are also included and old issues of New Zealand craft journals and textile society newsletters and magazines form the majority of resources included in this bibliography.

6.3.3 Theses

Theses are included in this bibliography since they have in-depth

studies of a couple of New Zealand textile artists and are important resources.

6.3.4 **Audio-Visual Materials**

Audio-Visual Materials about textiles are not common and most have a strong focus on techniques and so will only occupy a very small section in this bibliography.

6.3.5 **Internet Websites**

Although the number of New Zealand websites on this research topic is on the increase, many of them are still not fully developed, they are therefore only included on a selective basis.

7.0 Search Plan and Strategy

The search is conducted using resources housed at the following institutions and societies:

1. Public Libraries
2. Academic Libraries
3. Museum Research Libraries
4. Art Gallery Research Libraries
5. Special Libraries in Textile Societies and Guilds

The following searching tools are employed:

1. Online catalogues and databases

Online catalogues of the libraries listed above are used to locate relevant resources pertaining to this research topic. Databases used include:

- New Zealand Index (INNZ)
- INZART: Index to New Zealand Art
- Auckland Index
- Newspaper Index
- NEWZTEXT PLUS
- Australian/New Zealand Reference Centre

2. Indices and finding aids

This includes the Auckland City Libraries Card Index and other printed indices such as the ART New Zealand printed index.

3. Publication clippings and scrapbooks

Clippings and scrapbooks from major public libraries are consulted to locate relevant resources.

4. Card catalogues in Special Libraries

The Auckland Handweavers and Spinners Guild Library is one of the major sources of materials for this research. The Creative Fibre Study Collection and Video Library are also consulted.

8.0 Presentation Style

8.1 Citation Format

The citation format for this annotated bibliography is in APA Style. This format is chosen because APA is a widely-used format for Social and Humanities Studies and is therefore familiar to researchers and historians.

8.2 Annotation Style

The writing style of the annotations is a combination of informative and evaluative approach. The informative approach allows users to assess the

contents of the resources while the evaluative comments can help set a background to the descriptive summary and add context to it.

8.3 Subject Descriptors

Subject Descriptors are listed after each annotation to enable easy retrieval of relevant resources with the use of indices at the end of the bibliography. Personal, organisational names and place names are grouped together and they are followed by subject terms. *The Library of Congress Subject Headings* (LCSH) format is chosen as the subject descriptor standard. The reason is because this standard is widely known and will be familiar to researchers and historians.

8.4 Special Features

The presence of illustrations and portraits as well as formats of audio-visual materials are specified to make users aware of them.

8.5 Cross Referencing

A *See also* section will direct users to all the relevant entries within the annotated bibliography.

9.0 Method of Organising Information

The Endnote XI citation software is used to compile this annotated bibliography. As entries are inputted into the Endnote library, they will be copied manually into Microsoft Word according to the pre-determined organising format.

10.0 Arrangement of Bibliography and Indices

The annotated bibliography contains all the selected resources in the form of entries, as well as indices at the end to help users locate entries within the bibliography.

10.1 Bibliography

Entries of the annotated bibliography are organised by author name first then by date and by resource type. The reason for this approach is because of the wide range of themes within the topic. To organise by themes would make it very complicated and difficult to use. To ensure that users can cross reference important themes, the indexing system with *Subject Descriptors* listed within each entry and index terms at the end of the bibliography will ensure that users can cross reference various topic areas.

An alphabetical arrangement by author first also helps to keep things simple and user-friendly. In the case where the author of an article is unknown, that particular entry will be organised by title. And if both author and title are not available, the item will be assigned a particular genre and organised the same way as author names.

10.2 Indices

This annotated bibliography contains two sections of indices -- one for names and a separate one for subject terms. The reason for this is because researchers are often interested in locating artists and the institutions or organisations associated with them. A separate arrangement will facilitate easy referencing. The indices are organised alphabetically and includes all the subject descriptor terms listed within each individual entry. Users are

directed to the corresponding entry number by referring to these terms.

10.2.1 **Name Index**

This includes personal names of people related to the listed resources as well as names of New Zealand institutions and organisations associated with them. Personal names are inverted so that all surnames appear first, with birth and death dates whenever possible. Geographical areas are excluded as it is generally not an important aspect in textile studies.

10.2.2 **Subject Index**

The subject index is arranged in alphabetical order and includes all the subject descriptors listed in each entry. As mentioned above, the descriptor terms will adhere to the Library of Congress Subject Heading standard with slightly modified keywords if necessary. Since the focus of this research is on New Zealand, the specification of New Zealand as region after subject descriptors and index terms will be omitted to avoid needless repetitions. If available, the subject index will include *See* or *See also* references that guide users to related entries within the annotated bibliography.

38. Guerin, L. (1985). Weaving bold. *Listener*, 110(2369), 47.

Documents visiting Australian weaver Rhonda O'Meara's criticisms of the New Zealand Spinning, Weaving and Woolcrafts Society as unprofessional and overly-conservative at the Society's Annual Festival. Report Rhonda's comments that the Society's narrow interpretation of one correct way to weave and their use of outdated equipment is damaging to New Zealand's weaving development.

Regarded as one of the top selling journals in New Zealand, this article is from *Listener*, a weekly current affairs and entertainment magazine. O'Meara's argument may very well be a difference of viewpoint from a professional and a hobbyist/amateur perspective. Criticisms about New Zealand weavers' preoccupations in domestic items were common at the time when many professional weavers were moving into more design-based "art weaving".

Subject Descriptors

New Zealand Spinning Weaving & Woolcrafts Society
O'Meara, Rhonda

New Zealand Spinning, Weaving and Woolcrafts Society Festival
Textile artists - Australia
Textile crafts - Exhibitions

Special Features

Illus.

See also

6, 19, 56

12.0 Bibliography for Part I

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PART II BIBLIOGRAPHY

This bibliography should be read in conjunction with
the Literature Review in Part I

1.0 List of Abbreviations

Illus.	-	Illustrations
Port.	-	Portraits
sd.	-	Standard definition
col.	-	colour

2.0 Annotated Bibliography

1. **Abbott, J., & Bourke, S. (1994). *Spin a yarn, weave a dream : A history of the New Zealand Spinning, Weaving and Woolcrafts Society Inc., 1969-1994.* North Shore City: New Zealand Spinning, Weaving and Woolcrafts Society Inc.**

Describes history of the *New Zealand Spinning, Weaving and Woolcrafts Society* from 1969 to 1994. Details president's term in each of 15 geographical regions and various standing committees. Includes inspiring stories of life members, information about office bearers, competition winners and awards throughout the years. Also includes description and images of the Society's past exhibitions and publications.

The *New Zealand Spinning, Weaving and Woolcrafts Society*, sometimes shortened to *Woolcrafts Society*, is the national organisation of textile guilds and associations with members involved in a diverse range of fibre crafts. Although the Society's early focus was in wool with a strong focus on hand spinning and weaving, it has evolved and expanded to include many forms of textile crafts. The Society has since been renamed *Creative Fibre* to reflect the change. It operates in 15 regions throughout New Zealand at local and regional levels and the national Society is the coordinating body. For many years *The Web* was the Society journal but was renamed *Creative Fibre* after the Society name change. The Society's major event is the annual Festival which includes exhibitions and awards and draws a large number of participants. Over the years, the literature has frequent criticisms that the Society was overly-conservative and not supportive enough of its more art-oriented members, more recent ones however, indicate that the Society is committed to bringing changes in order to improve on its image and reputation.

Subject Descriptors

New Zealand Spinning, Weaving & Woolcrafts Society.

Textile crafts - History

Textile crafts - Societies

Special Features

Illus.

Port.

See also

9, 14, 18, 21, 23, 28, 29, 36, 58

2. **Akins, F. E. (1966). Textile course at the School of Fine Arts, Christchurch.**
The Three Crafts Journal(15), 25-26.

Describes background and details the weaving course at the *University of Canterbury's School of Fine Arts*. Explains that the school's *Weaving Department* belongs to the *Design Section*. Details course structure and contents. Stresses that course is not for hobbyists and comments that New Zealand has great potential for future handcraft development.

Contemporary debate indicates that New Zealand craft education is being forced to go under a tertiary school design or visual arts structure which do not accommodate craft practitioners well. It is interesting to note that the 1966 Canterbury textile course was actually part of the school's Design Department. With the ongoing discussions of design as a "new" player in contemporary art and craft, it is worth noting that the idea has been around for almost half a century.

Here Akins uses the hybrid term "artist-craftsmen" to describe textile practitioners, the same term Beeby used at his opening speech at the *New Zealand Spinning, Weaving and Woolcrafts Society* exhibition in 1975. The hybrid term reflects the fine line textiles stand between both the art and craft fields.

Subject Descriptors

Akins, Florence

Canterbury College (Christchurch, N.Z.) School of Art

Textile crafts – Study and teaching

See also

17, 25, 29,

3. **Akins, F. E. (1968). Weaving at The Group show. *Three Crafts Journal*(17), 13.**

Introduces the 40-year-old *The Group*, a group of artists and craftspeople that holds annual exhibitions. Criticizes their exclusion of weavers until seven years ago. Explains that Karen [Karin] Wakely is the current year's guest weaver. Critique on Wakely's woven work and comments that exhibitions are important contribution to a community's cultural life.

This is an article that points to the discrimination of textiles, not only in the field of mainstream art, but crafts as well. Here Akins criticizes the exclusion of textile work at *The Group* exhibition. The literature indicates that although the *Arts Conference '70* officially recognised weaving as art, many contemporary textile artists still struggle with the lack of opportunities to exhibit their work.

Subject Descriptors

Group, The

Wakely, Karin

Textile artists

Textile crafts - Exhibition

See also

3, 18, 19, 30, 43, 46, 56

4. **Aotea Tapestry. (1991). *Craft New Zealand*(36), 12-13.**

Documents unveiling of large tapestry hanging in Auckland's Aotea Centre. Explains background to the design and gives reasons for commissioning Australian rather than local artists for the project.

This is one of the articles that outline the controversy of the Aotea Centre tapestry project. The author defends the choice of an overseas commission explaining that local studios were found to be lacking in needed resources. The controversy of the project surrounds people's criticisms of the Aotea Centre Committee's "gurumania worshipping", that anything overseas is deemed better than local. The term was used by Cape to describe a period when New Zealand textile artists were looked upon as unable to do anything right.

Subject Descriptors

Aotea Centre

Currey, Elizabeth

Ellis, Robert

Victorian Tapestry Workshop

Tapestry

Tapestry – Australia

Textile crafts - Australia

Special Features

Illus.

See also

69, 71, 82

5. **The Art in Wool Award in context. (1987). *New Zealand Crafts*(21), 28.**

Describes history of the *Art in Wool Award* and presents arguments behind judges' decision to withdraw the award. Lists selection criteria and encourages the woolcrafts community to improve areas of design, creativity and innovation in order to achieve higher standards.

The literature contains frequent comments on the lack of design and colour sense of New Zealand craftspeople although Nicholson points out that the criticisms were the unfair result of comparing works by hobbyist with professional artists. The *Art in Wool Award* cancellation caused a lot of controversy amongst the New Zealand textile community and some argue that it was the unfortunate result of a dubious separation of art and domestic weaving.

Subject Descriptors

Bennett, Graham

Blackman, Margery

Crafts Council of New Zealand

New Zealand Spinning, Weaving and Woolcrafts Society

New Zealand Wool Board

Wilson, Judy McIntosh, 1937-

Wilson, Shelley Marie

Textile crafts - Awards

Textile crafts - Exhibitions

See also

24, 30, 33, 56, 67,

6. **Auckland Institute & Museum. (1984). Weaving : An art form. Auckland: Author.**

Exhibition catalogue for the 1984 *Weaving - an art form* exhibition held at the Auckland Museum. Presents brief profiles of eight weavers. Also lists information about the institutions that house the artists' work, past commissions, awards, exhibitions as well as images of artists' work.

This is one of the early exhibitions that presented textiles as art as compared to exhibitions that displayed a lot of domestic weaving during the same period. The 1978 *Bank of New Zealand Weaving Award* attracted criticisms about New Zealand textile practitioners' preoccupations with domestic weavings and the early 1980s saw many weavers emerging with a design-based approach in their weaving. Catalogue images of artists work indicate a prominent trend in using geometric patterns and simple solid colours, an obvious move from the prevalent plain and "sack-like" style Field mentioned in *Crossover*.

Subject Descriptors

Abbott, Marie

Abbott, Zena, 1922-1993

Brandt, Adele

Healy, Jeff

Healy, Julie

Norris, Margaret

Sloan, Yvonne

Spalding, Ian

Textile artists

Textile crafts – Awards

Textile crafts - Exhibitions

Special Features

Illus.

Port.

See also

7, 8, 43

7. **Auckland Teachers College (Producer). (1984). Weaving : An art form - Ian Spalding [Video recording]. Auckland: Auckland College of Education Television Unit.**

Ian Spalding speaks as one of eight weavers at the 1984 *Weaving: An art form* exhibition at Auckland Museum. Demonstrates design techniques and talks about the use of weaving to address social affairs. Explains and shows work that portrays themes about tension between races in New Zealand.

Art critic Amy Brown is one of the critics who pose the question of whether artists should play the role of reflecting society's cultural and moral issues. The literature has frequent discussions about contemporary artists' use of their work to explore underlying themes such as global, social or cultural issues. Here Spalding speaks of his use of weaving as a medium to explore social condition. New Zealand in the 1980s and 90s was faced with huge challenges due to the influx of immigrants which are reflected in Spalding's work.

Subject Descriptors

Auckland Museum Institute
Spalding, Ian

Textile artists
Textile crafts - Exhibitions

Special Features

Videocassette (VHS): sd.; col.; ½ inch

See also

6

8. **Auckland Teachers College (Producer). (1984). Weaving : An art form - Zena Abbott [Video recording]. Auckland: Auckland College of Education Television Unit.**

Zena Abbott speaks as one of the eight weavers who participated in the 1984 *Weaving: An art form* exhibition in *Auckland Museum*. Talks about her work *Moeraki Boulders*. Explains her inspiration from the boulders on the Otago coast and the process of turning that design to weaving. Demonstrates design technique of using cartoon on upright loom. Also shows her hand-dyed wool for the piece.

Zena Abbott is a controversial figure in New Zealand's textile history. While fellow artists such as Ian Spalding and Judy Wilson regard her as a highly respectable artist and teacher, Field sees her style as plain and lacking in creativity. Lloyd-Jenkins also expresses strong criticisms towards Abbott's signature monotone wool fleece rugs that set off a popular trend in the 1960s. Abbott, however presented herself in much of the literature as an artist who endeavoured in creative design and even took up painting at the later part of her life.

Subject Descriptors

Abbott, Zena, 1922-1993
Auckland Museum Institute

Tapestry
Textile artists
Textile crafts - Exhibitions

Special Features

Videocassette (VHS): sd.; col.; ½ inch

See also

6, 10, 27, 49, 57, 73, 81, 83, 86, 88

9. **Bates, I. (2009). Cross country weavers. *Creative Fibre*, 11(4), 25.**

Explains the practice of *Creative Fibre's Cross Country Weavers*. Explains that the concept is from the U.S. and introduced into New Zealand in early 1970s. Details how the groups function and lists details of coordinator.

The *Cross Country Weavers* are organized weaving groups of *Creative Fibre*, the *Woolcrafts Society*. The idea behind it is actually not new. Although the author explains the concept as originated in the U.S., many early textile practitioners had in fact been using the same method to exchange ideas and information via post before the age of technology. *The Auckland Handweavers Guild* had a system called *The Flying Shuttle* that started in 1964. The practice involved country members who circulated via post a "round-robin" with each contributing by adding ideas and thoughts, patterns or samples to allow isolated members to stay in touch with their interest.

Subject Descriptors

Creative Fibre

Cross Country Weavers

Textile crafts - Societies

Textile crafts - Study and teaching

Special Features

Illus.

See also

12

10. **Batten, J. (1987). Nomads on the move : Creative idea by Zena Abbott. *Broadsheet*(153), 45-47.**

Review of the *Pakuranga Arts Society Fibre Group* exhibition. Introduces the group and explains that the exhibition was the result of collaboration with artist Zena Abbott. Explains Abbott's contribution of vision and idea and her design concept using the theme of nomads. Also includes descriptions of the finished installation piece.

This article is accompanied by an image of the piece that illustrates the installation design concept. *Installation art* is a fairly new form which Brown defines as “an art project in which the artist takes over a given space and fills it up...”. There has been a lot of discussion on textile terminologies within the contemporary textiles literature and the gaining popularity of installation art reflects a three dimensional multi-media trend which is fast becoming an established art form within the textile field.

Subject Descriptors

Abbott, Zena, 1922-1993

Pakuranga Arts Society Fibre Group

Installation art

Textile artists

Textile crafts - Exhibitions

Special Features

Illus.

See also

6, 8, 27, 49, 57, 73, 81, 83, 86, 88

11. **Beeby, C. E. (1975). Opening. In *Spindles and shafts : A fibrecrafts anthology* (pp. 11-14). Havelock North: New Zealand Spinning, Weaving & Woolcrafts Society.**

Speech delivered at the first national exhibition of the *New Zealand Spinning, Weaving & Woolcrafts Society* by educator C.E. Beeby in 1975. Gives background to his introduction of weaving and pottery into New Zealand's school curriculum. Notes colours and decorative nature of exhibits and comments on works moving away from pure functional purposes. Praises emergence of off-loom weaving and artistic skills of weavers.

Beeby is an early hard critic of New Zealanders' general insensitivity towards art and his criticisms point to the lack of aesthetic sense of the New Zealand population. Beeby's education policy was influential in the 1940s which many believe had helped improved on the "New Zealand psyche". In this speech, he talks about the first *Woolcrafts Society* national exhibition and comments on the outstanding work by the Society's "artist-craftsmen", an hybrid term he uses to describe the early art weavers.

Subject Descriptors

Beeby, C. E. (Clarence Edward), 1902-1998

New Zealand Spinning, Weaving & Woolcrafts Society

Textile crafts - Exhibitions

Textile crafts - Societies

Textile crafts - Study and teaching

See also

1, 23

12. **Blake, E. (2002). Cross Country Weavers 2002. *Creative Fibre*, 5(2), 16.**

Explains that the idea behind *Creative Fibre's Cross Country Weavers* is to link members together for sample exchange and learning support. Stresses the importance of networking amongst participants to enable handweaving to flourish. Describes the current groups and explains how they function.

This article stresses the importance of networking for handweaving to flourish. The literature indicates that feelings of isolation have been a major struggle for many of the early textile practitioners. Dispersed membership created difficulties for members to stay in touch with each other and networking was a very important aspect that helped tie the textile community together.

Subject Descriptors

Creative Fibre

Cross Country Weavers

Textile crafts - Societies

Textile crafts - Study and teaching

See also

9

13. **Bond-Smith, C. (1955). A joint exhibition of weaving and pottery. *Home and Building*, XVIII(6), 34-35, XI, XIII, XV, 73.**

Documents 1955 joint exhibition of weaving and pottery in Auckland. Criticises pottery and weaving display arrangements. Describes Ilse von Randow's work and praises her style and technique. Also mentions details about the materials and dye Randow used in her weavings.

The history of textiles developing in parallel with pottery in New Zealand during their initial development is well-documented within the literature. This is an article about one of the earliest weaving and pottery exhibitions. Of particular interest is the author's description of the materials Randow used in her works. There is mention of fibres such as gold threads, cotton and linen, in addition to wool. The Mulvany Sisters had also used a lot of colourful and exotic fibres in their weaving a little earlier. The peak period of textile crafts in the 1950s and 1960s however, was to have a predominant focus on wool and very rarely any other fibres.

Subject Descriptors

Randow, Ilse von, 1901-

Dyes and dyeing

Textile artists

Textile crafts - Exhibition

Special Features

Illus.

See also

48

14. **Broad, L. (1892). Chapter VII. In *The jubilee history of Nelson from 1842 to 1892*. (pp. 112). Nelson: Finney Bond.**

Documents first attempt of weaving in Nelson by Thomas Blick between 1847-48. Explains difficulties in getting a loom built and spinning wool into yarn. Talks about high expense of hand weaving and Blick's subsequent success in establishing a good reputation in weaving.

In *The jubilee history of Nelson*, it records the Nelson community's difficulties of finding weaving and spinning equipment at the end of the 19th Century. The literature has frequent discussions on the early immigrants' lack of craft skills and knowledge due to their post-*Industrial Revolution* upbringings. Cape and Turner believe that the shortage of weaving equipment such as looms and spinning wheels caused many obstacles in the early days of textile development. Lough has also written some first-hand information about the frustrations she experienced in finding weaving and spinning resources in Christchurch during those early days.

Subject Descriptors

Blick, Thomas

Textile crafts – History

See also

1, 14, 18, 21, 28, 29, 36, 58

15. **Broadbent, C. (1991). *Ida Lough, 1903-1985*. In C. Macdonald, M. Penfold & B. Williams (Eds.), *The book of New Zealand women* (pp. 376-378). Wellington: Bridget Williams Books.**

Biographical information about internationally-famous tapestry artist and weaver Ida Lough. Explains her interest first in writing and how she became proficient in weaving, spinning and dyeing. Records her involvements with the Sheltered Workshop, the New Zealand Craft Council and various textile guilds. Lists her work and major commissions. Also includes excerpt of her poem *The Weaver*.

This is the biography of one of the most influential New Zealand artists which the literature often describes as accomplished and well-respected. It is interesting to note however, that with the proliferation of terms of address used by contemporary textile practitioners – *weavers, textile artists, fibre artists, etc.*, Ida Lough never referred to herself as an artist.

Subject Descriptors

Crafts Council of New Zealand

Lough, Ida, 1903-1985

Sheltered Workshops

Tapestry

Textile artists - Biography

See also

50

16. **Brooke-White, J. (2007). Stace, Aileen Mary 1895-1977. Retrieved 2010, January 3, from <http://www.dnzb.govt.nz>**

Biographical information about influential spinner and teacher Aileen Stace. Details Stace's contribution to the textile craft revival in the 1960s and her popular demonstrations and exhibitions within the Eastbourne community. Speaks of her dedication to spinning and describes her much-admired teaching style. Mentions her popular spinning manual *Twists to Treasures*.

The lack of textile traditions in New Zealand has been a frequent theme within the textile literature. While some argue that this has caused problems with teaching and learning, others disagree by saying that practitioners are given the room to exercise their creativity and make discoveries. Stace is a typical example of the latter. An accomplished teacher and long-time leader of the Eastbourne spinning community during the war years, Stace was not intimidated by the lack of a teacher, instead she devised creative methods to develop the skills required in spinning and went on to become an outstanding pioneer in New Zealand's textile history.

Subject Descriptors

Eastbourne Spinners

Stace, Aileen Mary, 1895-1977

Hand spinning

Textile artists - Biography

Textile crafts - Societies

Textile crafts - Study and teaching

See also

75

17. **Calhoun, A. (2000). Florence Akins. In *The arts & crafts movement in New Zealand, 1870-1940 : Women make their mark* (pp. 193-197). Auckland: Auckland University Press.**

Short biography with anecdotal stories about Florence Akins. Describes Akins' establishment of weaving and tapestry courses at the *Christchurch Canterbury College of Art* in the mid 1940s. Describes her as one of the most influential people in New Zealand's art and design education. Explains her teaching role in spinning, weaving and dyeing and the termination of the course at her retirement.

Akins is frequently described as an influential figure in the New Zealand's textile literature. Turner praises Akins' contribution during her days at the *Canterbury Colledge of Art* and describes her contribution as instrumental to New Zealand's textile development. She explains that it was through Akins' training efforts that most of her students became the main pillars of New Zealand's contemporary textile movement. Another important aspect is Akins' solid background in both the arts and crafts fields. The significant impact she left behind in textiles is supportive of Sutton's view that it is often the craftspeople with fine arts training that are able to make important contributions to the textile world.

Subject Descriptors

Akins, Florence

Arnold, Elizabeth

Canterbury College (Christchurch, N.Z.). School of Art.

Staub, Dot

Steenson, Mary

Dyes and dyeing

Hand spinning

Tapestry

Textile artists - Biography

Textile crafts - Study and teaching

Special Features

Illus.

See also

2, 29

18. **Cape, P. (1980). Weaving : Gin it wasn'a for the wark... In *Please touch : A survey of the three-dimensional arts in New Zealand* (pp. 121-138). Auckland: Collins.**

Describes background and history of weaving and comments on the lack of traditions in New Zealand. Also comments on major events and future development. Explains various forms of weaving, both on and off-loom techniques as well as tapestry. Profiles selective artists with information on their background and style. Presents artists' work with comments on materials and technique used.

This is one of the most comprehensive articles that critiques contemporary New Zealand textiles. Cape covers many aspects of weaving and dyeing and lists many important names. Of interest is the terminology he uses to describe textile practitioners. Like Field, he prefers to use the "generic" term *weaver* to address practitioners he mentions in the article. He specifically specifies however, that Vivienne Mountfort prefers to be called a "fibre artist", a term which Crowe denounces because of the "unnecessary" prefix. Terminologies surrounding textiles and practitioners is a widely-discussed topic in contemporary textiles and many agree that it has to do with the evolution of textiles in modern time.

Subject Descriptors

Blackman, Margery
Crook, Gordon
Hunt, Jenny
Knottenbelt, Maaike
Lough, Ida, 1903-1985
Moller, Gudde
Mountfort, Vivienne
Patience, Judy
Robertson, Ikey
Spalding, Ian
Turner, Suzanne
Wakely, Karin
Watson, Colin
Wilson, Judy McIntosh, 1937-

Dyes and dyeing
Tapestry
Textile artists
Textile crafts - History

Special Features

Illus.
Port.

See also

1, 14, 21, 28, 29, 36, 58

19. **Clarke, P. (1984). Adele Brandt. *New Zealand Crafts*(9), 14-15.**

Describes background of textile artist Adele Brandt. Explains that Brandt was a student of Ilse von Randow who had a great influence on her. Notes Brandt's contribution in formation of the *Auckland Handweavers' Guild* and her previous presidency. Speaks of Brandt's criticisms that the Guild is supportive towards hobbyists but not serious weavers. Lists Brandt's past awards and gives information about her upcoming exhibition at the *Auckland Museum*.

Another article that criticizes guild societies' focus on hobbyists but not serious weavers. The literature indicates that the 1980s was a transitional time when many weavers were making efforts to move into art weaving. Sawkins' 1984 study of full time weavers points out that many weavers struggled with financial difficulties as they tried to establish themselves as professional artists.

Subject Descriptors

Auckland Museum Institute

Brandt, Adele

Handweavers and Spinners Guild Auckland

Randow, Ilse von, 1901-

Textile artists

Textile crafts – Exhibitions

Textile crafts – Societies

Special Features

Port.

See also

6, 33, 56

20. Clay, J. (1997). *The beginnings of the Craft Dyers' Guild of New Zealand. The Craft Dyer*(58), 7-9.

Interview with Rosemary Stewart about history of the *Craft Dyers' Guild*. Explains that formation of the Guild was triggered by a Japanese tutor's touring workshop. Details the people involved in organizing the formation of the Guild and its magazine. Explains members' use of networking to exchange information and techniques about dyes and dyeing. Talks about previous and upcoming Guild exhibitions and expresses hope for future expansion.

Here Page describes textile practitioners' feeling of isolation frequently mentioned in the literature. Isolation was a common struggle many craftspeople experienced during the early days of textile development due to people's immobility. Nicholson comments that this had hindered the early textile guilds' ability to attract enough membership. On the other hand however, Turner notes that people's isolation had actually resulted in many dyers' involved in fervent exchanges via post samples and recipes which triggered the first textile movement in New Zealand in the 1940s.

Subject Descriptors

Auckland Museum Institute

Brown, Amy

Craft Dyers' Guild of New Zealand, The

Davis, Carole

Ellett, Elizabeth

Elliot, Pamela

Ferguson, Sybil

Graveson, Jude

Holmes, Susan

Nakagawa, Tamotsu

Paine, Jenny

Penck, Heidi

Roberts, Ruth

Simm, Elizabeth

Stewart, Rosemary

Thompson, Fiona

Dyes and dyeing
Textile artists - Interview
Textile crafts - Exhibitions
Textile crafts - Periodicals
Textile crafts - Societies
Textile crafts - Study and teaching

Special Features

Illus.

See also

76, 85

21. **Cook, J. (2005). Fibre and fabric. In *Crafted by design : Inside New Zealand craft artists' studios* (pp. 12-14). Auckland: Godwit.**

Describes history and adoption of weaving in colonial New Zealand. Talks about many textile pioneers as well as contemporary practitioners and their work. Comments on recent success of the *Professional Weavers' Network* exhibition. Also speaks about the younger generation's disinterest in textiles as well as art weavers' struggle in gaining financial support.

Cook records in this article many of the very little-known names during the early stage of New Zealand textile development, apparently due to the lack of research into this area. The literature indicates however, that even contemporary textiles artists struggle to remain visible. Schamroth points out a vacuum period in the 80s and 90s when New Zealand crafts had a very low profile. She criticises the lack of a craft council and the non-existence of any craft journals and book publishing activities.

Subject Descriptors

Abbott, Zena, 1922-1993
Akins, Florence
Arnold, Elizabeth
Blackman, Majorie
Canterbury College (Christchurch, N.Z.) School of Arts
Christchurch Training College
Crook, Gordon
Fenwick, Lyndsay
Field, Anne
Hadwen, John
Hunt, Anna Correa
Hunt, Jenny
James, Isey
Lough, Ida, 1903-1985
Mountfort, Vivienne
Mulvany, Josephine
Mulvany, Sybil
Nelson School of Handloom Weaving
New Zealand Spinning, Weaving & Woolcrafts Society
New Zealand Wool Board

Ngan, Guy
Percival, Anne
Phillips, Katherine
Piebenga, Nynke
Professional Weavers' Network of New Zealand
Randow, Ilse von, 1901-
Staub, Dot
Vine, Phillipa
Wilson, Judy McIntosh, 1937-

Dyes and dyeing
Textile artists
Textile crafts - Exhibition
Textile crafts - History

See also

1, 14, 18, 28, 29, 36, 58

22. **Costume and Textile Association of New Zealand. (n.d.). Retrieved 2010, January 10, from <http://www.costumeandtextile.co.nz>**

Website of the *Costume and Textile Association of New Zealand*, a section of *Auckland Museum Institute*. Contains information about the association and their annual symposium. Has index of past issues of the association's journal *Context: dress/fashion/textiles*.

The literature criticises the lack of a forum for New Zealand textile practitioners. *The Costume and Textile Association of New Zealand* was set up in 2002 as a national organisation to provide a forum for the study, research and conservation of textiles. This is probably the only organisation in New Zealand that has research interest in textile studies although the focus is on general topics and conservation. It does however, has some contributions from local textile tutors, artists and scholars. The organization publishes a journal called *Context: dress/fashion/textiles* since 2003 and an index is available from its website.

Subject Descriptors

Auckland Museum Institute - Costume & Textile Section

Textile crafts - Periodicals

Textile crafts - Societies

Textile crafts - Study and teaching

23. **Creative Fibre : Web site of the New Zealand Spinning, Weaving and Woolcrafts Society. (n.d.). Retrieved 2010, January 10, from <http://www.creativefibre.org.nz>**

Website of the *New Zealand Spinning, Weaving and Woolcrafts Society*. Has information on area delegates, national council members and clubs throughout the Society's 15 geographical regions. Also includes directory of fibre art and craft suppliers by categories as well as images of past exhibitions and events. Contains members-only section with details about education, Society publications, special interest groups and resources available to members.

This is the website of the *New Zealand Spinning, Weaving and Woolcrafts Society*, sometimes shortened to *Woolcrafts Society*. It was renamed *Creative Fibre* in 1998 to accommodate the increasing forms of fibre crafts. Despite criticisms of the Society's conservative policies and traditions, some argue that it has made a lot of significant contributions to New Zealand's textile crafts. The name change to *Creative Fibre* is an indication of the Society's expanded focus and intent to modernise. It is worth noting that many of the early Society exhibitions, often housed in art institutions, were instrumental to New Zealand's textile development. Also important is the Society's efforts that helped to establish weaving as a recognised art form. In recent times, the Society has recognised problems with falling and ageing membership and is making earnest efforts to bring the Society forward to serve changing needs.

Subject Descriptors

Creative Fibre

New Zealand Spinning, Weaving & Woolcrafts Society

Crafts shops

Textile crafts - Exhibitions

Textile crafts - Societies

Textile crafts - Study and teaching

See also

1, 63

24. De Boer, J. (1987). Land and sea. *Craft Australia*(3), 60-62.

Comments that Judy Wilson's training as a sculptor has strong influence in her weaving. Describes Wilson's use of her own breed of sheep for natural coloured wool and explains that her work was selected by the *Smithsonian Institute* to exhibit in the U.S. Also lists her various commissions both in New Zealand and overseas and her invitation to be judge of the 1987 *Art in Wool* competition at the *New Zealand Spinning Weaving & Woolcrafts Society Annual Festival*.

Wilson is one of the very few New Zealander weavers who is also a professional artist. Wilson's work reflects careful planning in design and a strong affinity to the environment, something that Cook observes in many of the contemporary artists. In the book *Women and the arts in New Zealand*, Eastmond and Penfold describe Judy Wilson, along with Zena Abbott, as two of the very few artists that had enjoyed a high profile in New Zealand textiles. Also worth noting is the controversial outcome of the *Art in Wool* competition of which Wilson was one of the judges. The award was later withdrawn by the *New Zealand Wool Board* because the works submitted were considered to be of an unacceptable level of quality.

Subject Descriptors

Wilson, Judy McIntosh, 1937-

New Zealand Spinning, Weaving & Woolcrafts Society Festival

Textile artists

Textile crafts - Awards

Textile crafts - Exhibitions

Special Features

Illus.

See also

5, 24, 32, 67, 44, 54

25. **De Boer, J. (1987). The Mulvany Sisters. *Textile Fibre Forum*, 6(1), 44-45, 54.**

Explains background to author's research into the lives and work of the Mulvany Sisters. Talks about the memorabilia kept by Josephine Mulvany's daughter. Contains brief biographical information about the two sisters, their training in London and weaving studio in Auckland. Also comments on the artistic heritage of Josephine's two daughters.

De Boer highlights in this article the expert technical skills and the rich colours of the Mulvany Sisters' work. One of the special aspects of the sisters' weaving is that wool was rarely used because it was considered by the two sisters to be "too coarse". Coincidentally, another highly accomplished art weaver Ilse von Randow also used very little wool in her work. Like the Mulvanys, Randow wove with a lot of exotic fibres for design and colour effects. It is worth noting that after these three pioneering weavers, the New Zealand textile scene was to lapse into a period in the 1950s and 60s in which weavers used very rarely anything else but wool.

Subject Descriptors

Akins, Florence

Elliot, Teresa

Mulvany, Josephine

Mulvany, Sybil

Taniko Weavers

Textile artists

Special Features

Illus.

See also

42, 45, 47

26. Dekker, D. (1998, October 28). Craft work. Evening Post, p. 21.

Review of Helen Schamroth's book *100 New Zealand Craft Artists*. Points out importance of crafts in people's lives and the ambiguity of the term *craft*. Reports Schamroth's criticisms of the lack of a craft council and the termination of craft journal publishing in the early 1990s. Also records her comments that craft education was forced to fit into visual arts and design structures. Introduces selected artists from the book and gives information about their background.

Here the author points out Schamroth's ambivalence towards the term *craft*. Textile as art or craft has long generated great debates due to controversies associated with terminologies and this is well-documented in textile literature. Despite the fact that New Zealand was one of the first countries in the world to introduce weaving into its school curriculum, textiles remain very much a niche area, often considered a "craft" with negative connotations. As Cape points out, many New Zealanders associate weaving as a primary school activity and he believes this has hindered the development of weaving in the country.

Subject Descriptors

Schamroth, Helen

Textile artists

Textile crafts - Periodicals

Textile crafts - Study and teaching

See also

46

27. Eastmond, E., & Penfold, M. (1986). Zena Abbott. In E. Eastmond & M. Penfold (Eds.), *Women and the arts in New Zealand : Forty works : 1936-86 (plate 1)*. Auckland: Penguin.

A short biography of textile artist Zena Abbott and description of her work. Presents her canvas and sisal installation piece *Scrolls*. Explains her concept of using a sculptural approach to achieve artistic appeal and notes the dyes and materials she used.

Eastmond and Penfold's inclusion of Abbott's work within a compilation of main-stream artists is worthy of special attention. The literature notes that textiles have long struggled for visibility within the contemporary New Zealand art scene, the inclusion is certainly a big accomplishment for Abbott. Another point of interest is the comment that Abbott made deliberate efforts to avoid portraying her work as “craft”, suggesting the negative connotations the term generates as part of the art and craft debate.

Subject Descriptors

Abbott, Zena, 1922-1993
Albrecht, Gretchen
Auckland City Art Gallery
Henderson, Louise
Smith, May
Watson, Colin

Art galleries
Dyes and dyeing
Installation art
Textile artists - Biography
Textile crafts - Exhibitions

See also

6, 8, 10, 49, 57, 73, 81, 83, 86, 88

28. Field, A. (1982). History of weaving in N.Z. : Part two. *The Web*, 13(2), 6-8.

Contains the brief history of handweaving and spinning in colonial New Zealand. Explains that there were very few sheep then and wool was scarce until refrigeration appeared. Points out that Nelson and Otago remain two strongholds in weaving today and notes two early weavers who had established successful businesses in textiles.

Field's comment that New Zealand does not have any European tradition of textiles is well-documented in the literature. While many western countries managed to re-establish their weaving tradition where weavers were able to pass on craft skills after the effect of the *Industrial Revolution* died out, New Zealand had to start anew. Hunt has observed that during the textile "revival" in the 1960s, weaving started as a hobby and it was due to these hobbyists' interest that textile crafts gained wide popularity in New Zealand.

Subject Descriptors

Barr, Johnny

Blick, Thomas

Craft shops

Textile crafts - History

See also

1, 14, 18, 21, 29, 36, 58

29. **Field, A. (1982). History of weaving in N.Z. : Part three. *The Web*, 13(4), 6-8.**

A continuation of part two also by Field. Contains the history of New Zealand handweaving and spinning after the *First World War*. Notes the emergence of individual spinners and weavers and textile guilds during this period.

Mentions the spinning wheel manufacturer *Ashford* and the first textile course at the *Canterbury College School of Arts* run by Florence Akins. Talks about tapestry artist *Ida Lough's* involvements with the *Sheltered Workshops*. Also includes a short history of the *Auckland Handweavers and Spinners Guild* and their exhibitions.

In this article Field speaks of the textile course at the *Canterbury College School of Arts* established by Florence Akins. Despite the success of the course, it was discontinued with Akins' retirement in 1969. The literature comments that formal training in textiles has been sporadic since then. Lealand and Smith's 1991 study of craft design course in New Zealand polytechnics highlights the shift of focus from a craft-based to a fine art-based structure. Schamroth also notes the evolution of craft education with many courses now becoming part of tertiary visual art or design degree faculties.

Subject Descriptors

Akins, Florence

Canterbury College (Christchurch, N.Z.) School of Art

Handweavers and Spinners Guild Auckland

Lough, Ida, 1903-1985

Moncrieff, Perrine, 1893-1974

Sheltered Workshops

Textile crafts - Exhibitions

Textile crafts - History

Textile Crafts - Periodicals

Textile crafts - Societies

See also

1, 14, 18, 21, 28, 36, 58

30. **Field, A. (1997). *Crossover : Maori and Pakeha textile art*. Christchurch: University of Canterbury.**

Comparative analysis of the European tradition of textile art in contrast with New Zealand Maori's indigeneous weaving. Documents major development in weaving during the last quarter of the 20th Century. Portrays profiles of four Pakeha (people of European descent) weavers. Details the controversies surrounding the 1978 first *Bank of New Zealand Weaving Award* recipients.

One thing that Field highlights in this book is the struggle of textile artists to establish a reputation in New Zealand. Field records in this book her criticisms about the conservative policies of the *New Zealand Spinning, Weaving and Woolcrafts Society*. She agrees with Lloyd-Jenkins that Zena Abbott, who inspired a whole generation of practitioners during the heyday of textiles, had led a dull trend with very little creativity and innovations. Field also points out weavers' preoccupations with domestic weaving and the predominant use of wool which was wide-spread during that period.

Subject Descriptors

Blackman, Margery

Cook, Marie

Crook, Gordon

Davis, Pippa

Finnerty, Margaret

Fraser, Doreen

Hadwen, John

Klundert, Jan van de

Lough, Ida, 1903-1985

Mountfort, Vivienne

New Zealand Weaving, Spinning and Woolcrafts Society

Royal, Joyce

Art galleries

Textile artists

Textile crafts - Awards

Textile crafts - Exhibitions

Special Features

Illus.

See also

87

31. **Field, A. (2008, March 9). Anne Field : Author, weaver & spinner.**
Retrieved 2010, January 2, from <http://www.annefield.co.nz>

Website of Anne Field. Describes her as author, weaver, spinner and teacher. Presents Field's profile and lists her publications. Contains images of Field's work and details her seminars and workshops. Also has a monthly newsletter and information about Field's weaving studio in Christchurch.

This website mentions that Field's *The Ashford Book of Spinning* is a particularly popular book that had gone through many international editions. Field is one of the artists who have established an international reputation with her knowledge of wool. Blumhardt and Brake believe that New Zealand weavers and spinners' proximity with wool has allowed them to build up a high degree of expertise over the years, many are sought to give tuition overseas. This makes a very interesting contrast when compared to the developmental period where many early practitioners had to travel overseas or depend on visiting masters to advance their craft skills.

Subject Descriptors

Field, Anne

Textile artists

Textile crafts - Study and teaching

See also

61

32. **Foster, S., Gorbey, K., & Kellaway, T. (1985). Judy Wilson. In *Treasures from the land : Crafts from New Zealand* (pp.28-29). Wellington: QE II Arts Council of New Zealand.**

Introduces Wilson's background. Talks about her 1974 exhibition at *Auckland Museum* that led to the purchase of her work by the *New Zealand government*. Describes her breeding of coloured sheep to obtain wool for weaving and explains her design technique and weaving style.

Wilson's reputation as an art weaver presents a very interesting picture when contrasted with Zena Abbott. Although Abbott had learned weaving from the highly accomplished German artist Ilse von Randow, her sewing machine teacher background is a lot more modest when compared to Wilson's fine art and sculptural training. Perhaps the subtle differences between the two artists could be viewed from an art and craft perspective as indicated from their background. Despite criticisms about Abbott's early weaving using predominantly unspun wool and subtle colours, her style is actually not unlike Wilson's use of exclusively natural-coloured raw fleece in her wall hangings.

Subject Descriptors

Auckland Museum Institute

Wilson, Judy McIntosh, 1937-

Textile artists

Textile crafts - Exhibitions

Special Features

Illus.

See also

24, 43, 44, 54

33. **Guerin, L. (1985). Weaving bold. *Listener*, 110(2369), 47**

Documents visiting Australian weaver Rhonda O'Meara's criticisms of the *New Zealand Spinning, Weaving and Woolcrafts Society* as unprofessional and overly-conservative at the Society's Annual Festival. Reports Rhonda's comment that the Society's narrow interpretation of one correct way to weave and their use of outdated equipment is damaging to New Zealand's weaving development.

Regarded as one of the top selling journals in New Zealand, this article is from *Listener*, a weekly current affairs and entertainment magazine. O'Meara's argument may very well be a difference of viewpoint from a professional and a hobbyist/amateur perspective. Criticisms about New Zealand weavers' preoccupations in domestic items were common at the time when many professional weavers were moving into more design-based "art weaving".

Subject Descriptors

New Zealand Spinning, Weaving & Woolcrafts Society
O'Meara, Rhonda

New Zealand Spinning, Weaving and Woolcrafts Society Festival
Textile artists - Australia
Textile crafts - Exhibitions

Special Features

Illus.

See also

6, 19, 56

34. **The Handweavers and Spinners Guild Auckland Inc. (n.d.). Retrieved 2010, January 10, from <http://www.handweavers.org.nz>**

Website of the *Auckland Handweavers and Spinners Guild*. Contains history of the Guild and information about various crafts and interest groups by category. Has images of past exhibitions with descriptions. Lists event information, classes and workshops.

The *Auckland Handweavers and Spinners Guild* is one of the oldest textile guilds in New Zealand. Officially formed in 1953 at the Auckland Art Gallery, it became part of the *New Zealand Spinning, Weaving and Woolcrafts Society* when the national body was founded. During the initial period of development, the Guild had the patronage of two of the most high-profiled artists such as Ilse von Randow and Zena Abbott. Lloyd Jenkins has documented some of the controversies surrounding the Auckland Guild members' preference for an art or craft based approach to weaving.

Subject Descriptors

Handweavers and Spinners Guild Auckland

Textile crafts - History

Textile crafts - Societies

Textile crafts - Study and teaching

See also

59

35. Healy, J. (1984). *Fabric and form*. *New Zealand Crafts*(9), 21.

Highlights critics' controversial comments about the *Fabric and Form* exhibition. Emphasis that the exhibition is about "textiles and ideas", not "weaving and technique". Comments that the British textile scene is full of products from art colleges and criticises New Zealand's exclusion of textiles studies from art school.

Healy is one of the textile artists who voice strong criticisms of New Zealand textile guilds' lack of support for art weavers. As Healy points out, the comparison of Britain and New Zealand textile developments produces a very contrasting picture. While this reflects the two countries' historical traditions, it also reflects the result of different approaches in textile education. The literature indicates frequent criticisms on the failure of New Zealand education system to accommodate craft programmes, forcing them to go under visual art or design structure.

Subject Descriptors

Healy, Jeff

Textile crafts – Exhibitions

Textile crafts – Study and teaching

See also

6, 19, 33, 56

36. Helen. (1933, July 1). Hand weaving. *The New Zealand Railways Magazine*, 8(3), 56.

Explains effect of *Industrial Revolution* on weaving which rendered textiles a lost art. Describes recent textile craft revival with girls learning to weave at schools. Comments on the ease of making looms for simple weaving.

This article is from the *New Zealand Railways Magazine*, published between 1926 to 1940, it was the official publication of the *New Zealand Government Railways Department*. While initial issues were focused on useful knowledge for railway workers and their families, later issues had expanded contents that included general interest. Taken from author Helen's *Our Women's section – Timely Notes and Useful Hints*, the article comments on what the literature identifies as the lack of New Zealand textile tradition. The mention of weaving at school also points to Cape's comment that weaving often associates in New Zealanders' mind as a primary school activity.

Subject Descriptors

Textile crafts - History

Textile crafts - Study and teaching

See also

1, 14, 18, 21, 28, 29, 58

37. **Hilling, C. (2009, February 5). *Weft and warp*. *Otago Daily Times*, p. 31.**

Profiles award-winning weaver Marion Day. Talks about innovative materials and technique she uses in her weaving. Describes *Creative Fibre* as a strong weaving community and expresses Day's concern of ageing textile guild members. Presents Day's view that there is a need to attract young people into learning textile crafts.

Day's concern about young people's disinterest in textile crafts has been an ongoing issue for many New Zealand guilds and is well-documented. *Creative Fibre*, the national body for textile guilds and associations in New Zealand, is already developing ways to try and lead the Society into a more optimistic future. It would be interesting to observe how the literature comments on the progress of the textile guilds and associations to see how they adapt to future needs.

Subject Descriptors

Creative Fibre

Day, Marion

Professional Weavers' Network of New Zealand

Creative Fibre Festival

Textile artists

Textile crafts - Societies

Special Features

Illus.

See also

52, 63

38. Howard, R. (2005). Convenor's report. *Fibrelinx News*(26), 1-2.

Convenor Howard Rose announces the upcoming *Combined Textiles Guild* Annual Meeting. Reports that committee members are standing down and urges people to fill in. Expresses worries that the guild may not be able to continue after the next exhibition.

The *Combined Textiles Guild of New Zealand* was a multi-disciplinary organisation set up in the late 1990s by a diverse group of textile artists. The organisation's objectives were to promote all forms of textile art through a national body and to co-ordinate national exhibitions. The Guild had organised several exhibitions and published a quarterly newsletter called *Fiberlinx News*. Despite noble aims, it suffered from the lack of membership and as indicated in this article, the lack of volunteers to carry on committee responsibilities. It is not known whether the stretch of such a wide range of disciplines had a detrimental effect on the functioning of the guild but as the author predicted, it finally went into recess at the end of 2005.

Subject Descriptors

Combined Textiles Guild of New Zealand

Textile crafts - Exhibitions

Textile crafts - Societies

See also

74

39. Howitt, B. (2008). Light waves - the making of an exhibition. *Creative Fibre*, 11(2), 19-21.

Announces exhibition by members of the *Professional Weavers Network* in Porirua. Explains aims and objectives of the network, also philosophy and ideas behind the group's annual exhibition. Describes the team work and the group's sharing of exhibition responsibilities. Also contains information about the exhibition and work displayed.

What stands out in this article is the author's description of how the *Professional Weavers' Network* alternates emphasis in each exhibition so that art and functional weaving can be both covered. Aesthetics and utilitarianism have always been portrayed as two dichotomies within controversial art and craft debates within the literature. The *Professional Weavers' Network's* inclusion of both domestic and art-based work presents an interesting contrast when compared with the view during the 1980s when domestic weavings were deemed as unsuitable to be considered as art.

Subject Descriptors

Professional Weavers' Network of New Zealand

Textile crafts - Exhibitions

Textile crafts - Societies

Special Features

Illus.

See also

60, 64, 65

40. Howitt, B. (2009). A weaver's legacy. *Creative Fibre*, 12(2), 10-11.

Explains the background to the archived content of weaver Sheila Reimann's collection of weaving samples and design notes at the *New Dowse and Petone Settlers Museum*. Explains that the collection is legacy of Reimann after her death and was archived for research purposes and possibly future exhibitions.

Sheila Reimann is one of the little known weavers whose collection of work along with well-kept notes and technical details deserves research attention. What is remarkable about this article is the recognition of Reimann and her work in an archival context. At a time when textiles are still being described as invisible in art institutions, Reimann's collection at the New Dowse has indeed special significance.

Subject Descriptors

New Dowse (Gallery)

Reimann, Sheila

Textile artists

Textile crafts – Study and teaching

Special Features

Illus.

See also

66

41. **Hughes-Sparrow, I. (1983). Mrs. Katherine Blowes (1885-1983). *The Web*, 14(3), 15.**

Biographical information about Katherine Blowes, life member of the *New Zealand Spinning, Weaving and Woolcrafts Society*. Talks about Blowes' interest in plant dyeing and the people who corresponded with her on the subject. Also explains the story behind Joyce Lloyd's publication of her work on native plant dyeing.

This article is taken from *The Web*, journal of the *New Zealand Spinning, Weaving and Woolcrafts Society*. Originally started by the *Auckland Handweavers Guild*, *The Web* was handed over to the national body of the *Woolcrafts Society* in 1970. It later became the current *Creative Fibre* journal after the organisational name change. This article details Katherine Blowes' plant dyeing work and mentions Joyce Lloyd's publication on the same subject. Native plant dyeing in New Zealand was very popular between the two World Wars and many dyers developed great expertise in this area. Blumhardt and Brake have also written about the pioneering activities in native plant dyeing which involved a number of prominent plant dyeing experts in New Zealand.

Subject Descriptors

Blowes, Katherine

Hutchinson, Amy Hadfield, 1874-1971

Lloyd, Joyce

Moncrieff, Perrine, 1893-1974

New Zealand Spinning, Weaving & Woolcrafts Society

Dyes and dyeing

Textile artists - Biography

Textile crafts – Study and teaching

See also

1, 80

42. Hughes-Sparrow, I. (1984). The Taniko weavers - Sybil and Josephine Mulvany. *The Web*, 15(2), 22-23.

Describes the author's research into Josephine and Sybil Mulvany's lives and work. Talks about the sisters' training in London and their studio in Auckland. Details the commissions, materials used and why wool did not appear often in the sisters' work.

This is another article from *The Web* after its handover from the *Auckland Handweavers Guild* to the *Woolcrafts Society*. Although wool yarns has often been thought of as readily available in New Zealand since the beginning of colonial time, here the author explains that despite the sisters' expertise in spinning, wool was rarely used in their work. However, wool was to occupy a prominent place in New Zealand weaving during the textile revival in the 1960s.

Subject Descriptors

Mulvany, Josephine

Mulvany, Sybil

Taniko Weavers

Craft shops

Textile crafts – Study and teaching

See also

25, 45, 47

43. Keith, H. (1974, September 28). Weaving show impresses. *Auckland Star*, p. 5.

Introduces the *Twelve New Zealand Weavers' Exhibition* in *Auckland Museum* and describes some of the exhibits. Criticises the lack of recognition of weavers in New Zealand. Attributes neglect to male dominance and snobbery within the art circles. States that participating weavers have high international standing with their works on display in America, Europe and Australia.

Despite the author's comments about people's neglect of handweaving, The literature describes the 1960s and 70s was the heyday of textile crafts in New Zealand. The author may well be pointing to the resistance of many art galleries to display textiles which renders it relatively invisible in the public domain. It was not until 1970 at the *Arts Conference '70* that art policy-makers granted textiles the status of art and considered it suitable to be included in art exhibitions. The *Twelve New Zealand Weavers' Exhibition* was at a time when weaving had just been accepted as an art form. The author's comment about male dominance and snobbery in art is a view supported by Batten.

Subject Descriptors

Auckland Museum Institute

Jackson, Constance

Wilson, Judy McIntosh, 1937-

Textile artists

Textile crafts - Exhibitions

See also

6

44. **Keith, H. (Writer), & Andrews, G. (Director). (1984). Treasures from the land : The crafts of New Zealand : Judy Wilson [Video recording]. Wellington: George Andrews Productions.**

Portrays weaver Judy Wilson who based her work on New Zealand cultural heritage. Shows Wilson weaving and her breeding of coloured sheep for wool to create special effect in wall hangings. Explains that her work reflects rhythms of farm life, birth, growth and harvest. Shows Wilson spinning and comments on the absence of a spinning tradition in New Zealand which Wilson had to learn anew.

Wilson is one of the artists whose alternative lifestyle speaks itself strongly in her work. Her learning to spin anew reflects the artist's search for a tradition which New Zealand never had. Wilson is actually not alone in her search. Artists search for a New Zealand identity is often described in the literature. Blumhardt and Brake also speak of a group of craftspeople whose return to nature signifies protests of urbanisation and pollution.

Subject Descriptors

Wilson, Judy McIntosh, 1937-

Hand spinning

Textile artists

Special Features

Videocassette (VHS): sd.; col.; ½ inch

See also

24, 32, 43, 54

45. **Knight, K. M. (1935, August 28). The story of hand-spinning : An interview with Miss Josephine Mulvany. *Weekly News*, p. 22.**

Explains that Josephine Mulvany was the first person to take up spinning, weaving and dyeing in New Zealand in 1927. Tells the story of Josephine's training in London and her decision to revive textile traditions at a time when it was dying. Talks of textile history in different countries and Josephine's passion in textile.

This is an interview with one of the Mulvany Sisters who were pioneers of New Zealand textile art. Along with Ilse von Randow, the Mulvanys have high profiles in New Zealand's textile history. Lassig and Fenwick have covered much on the lives and works of the two sisters in their work. This article may well be the only published interview about the life of one of the Mulvany sisters.

Subject Descriptors

Mulvany, Josephine

Mulvany, Sybil

Taniko Weavers

Dyes and dyeing

Hand spinning

Textile artists - Interview

Textile crafts - Study and teaching

Special Features

Illus.

See also

25, 42, 47

46. Labrum, B. (2007). [Review of the book *Stitch : Contemporary New Zealand textile artists* by A. Packer]. *Massey*(23), 28-29.

Review of Ann Packer's book *Stitch*. Explains that *Stitch* has won the Montana Award and includes works of the best and most outstanding New Zealand textile artists. Describes book as a challenge to the art and craft debate. Points out Packer's criticisms that despite recent popularity of textiles as art, many art galleries still refuse to include them in their display. Also presents excerpts of artists' profiles from the book.

Stitch is one of the very few New Zealand monographs that focuses solely on textile art. Packer's comments agree with much of the literature that New Zealand textile art is still relatively invisible within the mainstream art scene although it has made important progress. Packer's comment about the multi-media trend in textile is apparent in *Stitch*, a trend that no doubt will continue to grow as textiles evolve.

Subject Descriptors

Textile artists

Special Features

Illus.

See also

26

47. Lassig, A., & Fenwick, L. (1999). *The Mulvany sisters : Weaving & other adventures*. Auckland: Auckland Museum.

Catalogue for *The Mulvany sisters: Weaving & other adventures* exhibition held at *Auckland Musuem* in 1999. Well-researched information about the lives and work of the two sisters. Contains many colourful close-up photographs showing the sisters' expert skills and aesthetic taste. Also contains many archive photos of the two sisters.

The literature has commented on the lack of weaving tradition which contributed to the struggles in New Zealand's textile history. In this book Lassig tells of the interesting lives of two expert weavers who produced beautiful and intricate weavings in the 1920s without the back up of a tradition.

Subject Descriptors

Mulvany, Josephine.

Mulvany, Sybil

Taniko Weavers

Textile artists - Biography

Textile crafts – Exhibitions

Special Features

Illus.

Port.

See also

25, 42, 45

48. Lloyd-Jenkins, D. (1998). *The textiles of Ilse von Randow*. Auckland: Auckland Museum.

Catalogue of *The textiles of Ilse von Randow* exhibition held in the artist's 97th year. Describes Randow as significant and influential. Documents her life and work in detail. Also explains her controversy with members of the *Auckland Handweavers and Spinners Guild* which subsequently triggered her departure from New Zealand.

Lloyd-Jenkins has done a lot of research into Randow's life and work and has written profusely on the weaver. His admiration of Randow's art weaving is obvious, describing her work as a perfect combination of fine craftsmanship and technical expertise. On the other hand however, Lloyd-Jenkins has had criticisms about Zena Abbott's style. He denounces the lack of design sense in many weavers' work during the textile movement in the 1960s led by Abbott's signature use of raw fleece and plant-dyed yarns.

Subject Descriptors

Handweavers and Spinners Guild Auckland

Randow, Ilse von, 1901-

Textile artists - Biography

Textile crafts - Exhibitions.

Special Features

Illus.

Port.

See also

13

49. **Lloyd-Jenkins, D. (2004). Galleries and craft co-operatives. In *At home : A century of New Zealand design* (pp. 200-204). Auckland: Godwit.**

Contains a brief history of *The Mill*, a craft co-operative in Auckland during the late 1960s. Profiles the organiser Peter Smeele and his background. Describes weaver Zena Abbott's popularity as the central figure in the New Zealand weaving scene. Has hard criticisms on Abbott's style describing it as lacking in design and colours. Also reports Wakely's denouncing of Abbott's style. Explains Randow and Wakely's disillusion with New Zealanders' lack of aesthetic taste and their subsequent departures of the country.

What Lloyd-Jenkins is trying to point out in this article about Randow and Wakely's disillusion is probably due to what Brown describes as the "New Zealand psyche". New Zealand textile practitioners' lack of design sense and preoccupations with wool and domestic weavings have been a frequent criticism within the literature. Brown and Cape both see this as a feeling of intimidation the average New Zealanders feel about art. The QEII Arts Council believes that this is due to the working class background of the early immigrants who were brought up with mass-produced goods after the *Industrial Revolution*.

Subject Descriptors

Abbott, Zena, 1922-1993

Mill, The

Randow, Ilse von, 1901-

Smeele, Peter

Wakely, Karin

Craft shops

Textile artists

Special Features

Illus.

See also

48, 61

50. Lough, I. (1983). Interview [Sound recording]. Christchurch: Robert and Barbara Stewart Library and Archives, Christchurch Art Gallery.

Sound recording of an interview with textile artist Ida Lough in 1983. Presents Lough as a pioneering New Zealand artist and talks about her interest in tapestry as well as weaving. Describes the various difficulties she came across during the early days and her involvements with the Sheltered workshops in Christchurch.

This is a very rare recording of an internationally regarded pioneering artist of New Zealand textiles. Lough's modesty and humour are both entertaining and heart-warming. Her retrospective account of the obstacles she came across due to the lack of equipment, tutoring and resources, and having to work in isolation are all part of the early weavers' struggle well documented in the literature.

Subject Descriptors

Lough, Ida, 1903-1985

Sheltered Workshops

Tapestry

Textile artists - Interview

Special Features

15

51. **Margaret Stove : Described as 'a living treasure'. (1996). *The Wheel*(9), 9.**

Explains how Stove first learned spinning and knitting and describes her as a living treasure. Talks about her presidency of the *New Zealand Spinning, Weaving and Woolcrafts Society* and her tutoring both in New Zealand and overseas. Announces the launch of her new book on lace-knitting and her international fame as wool spinner and knitter. Mentions her exhibitions in many countries and her previous work presented to royal families.

This article is taken from *The Wheel*, an annual publication by the renowned spinning wheel maker *Ashford*. The magazine has global subscription and contains topics on various forms of textile crafts that span across many cultures. In this article, Stove explains her journey in spinning and knitting through self-teaching and perseverance—typical of many of her peers at the time described by the literature.

Subject Descriptors

New Zealand Spinning, Weaving & Woolcrafts Society
Stove, Margaret

Hand spinning

Textile artists

Textile crafts - Societies

Textile crafts - Study and teaching

See also

77

52. **Megget, K. (2005, November 10). Reinvigorating tradition. *Otago Daily Times*, p. 34.**

Presents interview of two young practitioners about the "dying tradition" of textile crafts. Talks about the urgent need to re-introduce it in more creative ways. Expresses concerns of ageing members of the *Otago Spinners and Weavers Association* and young people's disinterest in textiles. Explains that the term *craft* generates old-fashioned images and hinders publicity of artists.

Although some literature describes textiles as slowly gaining status as an art form, textiles as craft however, as this article points out, are suffering from a bad image because of the negative "craft" connotations. Despite claims within the literature that the art and craft debate is about terminologies and associations, there seems to be a need for modern textile guilds to look beyond the limits of a craft approach in order to go forward.

Subject Descriptors

Otago Spinners and Weavers Association

Textile crafts - Societies

Special Features

Illus.

See also

37, 63

53. Milford Galleries Auckland. (2006). Review : The Hunt. Context : dress/fashion/textiles(10), 17-18.

Review of tapestry artist Kate Wells' exhibition *The Hunt*. Explains Wells' inspiration from the *South Pacific* and her use of themes such as extinction, isolation and perception. Comments that her work overlaps boundaries between fine art, design and applied art. Describes Wells' approach to tapestry as combination of drawing, photography, painting, and computer technology.

This article's comment about overlapping boundaries between fine art, design and applied art illustrates very well the emergence of a multi-disciplinary approach in modern textiles as indicated in the literature. The literature's frequent mention of the narrowing gap between fine art and craft is also obvious in Wells' approach through her use of global and environmental themes.

Subject Descriptors

Wells, Kate

Tapestry

Textile artists

Textile crafts – Exhibitions

See also

71

54. Moore, P. (1989, January 18). Canterbury artist weaves new dreams and images. *The Press*, p. 19.

Details background of textile artist Judy Wilson's display at the sixth *International Triennale of Tapestry* at Lodz in Poland. Describes features of her piece and Wilson's international recognition. Lists Wilson's roles as member of the *QEII Arts Council* and honorary cultural ambassador. Also speaks of how Wilson breeds her own sheep and her background in fine arts and sculpture.

Schamroth points out that the beginning of formal New Zealand craft education in the mid 1980s has turned out an unprecedented number of textile practitioners with tertiary qualification. Wilson is one such example as indicated in this article. Wilson's work reflects strongly influences from her fine arts and sculptural training.

Subject Descriptors

Wilson, Judy McIntosh, 1937-

Textile artists

Textile crafts - Exhibitions

Special Features

Illus.

See also

24, 32, 43, 44

55. Moorhouse, P. (n.d.). *Peg Moorhouse : Weaver*. Retrieved 2010, January 5, from <http://www.pegmoorhouseweaver.co.nz>

Website of 92-year-old Marlborough award winning artist and weaver Peg Moorhouse. Profiles the weaver and describe her style, training and awards. Explains that she was inspired by Ida Lough and learned weaving from various local and overseas tutors. Lists her membership of different textile societies, awards and information about past and current exhibitions. Includes a section of critics' comments and a gallery of Moorhouse's work.

Moorhouse has a solid background with training and studies from overseas weavers, typical of many of the early practitioners when local training opportunities were rare. Another point of interest is the focus of Moorhouse's portfolio and commissions. With all the talk of contemporary "art weaving" moving away from utilitarian purposes, like the *Professional Weavers' Network*, Moorhouse produces a wide range of domestic items in modern forms, an interesting contrast when compared to the early criticisms that domestic items cannot be considered as art.

Subject Descriptors

Barker, Mary

Koopman, Albertje

Lough, Ida, 1903-1985

Marlborough Spinners & Weavers

Moorhouse, Peg

O'Meara, Rhonda

Professional Weavers' Network of New Zealand

Ryan, Elsie

Textile crafts - Awards

Textile crafts - Exhibitions

Textile crafts - Societies

Textile crafts - Study and teaching

See also

31

56. Mountfort, V. (1984). Textile crafts. *New Zealand Crafts*(9), 5.

Describes contemporary textile trend of mixing media and technique as revolutionary. Holds optimistic view to future of New Zealand crafts but laments the lack of opportunity for artists to exhibit. Criticises the *New Zealand Spinning, Weaving and Woolcrafts Society's* conservative policy in exhibition issues. States that New Zealand needs a more professional approach for healthy textile development. Expresses pressing need for long term training of textile crafts.

Although this article is written in the mid-1980s, many of Mountfort's comments about textiles are still very valid today. As Mountfort points out, education has been a pressing issue within the textile field for a long time. Amid the controversies about the restructuring of craft education, Newman's criticisms of the inflexibility of the educational sector to deal with the art and craft debate is particularly relevant today.

Subject Descriptors

Mountfort, Vivienne

New Zealand Spinning, Weaving & Woolcrafts Society

Art galleries

Textile artists

Textile crafts – Study and teaching

See also

19, 33, 56

57. Nature and design. (1986, July 1). *New Zealand Herald*, p. 6.

Describes Zena Abbott's journey in weaving. Details her experiment in using raw fleece which set the trend of unspun woollen rugs. Explains her use of natural and commercial dyes as well as exotic fibres to achieve special colours and textures. Also explains her design techniques. Comments on her view that weaving is both an art as well as a craft and that the gap between the two is narrowing.

Here Abbott talks in the first person about her trend-setting technique of using unspun raw fleece in rug weaving, a technique both Field and Lloyd-Jenkins describe as influential but dull and boring. Regardless of whether Abbott deserved that criticism, it is worth noting that the literature often portrays her in a positive light. There are frequent references to Abbott as an accomplished artist who was open to new design techniques and experimentations of colour and texture.

Subject Descriptors

Abbott, Zena, 1922-1993

Dyes and dyeing

Textile artists

Special Features

Illus.

See also

6, 8, 10, 27, 49, 73, 81, 83, 86, 88

58. **Nicholson, H. (1998). *The loving stitch : A history of knitting and spinning in New Zealand*. Auckland: Auckland University Press.**

Very well-research book on history of knitting and spinning in New Zealand from colonial time up to modern day. Main focus on historical background and activities during the war years. Contains plenty of archive photographs, inspiring stories and hard-to-find information about many early textile pioneers in knitting, spinning, weaving and dyeing. Also documents many early textile publications and textile guild activities.

In spite of the disapproval Nicholson experienced with her grant application to write about the history of New Zealand textiles, *The Loving Stitch* is a very successful attempt to record the history of an under-researched area. Although the literature has suggested that women and particularly women artists' lives were marginalised and neglected, Nicholson's well-researched exploration shed light on a little-known interesting topic. Although *The Loving Stitch's* focus is on the history of knitting and spinning during the war years, there is also abundant information about other aspects of textiles such as weaving and dyeing. Of particular interest is Nicholson's telling of various anecdotal stories of little-known names such as Amy Hutchinson and Perrine Moncrieff, pioneers of native plant dyeing in New Zealand. There are also portrayals of charismatic Aileen Stace's long time spinning group and Dorothea Turner's endeavours to generate interest in weaving when equipment and materials were very lacking. The book also has an excellent index and contains detailed bibliographic references and notes well worth researchers' attention.

Subject Descriptors

Dyes and dyeing

Hand spinning

Textile crafts – History

Textile crafts – Societies

Textile crafts – Study and teaching

Special Features

Illus.

Port.

See also

1, 14, 18, 21, 28, 29, 36

59. Northcoat, P. J. (1970). Our first 30 years. *The Three Crafts Journal*(15), 23, 32.

Describes history of the *Auckland Handweavers Guild*. Explains its official formation in 1953 at the *Auckland Art Gallery* and records names of the early members and textile practitioners. Details the early Guild exhibitions and demonstrations, and also publication of the *Three Crafts Journal*.

The *Three Crafts Journal* was a newsletter first published by the *Auckland Handweavers Guild* in 1958. This article's mention of exhibition venues is of particular interest. Although the literature still indicates that textile artists are struggling to have their work displayed in art galleries and exhibitions, it is interesting to note that guild exhibitions like the ones mentioned here were often held at prestigious places such as museums and art galleries.

Subject Descriptors

Auckland City Art Gallery

Auckland Museum Institute

Barkas, Dr.

Eastbourne Spinners

Handweavers and Spinners Guild Auckland

Hill, R.S.

Moncrieff, Perrine, 1893-1974

Phillips, Katherine

Randow, Ilse von, 1901-

Textile crafts – Exhibitions

Textile crafts – History

Textile crafts – Periodicals

See also

34

60. Orme, P. (1993, December 8). Woven mixed feelings. *The Press*, p. 16.

Introduces the first national exhibition by the *New Zealand Professional Weavers' Network* and describes the exhibits. Argues that although works displayed are of high standard, artists have to face the challenge of presenting weaving beyond the standards of hobby craft due to competition from mass-produced equivalents.

Although the author reviews at lengths many of the artists' work and describes them as having high standards, the opening and closing paragraphs have a heavy sense of ambiguity with all the talk about "raison d'être" and "viability". Regardless of whether this is a sign of what Brown terms as "New Zealand psyche", the underlying pessimistic tone that suggests that professional art weaving is a fruitless effort— a "major dilemma" is unmistakable, indicating that textile is still struggling to find its place in contemporary art.

Subject Descriptors

Arnold, Elizabeth

Baker, Ian

Booth, Betty

Cave Rock Gallery

Erasmus, Daphne

Field, Anne

Fraser, Doreen

Haddock, Monica

Haring, Marie

Macfarlane, Paddy

McLaughlin, Robin

Professional Weavers' Network of New Zealand

Rea-Menzies, Marilyn

Steven, Marian

Wilson, Margaret

Textile crafts – Exhibitions

Textile crafts – Societies

See also

39, 64, 65

61. **Packer, A. (2006). Anne Field. In *Stitch : Contemporary New Zealand textile artists* (pp. 60-65). Auckland: Random House.**

Profiles Christchurch-based artist, tutor and writer Anne Field. Talks about Field's sculptural pieces in the 1970s at a time when the norm was all "rough sack like" things. Explains the artist's interest in unusual fibres and new techniques. Introduces her workshops and books. Also describes her interest in using computerised looms to develop sophisticated design patterns and innovative fabrics.

Field is portrayed in this article as one of the contemporary textile artists whose willingness to explore new territories took her to new horizons. Like Lloyd-Jenkins, Field has a strong disapproval of what she calls the "rough sack like" trend set by Abbott. An innovator, her exploration of computerised looms and software is indicative of a modern approach to textile and handweaving, a trend as indicated in the literature.

Subject Descriptors

Field, Anne

Textile artists

Special Features

Illus.

See also

31

62. Packer, A. (2006). *Monica Vance*. In *Stitch : Contemporary New Zealand textile artists* (pp. 208-211). Auckland: Random House.

Profiles artist Monika Vance. Tells of her love of colours and the shock of seeing all woven work in dull colours during the early 1970s. Explains her work as carpet designer and the importance of design in handweaving. Also describes the *Professional Weavers' Network* as a member and her desire to preserve disappearing knowledge in weaving.

The period Vance was referring to is probably the period some describe as dull, boring and “sack-like”, a period when Abbott’s signature trend of using unspun woollen rugs was extremely popular. The early pioneers such as the Mulvany Sisters and Ilse von Randow however, had used elaborate design and colours in their work. This makes an interesting study how colour and technique employed by artists evolved during the short period of New Zealand’s textile development.

Subject Descriptors

Professional Weavers' Network of New Zealand
Vance, Monika

Textile artists
Textile crafts - Societies

Special Features

Illus.

See also

61

63. **Piebenga, N. (2008). From the president. *Creative Fibre*, 10(4), 25.**

President of *Creative Fibre* talks about the need to restructure the Society in response to changing needs. Informs members that outside help from *Arts Waikato* is sought to help revitalise the Society. Urges members to consider alternatives for the Society's annual festival due to lack of resources and problems with ageing membership. Lists suggestions to improve current practices. Also points out problems with members' lack of enthusiasm and impact of societal changes.

As this article points out, the Society has finally recognised the need to modernise in response to environmental changes. Criticisms about the Society's conservative approach and neglect towards the more innovative weavers are well-documented in the literature. What stands out in this article is the Society's decision to seek help from an art institution. Considering criticisms of the Society's traditional strong craft-based focus, this may well be the outcome of attempts to address the art and craft debate.

Subject Descriptors

Arts Waikato

Creative Fibre

Piebenga, Nynke

Textile crafts - Societies

See also

1, 23, 37, 52

64. **Professional Weavers' Network of New Zealand. (2004). Black/White - A journey through contrast : An exhibition of contemporary textiles by the Professional Weavers' Network of New Zealand Inc. *Creative Fibre*, 7(2), 21, 27.**

Documents the fifth exhibition of the *Professional Weavers' Network* of New Zealand. Introduces history, aims and objectives of the group. Records Helen Schamroth's comment from the exhibition catalogue that the exhibition is a landmark for hand weaving. Also explains the brief given by curator Marilyn Rea-Menzies and comments on members' execution of the work.

In the exhibition catalogue, textile artist and author Helen Shamroth expressed high praise for the *Professional Weavers' Network* and their efforts to revitalise hand weaving in New Zealand. Many believe that the absence of any textile tradition in New Zealand coupled with the early immigrants' lack of aesthetic sense rendered textiles a difficult path to tread. It is encouraging to note however, that recent literature indicates that the Network is already making consistent progress with their mission to raise the profile of handweaving.

Subject Descriptors

Professional Weavers' Network of New Zealand

Rea-Menzies, Marilyn

Schamroth, Helen

Textile crafts - Exhibitions

Textile crafts - Societies

Special Features

Illus.

See also

39, 60, 65

65. **Professional Weavers Network of New Zealand : A group passionate about their weaving. (2000). *Creative Fibre*, 3(3), 16.**

Describes background to the formation of the *Professional Weavers' Network*. Notes their annual seminar and occasional workshops that provide learning opportunities. Explains how the committee works. Also has information and comments about their exhibition in Nelson.

The literature has frequent mention of the fervent exchange of knowledge and support the early craftspeople survived on when training opportunities were rare and equipment scarce. Blumhardt and Brake's view that New Zealand's lack of a textile tradition has contributed to the unity and strengths of the craft community. This view is reflected in the strong community sense of the *Professional Weavers' Network* as indicated in this article.

Subject Descriptors

Professional Weavers' Network of New Zealand

Textile crafts - Exhibitions

Textile crafts - Societies

Special Features

Illus.

See also

39, 60, 64

66. Reimann, P. (2007). *Firing the creative urge : Sheila Reimann - Handweaver. Creative Fibre, 10(2), 14-16.*

Descriptive content of Sheila Reimann's work and weaving interest by her husband. Quotes in Sheila's journal description about textiles interests from 1994 to 2000. Explains that after Sheila's death her weaving notes and samples were donated and archived at the New Dowse in Wellington.

This is an article about a little known expert weaver and teacher who has left a legacy of her work archived for future research interest. The literature indicates that New Zealand textiles are an under-researched area and archives of textile such as this is unprecedented.

Subject Descriptors

New Dowse (Gallery)

Reimann, Sheila

Textile artists

Textile crafts - Study and teaching

See also

40

67. Riley, B. (1987). Breaks from tradition. *Listener*, 118(2481), 38-39.

Describes events and activities at the 19th *New Zealand Spinning, Weaving and Woolcrafts Society Festival* in Christchurch. Explains judges' decision behind the cancellation of the *Art in Wool Award and Exhibition*. Sees the controversy as a dubious separation of art and domestic items but comments that the *Society* is in a vigorous state in New Zealand.

The rigid separation of art and domestic weaving has caused a lot of controversies within the contemporary textile literature. Despite Judge Marie Cook's announcement at the 1978 *Bank of New Zealand Weaving Award* that "floor rugs cannot be art", many still see this separation as a dubious division.

Subject Descriptors

Bennett, Graham

Crafts Council of New Zealand

New Zealand Spinning, Weaving & Woolcrafts Society

New Zealand Wool Board

New Zealand Spinning, Weaving & Woolcrafts Society Festival

Textile crafts - Awards

Textile crafts - Exhibitions

Special Features

Illus.

See also

5, 24

68. Russ, E. (1983). A New Zealand craft identity. *New Zealand Crafts*(6), 14.

British author talks about her experience of conducting a weaving workshop in New Zealand. Expresses surprise at New Zealand textile craftspeople's feeling of inferiority in front of their British counterparts. Encourages New Zealand weavers to look at their land with fresh eyes for creative opportunity and not take familiarity for granted. Notes that limitation of materials and techniques can stimulate rather than limit.

This article is the first hand account of an overseas tutor who witnessed the lack of confidence in New Zealand textile practitioners. Cape and Cook's discussions about "gurumania worshipping" and weavers' lack of confidence are particularly interesting when viewed with this personal account of an overseas teacher.

Subject Descriptors

Russ, Enid

Textile artists– Great Britain

Textile crafts – Study and teaching

69. **Schamroth, H. (1991). Comment - the Aotea Tapestry. *Craft New Zealand*(36), 40.**

Documents the unveiling of the large tapestry hanging in Aotea Centre in Auckland and challenges the choice of commission for the project. Explains that efforts were made to source locally but was not possible.

Acknowledges the controversy behind the choice but urges local artists to take a positive approach and seek inspiration in the piece.

This article takes a positive approach to the controversy of the Aotea tapestry project. Despite accusations that the Aotea Centre Committee was a sign of “gurumania worshipping” with their preference for an overseas commission rather than supporting local artists, Schamroth urges New Zealand artists to learn from the experience and be receptive to the merits of the finished work.

Subject Descriptors

Aotea Centre

Ellis, Robert

Victorian Tapestry Workshop

Tapestry

Tapestry– Australia

Textile crafts - Australia

See also

4, 71, 82

70. Schmidt, L. (2001). Textiles in transit : Kelly Thompson. *Object*(1), 28-32.

Profile of textile artist Kelly Thompson. Describes her background, overseas travels and career as artist and teacher. Explains her focus on local and international issues, as well as technology. Also details Thompson's work and style. Includes critique on her past exhibitions.

Schmidt's portrayal of Thompson depicts many common characteristics shared by contemporary textile artists mentioned in the literature. Cape and Olsen et. al. point out that artists use their work to explore underlying global, social or cultural issues. It is obvious that Thompson's diverse background and international exposure, along with her search for a local identity all reflect in her work as a distinctive New Zealand style.

Subject Descriptors

Nelson Polytechnic (Nelson, N.Z.)

Northland Polytechnic (Whanareia, N.Z.)

Otago Polytechnic

Thompson, Kelly

Textile artists

Textile crafts – Exhibitions

Textile crafts – Study and teaching

Special Features

Illus.

See also

78

71. Sloan, Y. (1989). Hanging for the Aotea Centre. *New Zealand Crafts*(30), 15.

Documents the controversy surrounding the commissioning of the large tapestry hanging in Aotea Centre in Auckland. Criticises the indecisive policies of the Aotea Centre Committee and the lack of support for local artists despite their talents. Attributes the choice to the committee's preference for anyone or anything overseas.

This is Sloan's interpretation of the controversy surrounding the Aotea tapestry project, calling the Committee what Cape describes as "gurumania worshipping". Sloan condemns the disregard for local artists shown by the Aotea Centre Committee's preference for an overseas commission rather than supporting local artists.

Subject Descriptors

Aotea Centre

Derum, Kate

Ellis, Robert

Sloan, Yvonne

Victorian Tapestry Workshop

Wells, Kate

Tapestry

Tapestry - Australia

Textile crafts – Australia

See also

4, 69, 82

72. **Smith, C. (1993, July 8). Tapestry weaving 'flourishing art'. *Otago Daily Times*, p. 25.**

Profiles weaver Margery Blackman's journey into weaving and comments that tapestry weaving is a flourishing art in New Zealand. Details how Blackman was first self-taught and her training in the U.K. Explains the history and technique of tapestry weaving and attributes its popularity in New Zealand to Gordon Crook. Gives detail of upcoming exhibitions of the *New Zealand Tapestry Weavers' Network*.

Despite Blackman's claim that tapestry was a "flourishing" art" in New Zealand, the literature indicates that its exposure has been limited. Contemporary New Zealand artists that specialise in tapestry include Kate Wells and Marilyn Rea-Menzies. Although tapestry weaver Ida Lough has achieved international fame in New Zealand's textile history with her legendary piece at the Christchurch *Cathedral of the Blessed Sacrement*, the struggles of tapestry artists in New Zealand are not unlike other weavers.

Subject Descriptors

Blackman, Margery

Crook, Gordon

New Zealand Tapestry Weavers' Network

Tapestry - Exhibitions

Textile artists

Textile crafts - Exhibitions

Textile crafts– Study and teaching

Special Features

Illus.

73. Smith, J. (1985). Introduction. In *Woven by hand : The Zena Abbott Fibre Collection and the Pakuranga Weavers*. Auckland: Fisher Gallery.

Written as introduction to the *Zena Abbott Fibre Collection* exhibition catalogue. Expresses a modern approach to viewing contemporary handweaving exhibition. Expresses the view that utilitarian purpose is second to design in modern day weaving. Notes the importance of good design for textures and discriminating use of technique in woven works.

In this article, Smith uses the term *designer-weaver* to address practitioners, a term that reflects an increasing focus of design in contemporary art and craft. Her comment of design over function is a running theme in modern textile development, indicating the evolution of weaving as decorative art. Textile for the sake of its aesthetic appeal is changing its primitive two-dimensional structure to three-dimensional sculptural forms.

Subject Descriptors

Abbott, Zena, 1922-1993

Fisher Gallery, Pakuranga

Textile artists

Textile crafts - Exhibitions

See also

6, 8, 10, 27, 49, 57, 81, 83, 86, 88

74. **Snow, A. (1999). Combined Textiles Guild - inaugural Exhibition. *Creative Fibre*, 2(3), 15.**

Review of the 1999 inaugural exhibition of the *Combined Textiles Guild* at the *Parnell Cathedral Gallery*. Explains judge Kath Des Forges' criteria for selecting works. Also lists names of award recipients and comments about artists' work.

Like many other critics of the time, the award judge emphasizes the importance of design elements in textile works as criteria of selection. The comments that work too "domestic" and lacking in concept will be rejected indicate a period when domestic weaving was condemned as unsuitable to be treated as art. Some argue however, that this rigid separation of textiles is a dubious view. The literature indicates that artists of the *Professional Weavers' Network* are making strong efforts to re-affirm the valid status of domestic weavings in many of the group's exhibitions.

Subject Descriptors

Combined Textiles Guild of New Zealand

Des Forges, Kath

Parnell Cathedral Gallery

Art Galleries

Textile crafts - Awards

Textile crafts - Exhibitions

Special Features

Illus.

See also

38

75. **Stace, A. (1970). Profile : Aileen Stace - Eastbourne Spinners : Re-awakening an ancient craft. *Arts and Community*, 6(11), 5.**

Stace tells the story of her futile attempts to obtain woollen yarns during the war years which subsequently resulted in the formation of the Eastbourne Spinners. Describes the group's contribution of hand-spun knitted garments to the navy and Edmund Hillary's expedition. Explains growing popularity of spinning in the 1960s and Stace's involvements in teaching spinning to large number of students.

Aileen Stace has often been described as a charismatic teacher and leader of the Eastbourne Spinners. Stace is one of the early pioneers who put her creativity and imagination to good use in order to overcome the lack of resources. Nicholson's story of how Stace devised a quick way to prepare wool and during the process, invented an efficient technique that is now the norm for spinning throughout the craft world, is illustrative of the early practitioners' resourcefulness.

Subject Descriptors

Eastbourne Spinners

Stace, Aileen Mary, 1895-1977

Hand spinning

Textile artists

Textile crafts – Study and teaching

Special Features

Illus.

See also

16

76. **Stewart, R., et al. (1998). Origins of the Craft Dyers' Guild. *The Craft Dyer*(62), 6-7.**

A brief background to the history of the New Zealand Craft Dyers' Guild told by Sybil Ferguson and other early members of the guild. Talks about textile practitioners' struggles in the early days with isolation and how Tamotsu Nakagawa's touring workshop planted the idea of forming a guild. Explains Nakagawa's background and influences as well as details the techniques he used at the workshop. Also lists names of the workshop organisers and attendees.

This article again illustrates the overseas influence evident during the early stage of textile development documented by Olsen, et al. The textile practitioners' struggle with isolation was a common frustration due to the lack of learning resources.

Subject Descriptors

Auckland Museum Institute

Brown, Amy

Craft Dyers' Guild of New Zealand, The

Ferguson, Sybil

Lloyd, Joyce

Nakagawa, Tamotsu

Paine, Jenny

Pascoe, Dorothy

Stewart, Rosemary

Thompson, Fiona

Dyes and dyeing

Textile artists

Textile crafts - Periodicals

Textile crafts - Societies

Textile crafts - Study and teaching

See also

20, 85

77. Stove, M. (1991). The fibre connection. *The Ashford Wheel*(5), 3.

Margaret Stove as the National President of the *New Zealand Spinning, Weaving & Woolcrafts Society* tells the story of how she learned hand spinning. Also talks about her experience as member of the *Woolcrafts Society* and then tutor. Speaks of the contribution of the Society and the support and encouragement she received over the years. Also details future plans on how to encourage schools and involving the public to develop textile crafts.

An annual publication by the world famous *Ashford* spinning wheel maker, *The Wheel* has subscription from around the world. Stove explains in this article the background to her reputation as author and tutor on fine merino spinning and lace-knitting. Stove is one of the many craftspeople who had to devise their own methods through self-learning due to the lack of resources. Despite the literature having frequent criticisms about the *Woolcrafts Society*, Stove sees it in a positive light, citing the society's strengths in providing support and encouragement and that many have gained a lot from the Society over the years.

Subject Descriptors

New Zealand Spinning, Weaving & Woolcrafts Society
Stove, Margaret

Textile artists

Textile crafts – Societies

Textile crafts – Study and teaching

Special Features

Illus.

See also

51

78. Thompson, K. (2000). *Craft - a journey*. In P. Orme & J. Abbott (Eds.), *Objects with meaning : New directions in South Island craft* (pp. unnumbered 8-11). Christchurch: Centre of Contemporary Art.

Introductory article to *Objects with Meaning* Exhibition. Thompson explains why she finds the term *craft* problematic. Discusses the meaning of modern craft and its dilemma. Also talks about the artist's academic journey and teaching career in art and textiles.

Here Thompson expresses her ambivalence towards contemporary art and craft terminologies, even suggesting that the term *craft* is somewhat a "dirty" word. Textile terminologies in the context of art and craft debate have created numerous controversies over the years. Although many still view the term *craft* negatively, others came up with novel hybrid terms to address the dilemma. The birth of new terms such as *craft art* and *craft artists*, or studio art and artist-craftsman reflects the evolutionary nature of the art and craft fields.

Subject Descriptors

Thompson, Kelly

Textile artists

Textile crafts – Exhibitions

Textile crafts – Study and teaching

Special Features

Illus.

See also

70

79. Turner dies. (1997, August 14). *Dominion Post*, p. 3.

Obituary of textile pioneer Dorothea Turner. Has brief biographical information and Turner's contribution as a writer and promoter of spinning and weaving.

Literature about Dorothea Turner is scarce but she is one of the early pioneers in New Zealand who made significant contributions within the textile field. An accomplished artist herself, Turner was National President of the *New Zealand Spinning, Weaving and Woolcrafts Society* from 1975 to 1977 when membership exceeded five thousand. Blumhardt and Brake has documented some of her early efforts in generating public interest in textiles, describing how she, along with Ilse von Randow, tried to attract people's interest in spinning, weaving and dyeing and their search for works suitable for the *Woolcrafts Society* exhibition in 1958.

Subject Descriptors

New Zealand Spinning, Weaving & Woolcrafts Society
Turner, Dorothea,

Hand spinning
Textile artists

80. Upton, S. (2007). Hutchinson, Amy Hadfield 1874-1971 : School hostel matron, spinner and weaver, community leader. Retrieved 2010, January 3, from <http://www.dnzb.govt.nz>

Biographical information about New Zealand plant dyeing pioneer Amy Hutchinson. Explains Hutchinson's interest in native plant dyeing and talks about her published booklet, *Plant dyeing* which was reprinted until 1981. Notes Hutchinson's friendship with Bessie Spencer and their demonstrations of spinning and weaving to the public in the 1920s. Also details Hutchinson's involvements with the *Women's Institute*, the *Napier Society of Arts and Crafts* and the *Hawke's Bay Art Gallery and Museum*.

Amy Hutchinson is a rarely-mentioned expert who pioneered native plant dyeing in the 1920s. Information about Hutchinson is scarce although her published book *Plant Dyeing* has gone through many print runs. According to Nicholson, Hutchinson's book is the result of a large amount of original research work on native plant dyeing, particularly on coprosma, a Maori indigenous plant. Nicholson also mentions the *New Zealand Guild of Weavers, Dyers and Spinners* (also *New Zealand Guild of Spinners, Dyers and Weavers*) which was formed by Hutchinson and her friend Bessie Jerome Spencer in 1935.

Subject Descriptors

Hutchinson, Amy Hadfield, 1874-1971
Spencer, Bessie Jerome

Dyes and dyeing

Hand spinning

Textile artists

Textile crafts – Study and teaching

See also

20, 41, 58, 76, 85

81. Vaassen, S. (1967). Profile : Zena Abbott. *Three Crafts Journal* (16), 18-19.

Profiles *New Zealand Spinning, Weaving and Woolcrafts Society* President Zena Abbott. Describes her as professional weaver, spinner, dyer and patient teacher. Notes her first use of unpsun fleece for rugs that set off a trend. Explains her background as dressmaker and apprenticeship with Ilse von Randow. Also records her comments on spinning, training and design and her criticisms on the lack of craft schools in New Zealand.

Abbott points out in this article the urgent need for a craft school in New Zealand. Training has been a long term issue throughout the course of New Zealand's textile history. The literature is full of strong criticisms about the uncertain future of craft education and the dilemma for craftspeople as indicated in its inadequate education is well-documented.

Subject Descriptors

Abbott, Zena, 1922-1993

New Zealand Spinning, Weaving & Woolcrafts Society

Randow, Ilse von, 1901-

Textile artists

Textile crafts – Study and teaching

Special Features

Illus.

See also

6, 8, 10, 27, 49, 57, 73, 83, 86, 88

82. Walker, S. (1990). Letters : Tapestry workshop. *New Zealand Crafts*(34), 4.

A follow up letter from the Victorian Tapestry Workshop in response to Sloan's article on the commissioning of the large tapestry hanging in Aotea Centre in Auckland. Explains the background and history of the Australian workshop and clarifies the origin of the loom for the project.

Another article about the *Aotea Centre* tapestry project controversy. The commissioning of the Australian *Victorian Tapestry Workshop* has been condemned by the New Zealand textile community as "gurumania worshipping".

Subject Descriptors

Aotea Centre

Ellis, Robert

Sloan, Yvonne

Victorian Tapestry Workshop

Wells, Sue

Tapestry

Tapestry - Australia

Textile crafts - Australia

See also

4, 69, 71

83. Weaver melds into her environment. (1985, July 18). *New Zealand Herald*, p. 4.

Looks at long time weaver Zena Abbott's home life and her passion in weaving. Describes the heavy focus in using wool during that period and explains her use of uncommon fibres that include human and animal hairs. Also informs about her upcoming display of works at the Pakuranga Fisher Gallery.

Another article that challenges Lloyd-Jenkins' criticisms about Abbott's lack of creativity and overdependence on techniques. This article shows Abbott as an artist who adopted creative approaches to weaving. Despite Lloyd-Jenkins' and others' critical comments, Abbott's reputation as a well-respected artist and teacher is well-documented in much of the textile literature.

Subject Descriptors

Abbott, Zena, 1922-1993
Fisher Gallery, Pakuranga

Textile artists
Textile crafts - Exhibitions

Special Features

Illus.

See also

6, 8, 10, 27, 49, 57, 73, 81, 86, 88

84. Weaver treks abroad to further skills. (1984, August 27). *New Zealand Herald*, p. 14.

Profiles weaver Marie Abbott's journey of weaving and documents her training in London before coming to New Zealand. Explains how she employs design techniques to weave geometric patterns and lists places where her work is represented.

Abbott was one of the many weavers who received overseas training in weaving. This is at a time when many textile artists are starting to explore design techniques and geometric designs predominated. Also worth noting is the increasing number of art galleries displaying textile artists' works as mentioned in the article.

Subject Descriptors

Abbott, Marie

Textile artists

Textile crafts - Study and teaching

Special Features

Illus.

See also

6

85. Wilson, J. (1989). The Craft Dyers' Guild of NZ Inc. *New Zealand Crafts*(28), 40.

President of The *Craft Dyers Guild* Judy Wilson writes about the history of the Guild. Lists information such as address, membership and fees, etc. Explains that the Guild was formed by a diverse group of textile artists to exchange and share information about dyes and availability through their magazine. Notes that members are mostly practising craftspeople hence the need to minimise administrative work. Talks about two past exhibitions and the plan for a third one and describes two past workshops both by overseas tutors.

President Judy Wilson (not to be confused with Judy Wilson McIntosh, also a weaver) explains in this article that the Guild's purpose of inviting overseas tutors is to provide stimulation for local tutors. Visiting overseas craftspeople was a wide-spread practice in the early days of textile development in New Zealand. Olsen, et. al. describe a lot of the strong overseas influences by visiting tutors not only in textiles, but in many craft fields in New Zealand in the early days.

Subject Descriptors

Craft Dyers' Guild of New Zealand, The
Hunter, Inga
Nix, Kathy
Wilson, Judy

Dyes and dyeing
Textile artists - Australia
Textile crafts – Exhibition
Textile crafts – History
Textile crafts – Periodicals
Textile crafts – Study and teaching

See also

20, 76

86. Wilson, J. (1993). Obituary : Zena Abbott. *The Craft Dyer*(46), 3.

Announces the death of textile artist Zena Abbott. Explains that Abbott was one of the earliest craftswomen with publicity in New Zealand and a great inspiration to many textile artists. Traces Abbott's weaving style from earlier floor rugs to later mixed-media off-loom three-dimensional tapestry and large scale wall-hangings. Also notes Abbotts' creativity and her portfolio of painting towards the later part of her life.

The Craft Dyer is the newsletter of the *Craft Dyers' Guild* formed in 1982 with Amy Brown as the first editor. Despite Lloyd-Jenkins and Field's criticisms of Abbott as someone who lacks creativity and style, Abbott had a high profile and was portrayed well in the public media. In this article, it is interesting to note that artist Judy Wilson (not to be confused with Judy Wilson McIntosh, also a weaver) describes Abbott as possessing "great dignity and integrity".

Subject Descriptors

Abbott, Zena, 1922-1993

Textile artists

See also

6, 8, 10, 27, 49, 57, 73, 81, 83, 88

87. Winner in off-loom weaving. (1981). *The Web*, 12(1), 19.

Presents photograph of Margaret Finnerty's winning piece at the 1980 *Bank of New Zealand Weaving Award*. Explains the controversy surrounding the selection and defends the choice. Also says that floor rugs are unlikely to be banned in future New Zealand Weaving Awards.

Field mentions in *Crossover* a similar controversy surrounding the same award in 1978. Co-incidentally it was also Margaret Finnerty who won the off-loom category although the judge was different. The controversy stems from the fact that it was a time when domestic weaving was heavily criticised and many weavers were moving into more abstract form of art weavings.

Subject Descriptors

Finnerty, Margaret

Textile artists

Textile crafts - Awards

Textile crafts - Exhibitions

Special Features

Illus.

See also

30

88. Zena Abbott 1922-1993. (2004). *Creative Fibre*, 7(3), 20.

A short profile of Zena Abbott, life member of the Auckland Handweavers and Spinners Guild. Tells of her tuition under Ilse von Randow and her pioneering work and contribution to textile development in New Zealand. Also describes the evolution of her weaving style and her skills as a teacher.

In this article, Zena Abbott is described as a pioneering *fibre artist* who helped popularise *fibre art*. The term *fibre art* was created by American artists who wanted to redefine textile crafts in the 1950s and is a relatively new term rarely used in Abbott's time. Terminologies in the textile field have become a widely discussed topic and *fibre art* and *fibre artists* are both becoming popular.

Subject Descriptors

Abbott, Zena, 1922-1993

Handweavers and Spinners Guild Auckland

Randow, Ilse von, 1901-

Textile artists

Textile crafts - Study and teaching

Special Features

Illus.

See also

6, 8, 10, 27, 49, 57, 73, 81, 83, 86

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